# Chapter II

**Figurative Language on Ivan Ave – Helping Hands Album Song’s Lyrics**

## 2.1. Previous Research

Previous studies have delved into figurative language in song lyrics to uncover deeper meanings and artistic expressions. A study by Adilia Eka Agustina and Yunitari Mustikawati (2023) analyzed BTS's songs "Make It Right" and "Permission to Dance," identifying five types of figurative language: metaphor, simile, personification, hyperbole, and alliteration, with metaphors and similes being most common. They found 14 instances of figurative language in total, highlighting the themes of gratitude and fan support in "Make It Right" and optimism during the pandemic in "Permission to Dance." This research emphasizes how figurative language enhances the emotional depth and thematic richness of song lyrics, making them more impactful and relatable to listeners.

Other studies have analyzed the use of figurative language in song lyrics, emphasizing its role in conveying deeper meanings and enhancing artistic expression. One such study, conducted by Alvinorius Datul and I Gusti Ayu Mahatma Agung (2023), focused on Jamie Miller's song lyrics. Using a descriptive qualitative method, the researchers identified four types of figurative language: personification, metaphor, simile, and hyperbole, with hyperbole being the most frequently used. The analysis uncovered fifteen instances of figurative language across eight Jamie Miller songs: three instances of personification, two of metaphor, one of simile, and nine of hyperbole. Hyperbole, such as in the lyric "Drink my troubles away," emphasizes emotions and creates dramatic effects. Personification, seen in phrases like "When the silence sings," gives human qualities to inanimate objects, enhancing emotional depth. Metaphors like "Time is always meant to heal the fall" create vivid imagery by comparing unrelated concepts. Similes, though less frequent, effectively draw direct comparisons, as in "And the fire’s not as bright." These findings highlight the importance of figurative language in enriching song lyrics, making them more engaging and resonant with listeners, and illustrating how simple words can transform into powerful expressions of emotion and experience.

Other studies which is made by Masayu Soraya and Trisnendri Syahrizal (2023) analyzed "A Thousand Love Songs" by The Light The Heat, identifying six types of figurative language: hyperbole, metaphor, litotes, personification, symbol, and synecdoche, with hyperbole being the most frequent. Their analysis revealed sixteen instances, including hyperboles like "And I feel 10 feet tall," which exaggerates happiness and pride. Personifications such as "My heart is here to stay" attribute human actions to non-human entities, while metaphors like "You were a star up in the clouds" create vivid imagery. Litotes, exemplified by "I would sing a thousand love songs, but none would measure up to you," emphasize significance through understatement. These findings underscore the importance of figurative language in making lyrics more expressive and impactful.

After view several previous research above, the writer’s research want to focused to elaborate the amount of figurative language used in Ivan Aven – Helping Hands album that used figurative language to expressing the emotion.

## 2.2. Linguistic

Language is a special trait unique to humans. We use sounds, symbols, gestures, or writing to share meaning. Todd (1987: 6) stated language is a set of signals by which we communicate. It's essential for expressing thoughts, sharing information, and building social connections. Language helps pass knowledge from one generation to the next, playing a key role in culture and thinking. Linguistics is the scientific study of language structure. There are two main parts to how language works which is (1) Micro-linguistic dimension which deals with the structure within sentences, like arranging sounds into words and words into sentences and (2) Macro-linguistic dimension which deals with the meaning between sentences, helping link sentences together to understand the overall message

**2.2.1.** **Micro-linguistic**:

Micro-linguistics focuses on how we build words and sentences. It involves organizing sounds or letters into words (lexical processing) and figuring out the grammatical structure needed to form sentences (syntactic processing).

**2.2.2.** **Macro-linguistic**:

Macro-linguistics is about understanding the bigger picture. It involves interpreting the context of words or sentences (pragmatic processing) and connecting sentences in a way that makes sense, helping us grasp the main idea of a spoken conversation or a written text (discourse processing).

