

CHAPTER I INTRODUCTION

1.1 Background of Study

Songs have been a powerful means of expressing emotions, experiences, and social commentary. While the song plays an emotional melody, the lyrics offer relatable content about human experiences. Song lyrics are rich texts for linguistic research because each word choice and phrase construction are a linguistic act to convey a specific message. The statement above is related to Sainan (2024), who notes that song lyrics often include figurative speech to express the songwriter's feelings and thoughts through the moments they write and perform. In this context, songwriters communicate with their listeners through melody and the language within the lyrics. This communication occurs through language, which acts as the primary tool for sharing ideas, emotions, and experiences.

Every word choice in song lyrics is a valuable resource for linguistics research because it conveys a specific meaning. Linguists have separated language study into various branches, including semantics. According to Yule (2014), semantics is the study of linguistics devoted to identify the meaning of words in a text. Based on the statement above, meanings are separated into two components, namely, literal and non-literal meaning. The literal meaning refers to the literal definition found in a dictionary. On the other hand, the non-literal meaning essentially expresses the feelings, attitudes, and personal emotions of the words, which enhances the depth and power of language. In creative texts like songs, songwriters must understand how to use literal and non-literal meanings to fulfill their message's intent and impact. Additionally, most songwriters often employ figurative language to produce precise meanings.

Songwriters enhance the appeal of their songs by using figurative language in their lyrics. This type of language is used when the artists want to express their feelings indirectly rather than literally. Song lyrics employ several rhetorical devices, including metaphor, simile, personification, hyperbole, symbolism, metonymy, synecdoche, paradox, irony, allusion, allegory, and apostrophe (Perrine, 1963). These devices add layers of meaning, addressing themes like grief, depression, anger, acceptance, happiness, and more. The statement above is supported by Dancygier and Sweetser (2014), who argue that figurative language is an aspect of conveying ideas through the aesthetic value of particular language and poetic texts. These ideas reflect the songwriter's thoughts and opinions, using words and clauses to depict specific situations and conditions. Through this technique, the artists can communicate complex ideas and subtle emotions in a way that deeply resonates with their listeners.

In this study, the writer chose Taylor Swift as the prime character who masterfully conveys her emotions and individual experiences through her songs. Taylor Alison Swift, known as Taylor Swift, is an American singer and songwriter who was born on December 13, 1989. During her music career, "All Too Well (10 minute version)" is one of the most popular songs from her album "Red (Taylor's Version)". This song explores the complexity of love, including periods of happiness, sadness, and acceptance. However, some people, especially those who are not Taylor Swift's fans, felt discomfort or impatience with this song. They assumed the song would be uninteresting due to the title "10 minute version," rather than hearing the song overall. Additionally, the song employs

a significant amount of figurative language, making it challenging for people to grasp the more profound meaning.

As a result, the writer assumed that this song was interesting to research because it provided some figurative language that conveyed the depth of Taylor Swift's feelings. The writer will identify the types of figurative language used in "All Too Well (10 Minute Version)" and analyze the meaning of the lyrics. By focusing on these elements, the study aims to provide an in-depth understanding of how figurative language enhances the storytelling and emotional impact of Taylor Swift's songs, offering new insights into her creativity and the broad range of topics she addresses in her songwriting.

1.2 Identification of The Problem

Based on the background above, the writer identified significant problems for analysis:

1. The song "All Too Well (10 Minute Version)" feels too long in duration for some listeners, which makes people inclined to enjoy the song instead of understanding the storyline.
2. Most listeners tend to focus more on the song's popularity and duration rather than analyzing the meaning of the lyrics.
3. The various types of figurative language in the song make it difficult to comprehend their meanings.
4. Some terms or phrases in the song lyrics are still unfamiliar to listeners, especially Indonesians.
5. The meanings conveyed through figurative language in the lyrics are interpreted subjectively and may lead to different comprehension depending on the listeners.

1.3 Scope of Problems

Based on the identification of the problem above, this study focuses on analyzing figurative language used in the song lyrics "All Too Well (10 Minute Version)." The writer has identified the types of figurative language and their meanings found in the song lyrics. The data were taken from the album "Red (Taylor's Version)", released by Republic Records on November 12, 2021.