## 2.3. Semantics

Language helps us understand words when people talk or write. Sometimes, words can mean many things depending on what we're talking about. Authors and speakers sometimes use words with hidden meanings that can be hard to understand, causing confusion between people. To fix this, we use a study called "semantics" to find out what words really mean.

Semantics is a crucial part of linguistics, focusing on the study of meaning in language. Based on the rules of the language. In the opinion of Chaer (2003) semantics is a relationship between the word and the concept or meaning of the word, and meaning or things that are referred to by meanings originating outside the language. According to Palmer (1981) semantic is technical term used to pointing at the meaning of a word, expression or discourse is determined by the existing context.

Fromkin (2001) explains that "The study of the linguistic meaning of morphemes, words, phrases, and sentences is called semantics." This means semantics looks at the meanings of different parts of language, from small units like morphemes to larger ones like sentences. There are two main areas in semantics: lexical semantics and phrasal or sentential semantics. Lexical semantics focuses on the meanings of individual words and the relationships between them, while phrasal or sentential semantics looks at the meanings of phrases and sentences.

In summary, semantics studies the meanings of words (lexical semantics) and fixed word combinations (phraseology), and how these form the meanings of sentences. Leech (1974) identifies seven types of meaning in semantics:

**2.3.1 Types of Meaning**

When talking about meaning according to the linguist Geoffrey Leech (1981), "meaning" is a central concept in his theory of semantics. Leech defines meaning as "the relationship between linguistic signs and the things or concepts they refer to in the real world, as well as the relationships between signs themselves." It means that Leech emphasizes the importance of context in determining meaning, and how the same word or phrase can have different meanings depending on the context in which it is used.

Leech proposed seven types of meaning that are important in the study of language. These are:

1. **Conceptual meaning**: This is the literal or dictionary definition of a word or expression, representing its core meaning without any additional connotations. Analyzing conceptual meaning involves examining the mental concepts or ideas linked to words or phrases.

**Example**: The word "bank."

**Explanation**: Conceptually, "bank" has a primary, literal meaning. In one context, it refers to a financial institution where people deposit money. In another context, it refers to the side of a river. Both meanings are core or primary, depending on the context.

1. **Connotative Meaning**: This refers to the emotional or subjective associations a word or expression carries, beyond its dictionary definition. Connotative meaning includes cultural, personal, or social implications. For instance, the word "home" might evoke feelings of warmth and security. These associations vary widely among individuals and contexts, contributing to the richness of language.

**Example**: The word "home."

**Explanation**: While "home" conceptually means a place where one lives, connotatively, it evokes feelings of warmth, safety, and family. These emotional or subjective associations extend beyond the dictionary definition.

1. **Social Meaning**: This type of meaning pertains to the social implications or cultural significance of a word or expression. It relates to how language is used in specific social contexts to convey relationships, power dynamics, or group identity. Social meaning helps us interpret language within particular cultural settings, highlighting the importance of evaluative, emotive, and stylistic elements.

**Example**: The phrase "Good morning, sir."

**Explanation**: Socially, this phrase signifies a polite and formal greeting, often used in hierarchical contexts, such as addressing a superior at work. The choice of words reflects social relationships and power dynamics.

1. **Affective or Emotive Meaning**: A component of connotative meaning, affective meaning focuses on the emotional or evaluative implications of words or phrases. It encompasses the subjective and emotive associations people have with specific terms. For example, the word "victory" may elicit feelings of triumph and joy. Affective meaning is context-dependent and adds an emotional dimension to language use.

**Example**: The word "victory."

**Explanation**: Affective meaning involves the emotional response a word elicits. "Victory" may evoke feelings of triumph, joy, and achievement. These emotional connotations vary based on individual experiences and contexts.

1. **Reflected Meaning**: This type examines how language reflects the speaker or writer's thoughts, beliefs, and experiences. It reveals the perspectives, biases, or intentions behind the language used. Reflective meaning considers how language represents the external world, influenced by cultural, social, and contextual factors.

**Example**: The phrase "That's just great" said with a sarcastic tone.

**Explanation**: Reflectively, this phrase may reveal the speaker's true feelings of frustration or disappointment, despite the literal words suggesting something positive. Reflective meaning captures the underlying attitudes or biases of the speaker.

1. **Collocative Meaning**: This refers to the typical word combinations or collocations associated with a word or expression. Understanding collocative meaning is essential for using words naturally and appropriately. For instance, the phrase "fast food" commonly pairs these two words to convey a specific concept. Collocative meaning enhances fluency and authenticity in language use.

**Example**: The phrase "fast food."

**Explanation**: Collocatively, "fast" and "food" often appear together to convey the concept of quickly prepared and convenient meals. These words form a common collocation, which native speakers recognize as a natural pairing.

1. **Thematic Meaning**: Thematic meaning arises from the links between words in a phrase with a common theme. It involves understanding the roles and connections between words within a sentence, such as subjects, objects, and verbs. For example, in "John ate an apple," thematic meaning helps interpret the relationships between "John," "ate," and "an apple."

**Example**: The sentence "The cat chased the mouse."

**Explanation**: Thematically, this sentence assigns specific roles: "the cat" as the subject performing the action, "chased" as the verb describing the action, and "the mouse" as the object receiving the action. Thematic meaning helps understand the structure and overall meaning of the sentence.

 Therefore, semantics is about understanding how words and their combinations create meaning, considering various types of meanings that words can convey.

## 2.4. Figurative Language

Striving beyond direct expression, figurative language serves as a literary device used by authors to convey feelings and ideas indirectly, adding deeper meaning to their writing. According to Kennedy (1983:479), figures of speech are not just tools for falsehood; they reveal deeper truths that literal language cannot. Unlike literal language, which is precise and straightforward, figurative language is creative and imaginative. According to Risdianto (2011: 33) states that figurative language is wording that makes explicit comparisons between unlike things using figures of speech such as metaphors and similes. Reaske in Minderop (2005:51-52) also provide the understanding of figurative language as follows: Figurative language is a language which employs various figures of speech. Some examples are metaphor, simile, antithesis, hyperbole also paradox. In general, figurative language is that kind of language which departs from the language employed in the traditional, literal ways of describing persons or objects.

Language can be divided into two main types: literal language, which is used for direct communication, and figurative language, which is used for more abstract and nuanced expression. Language is essential for human interaction and understanding. When people use figurative language, they encounter a rich variety of types and forms that add complexity and depth to both written and spoken expressions.

2.4.1. **Types of Figurative Language**

Kennedy (1983:482) classifies figurative language into eight distinct types: metaphor, simile, personification, apostrophe, overstatement (hyperbole), understatement, metonymy, synecdoche, and paradox. Each type offers a unique way of expressing ideas and enhancing language.

2.4.1.1. **Metaphor**

Metaphor, as explained by Kennedy (1983:482), involves making a statement where one entity is described as another, even though there is no literal connection between them. This figurative language technique transforms one object into another, offering vivid imagery and narrative depth.

For example, the metaphor "Time is a thief" compares time to a thief. Literally, time is not a thief, and a thief is not time. However, this metaphor suggests that time, like a thief, can take things away from us (such as moments or opportunities) stealthily and irreversibly. Metaphors like this are powerful because they help convey abstract ideas in a more tangible and relatable way, enhancing the reader's understanding and emotional connection.

2.4.1.2. **Simile**

In defining a simile, Kennedy (1983:482) defines a simile as a comparison of two things using connective words like "like," "as," "than," or a verb such as "resembles." Perrine (1977:61) supports this definition, emphasizing that a simile compares two distinct entities through words like "like," "as," "than," "similar to," "resembles," or "seems." Diyani (2004:563) adds that a simile explicitly establishes a comparison using the words "like" or "as," highlighting the likeness between two different things.

For example, consider the phrase "Her smile was as bright as the sun." This simile compares the brightness of her smile to the brightness of the sun. By using "as," it clearly illustrates how radiant and warm her smile appears, making it easier for the reader to visualize and understand the intensity and warmth of her smile.