1.4 Research Questions

Following the scope of the problem above, the writer concluded with two research questions for this study:

1. What are the types of figurative language in the song lyrics All Too Well (10 Minute Version)?
2. What does the meaning of figurative language found in the song lyrics All Too Well (10 Minute Version)?

1.5 Objectives of The Study

Following the research question above, the writer concluded two objectives of the study:

1. To find out the types of figurative language in the song lyrics All Too Well (10 Minute Version).
2. To elaborate on the meaning of the figurative language found in the lyrics All Too Well (10 Minute Version).

1.6 Significance of The Study

Theoretically, this study can educate readers about various types of figurative language and their meanings in song lyrics. It enhances our understanding of how semantic aspects impact the narrative and emotional depth of music.

Practically, this study can be used to understand the figurative language and meanings found in song lyrics. Additionally, it can serve as an excellent reference for individuals interested in linguistics, particularly as a resource for thesis writing on related topics and as a source of insights into the creative use of language in songwriting.

1.7 Previous Related Studies

In this section, the writer identified five previous studies relevant to this topic that can assist in identifying this research gap.

The first related study was conducted by Areerasada and Tapinta (2015), entitled "Feminism through Figurative Language in Contemporary American Songs of Leading Contemporary Feminist Music Icons." In this study, the authors analyzed 42 American songs by six female artists, Madonna, Pink, Beyonce, Britney Spears, Lady Gaga, and Kesha, that were featured on Billboard's Hot 100 chart between 2007 and 2012. The researchers applied a combination theory from Perrine (1977), Arp and Johnson (2009), and Straker (2013) to find the types of figurative language. To analyze the feminist values within the lyrics, the authors employed Mann and Huffman's (2005) theory, which highlights four major perspectives of third-wave feminism. This study employed qualitative data analysis to examine the findings and discuss the results. As a result, the authors found 10 types of figurative language that contain feminist values in the song, including parallelism, simile, rhetorical question, synecdoche, paradox, epizeuxis, assonance, overstatement or hyperbole, and personification. Overall, the most commonly used of these types above is metaphor (74.68%), and the others, which frequently appear more than 5% are parallelism (7.79%) and simile (5.51%). From the figurative language in the song lyrics, these devices convey six major themes of feminism, including ambition, survival, pride, individualism, women's inferior social status, and the struggle for improved life quality.

The second study was conducted by Tonwong and Punksirikul (2024), entitled "An Analysis of Figurative Language and Values in American Culture in Taylor Swift's Song Lyrics." In this study, the authors analyzed the selection of Taylor Swift's songs, including "Bad Blood", "You Belong with Me", "Love Story", "Teardrops on My Guitar", "Tim McGraw", "Mine", "Blank Space", "Red", "Sparks Fly", "I Don't Wanna Live Forever", "Shake It Off", "We Are Never Ever Getting Back Together", "I Knew You Were Trouble", "Wildest Dreams", "Style", and "Fifteen". The study aimed to identify types of figurative language using Reaske's (1966) theory and to examine representations of American cultural values based on Kohl's (1984) theory. This study employed a mixed-methods approach, combining quantitative and qualitative methods to present the exact number of data and elaborate on the study's results. As a result, the authors found 15 types of figurative language in Taylor Swift's song lyrics. There are 71 Symbol (26.79%), 38 Paradox (14.34%), 27 Repetition (10.19%), 23 Parallelism (8.68%), 16 Simile (6.04%), 16 Antithesis (6.04%), 15 Metaphor (5.66%), 14 Irony (5.28%), 13 Personification (4.91%), 13 Hyperbole (4.91%), 8 Synecdoche (3.02%), 6 Allusion (2.26%), 3 Alliteration

(1.13%), 1 Oxymoron (0.38%), and 1 Allegory (0.38%). Furthermore, the authors examined a variety of values in American culture, as reflected in song lyrics, including individualism, future orientation, competition, action/work orientation, equality, honesty, personal control over the environment, practicality, self-help, time control, informality, materialism/acquisitiveness, and change.