2.4.1.3 **Personification**

Personification, as defined by Kennedy (1983:487), is a figure of speech where a thing, an animal, or an abstract term is given human qualities. Perrine (1977:64) similarly describes personification as assigning human attributes to animals, objects, or ideas. It is a type of metaphor that compares something non-human to a human by portraying it with human characteristics. Personification is a literary device that enlivens language by giving non-human entities human traits.

For example, in the phrase "The angry storm pounded the coastline," we see personification at work. While a storm cannot experience emotions or act with intent like a human, describing it as "angry" and using the verb "pounded" suggests a human-like aggression and force. This use of personification makes the storm seem more vivid and powerful, enhancing the reader's perception of its intensity.

2.4.1.4 **Apostrophe**

Apostrophe, as defined by Kennedy (1983:488), is a literary device used to address someone or something invisible. Perrine (1977:65) similarly describes apostrophe as the act of addressing someone absent, deceased, or non-human as if they were present and capable of responding. This rhetorical device is closely linked to personification, as it attributes human-like qualities to non-human entities. Abrams (2009:313) also notes that apostrophe involves directly addressing either an absent individual or an abstract/non-human entity.

For example, in the statement "O Death, where is thy sting?" we see an apostrophe in action. Here, Death, an abstract concept, is addressed directly as if it were a person capable of listening and responding. This use of apostrophe gives a human-like presence to the abstract concept, creating a dramatic and emotional effect.

2.4.1.5 **Hyperbole**

Hyperbole, as described by Kennedy (1983:488), involves using exaggeration to emphasize a point. Perrine (1977:102) also notes that hyperbole is an exaggeration used to stress the truth, while Abrams (2009:149) explains that hyperbole is an extravagant form of exaggeration that can serve both serious and ironic purposes.

For example, in the phrase "I'm so hungry I could eat a horse," hyperbole is used to highlight the speaker's extreme hunger. Obviously, no one can literally eat a horse, but this exaggeration effectively conveys the intensity of the speaker's appetite, emphasizing their hunger in a vivid and memorable way.

2.4.1.6 **Understatement**

Understatement, as characterized by Kennedy (1983:488), Perrine (1977:102), and Abrams (2009:149), is a device used to downplay the significance of a situation, expressing less than what is meant both in content and delivery. It involves presenting something as much less important or serious than it actually is.

For example, if someone wins a major award and says, "Oh, it's just a little recognition," they are using understatement. This response downplays the significance of the achievement, making it seem less important than it actually is. The understatement here serves to modestly acknowledge the award while minimizing its importance.

2.4.1.7 **Metonymy**

Metonymy, as explained by Kennedy (1983:489), is a type of figurative language where one name of a thing is substituted for another closely related item. Diyani (2004:563) describes metonymy as substituting an attribute of a thing for the thing itself. Abrams (2009:120) defines metonymy as using a literal term to refer to another term that is commonly associated with it. Perrine (1977:82) characterizes metonymy as a figure of speech that uses something closely related to the intended item by substituting a word or phrase closely associated with the actual meaning.

For example, in the phrase "The White House issued a statement," the term "White House" is used metonymically to refer to the President or the administration. The White House, a building, is closely associated with the executive branch of the U.S. government, so its name is used to represent the people who work there. This metonymy emphasizes the authoritative source of the statement.

2.4.1.8 **Synecdoche**

Synecdoche, as explained by Kennedy (1983:489), involves using a part of something to represent the whole. Perrine (1977:67) defines synecdoche as a figure of speech where either a part of something represents the whole or the whole represents a part. Diyani (2004:63) further describes synecdoche as a form of figurative language that uses a part of something to refer to the entire entity.

For example, in the phrase "All hands-on deck," the term "hands" refers to sailors or crew members. Here, "hands," which are a part of the sailors, symbolize the whole individuals. This use of synecdoche emphasizes the involvement and action of the crew members without explicitly mentioning the entire individuals.

2.4.1.9 **Paradox**

A paradox, as defined by Kennedy (1983:489), is a statement that initially appears self-contradictory but reveals a deeper truth upon reflection. For example, the phrase "Less is more" is a paradox. On the surface, the idea of "less" being equivalent to "more" seems contradictory. However, this statement suggests that simplicity and minimalism can lead to greater impact and effectiveness, revealing a deeper truth about the value of restraint and clarity.

## 2.5 Song

A song is a short musical work set to a poetic text, giving equal importance to both the music and the words. Songs often serve as a medium for storytelling and emotional expression, using figurative language to enhance the lyrical impact. The appreciation of songs transcends language barriers, as music can evoke powerful emotions and connect people on a deeper level. Despite the challenges some might face in understanding the lyrics, the combination of melody and words can inspire and engage listeners, making songs a universal form of art. Songs consist of two primary components: music and lyrics, which together create a harmonious blend that resonates with audiences.

2.5.1. **Music**

The term "music" originates from the Greek words "mousikḕ téchnē," which refers to the art of the Muses, mythical figures who inspired creativity. In Latin, it evolved into "mūsica." Music is defined as vocal or instrumental sounds (or a combination of both) arranged to produce beauty of form, harmony, and emotional expression. It is also described as sound organized in a way that is pleasing or exciting to listen to. Music can be instrumental or vocal and is intended to provide pleasure to its listeners. Therefore, music can be understood as vocal or instrumental sounds arranged to bring happiness to the audience.

2.5.2. **Lyrics**

The word "lyric" is derived from the Greek "lyrikós," meaning "singing to the lyre." Historically, lyrics were poems sung to the accompaniment of a lyre. Today, the term refers to the words of a song, particularly in pop music. According to the (Cambridge Advanced Learner’s Dictionary, 2008) lyrics are the words of a song. The (Oxford Advanced Learner's Dictionary, 2010) defines lyrics as the expression of personal feelings and thoughts, often connected to a poem or song. Without lyrics, a song would merely be instrumental music. Lyrics convey personal feelings and emotions, making them a vital component of songs.

## 2.6. Ivan Ave’s Biography

Ivan Ave, born Eivind Øygarden, is a Norwegian rapper and songwriter known for his introspective lyrics and smooth, jazz-influenced hip-hop style. Growing up in the small town of Telemark, Norway, Ivan was influenced by a variety of music genres, particularly jazz and soul, which significantly shape his sound. He initially entered the music scene as part of the Norwegian rap duo "Ivory and Gold," and later pursued a solo career.

Ivan Ave’s music is characterized by its laid-back, soulful beats, often incorporating elements of jazz and R&B. His lyrical content is reflective and personal, exploring themes of self-discovery, relationships, and the human experience. His flow and delivery are smooth and conversational, making his music both engaging and thought-provoking.

"Helping Hands" was released on February 12, 2016. The album was produced entirely by MNDSGN (Ringgo Ancheta), a Los Angeles-based producer known for his eclectic and soulful production style. MNDSGN’s beats on this album blend jazzy samples with modern hip-hop rhythms, creating a cohesive and immersive listening experience.

The album delves into various themes, including personal growth, the passage of time, and the intricacies of human relationships. Ivan Ave’s introspective lyrics are delivered with a sense of honesty and vulnerability, allowing listeners to connect with his personal journey. His storytelling ability is a standout feature, painting vivid pictures through his words.

"Helping Hands" received positive reviews for its cohesive production, thoughtful lyrics, and Ivan Ave’s distinctive voice. It was praised for its ability to blend old-school hip-hop elements with contemporary sounds, creating a timeless feel.

Ivan Ave’s "Helping Hands" is a notable entry in the modern hip-hop landscape, showcasing his unique voice and MNDSGN’s masterful production. The album offers a reflective and soulful listening experience, inviting listeners to join Ivan on his journey of self-discovery and growth.