The third study was conducted by Avillanova and Bram (2019), entitled "Figurative Language in Songs in Senior High School English Students' Book." In this study, the authors selected three song lyrics from Student's Book 2 for Senior High School Students, Grade XI, written by Kusrihadi and Bachtiar (2016), namely "*Flashlight*" by Jessie J, "*See You Again*" by Wiz Khalifa and Charlie Puth, and "*Hall of Fame*". To identify and analyze the types of figurative language in these songs, the author employed a qualitative analysis method and Housel's (2015) theory, focusing solely on simile, metaphor, personification, and hyperbole because they are the most commonly used figurative devices in student textbooks. As a result, the researchers found 4 hyperboles and 3 metaphors in *Flashlight*, four personifications and 7 hyperboles in *See You Again*, and 3 metaphors, 5 hyperboles, and 1 personification in *Hall of Fame*. Furthermore, none of these three songs contains a simile. The authors assume that the figurative languages in the song lyrics above serve as effective teaching material for students to learn meanings and become familiar with figurative speech.

The fourth study was conducted by Lembu, et al. (2022), entitled "Types of Figurative Language Found in Bon Jovi Song Lyrics." This study employed a descriptive qualitative approach, incorporating observation, to collect and analyze data. The data were gathered from 11 selected songs from two albums: Crossroad and the album Bon Jovi 2020, including *Always*, *Run Away*, *Bed of Roses*, *In the Arms*, *Story of Love*, *Bad Medicine*, *Unbroken*, *I'll Be There for You*, *You Give Love a Bad Name*, *Let It Rain*, and *Blood in the Water*. Additionally, the authors applied Knickerbocker and Reninger's (1963) theory to find types of figurative language and Bathes' (1964) theory to analyze meaning. As a result, the authors found 10 types of figurative language across the 11 songs, including 4 similes, 1 metaphor, 2 personifications, 1 metonymy, 9 hyperboles, 2 ironies, 1 allusion, and 1 paradox. The discussion reveals that the most frequently used figurative expressions in the lyrics are simile and hyperbole, which convey relationships and meaningful ideas, such as metaphors, exaggerations, and absurd expressions.

The last related study was conducted by Fajrin and Parmawati (2021), entitled "An Analysis of Figurative Language Found in Song of Bruno Mars Entitled 'Grenade'." The authors employ descriptive qualitative methods and Kennedy's (1991) theory to identify the types of figurative language and examine the contextual meaning of each figurative language in the song lyrics "Grenade." As a result, the authors found metaphors, hyperboles, and repetition in the lyrics. In addition, hyperbole is a common feature in the song lyrics. The authors concluded that the figurative language in the song lyrics effectively captures the fictional story of an affair's betrayal. Based on the lyrics, the man in this song feels that he has devoted his entire life to his girlfriend, but she has only wasted his efforts.

Based on the explanation above, the writer found the similarities and differences with this study. This study aimed to identify the types of figurative language used in a textual object and employed a qualitative descriptive method to explore the issue.

However, some previous studies employed different theories, objects, and scopes of the problem. In this study, the writer primarily employed Perrine's (1963) theory to categorize various types of figurative language and Leech's (1981) theory to analyze the meaning of figurative language in Taylor Swift's song "All Too Well" (10-minute version). Although Tonwong and Pankasirikul (2024) employed the same theory to figure out the types of figurative language, their study focuses on examining American values in song lyrics. In contrast, this study focused on analyzing the non-literal meanings of figurative language.

1.8 Theoretical Background

This sub-chapter explains the theoretical background of the All Too Well (10 Minute version) analysis, which focuses on the scope of the problem as used by the grand and supporting theories.

1.8.1 Semantics

In this modern era, language has become a tangible note of a phenomenon. The statement above is supported by Dilorom (2025: 788-789), who asserts that language functions not only as a means of communication but also as a cultural event that directly influences worldview, lifestyle, and psychological perspective. Linguists employ various research methods to investigate these phenomena. One field of linguistic study is semantics. Semantics is the branch of linguistics that analyzes the meaning of words, phrases, and sentences (Yule, 2014: 109). This branch of linguistics emphasizes the conventional meaning of the words, rather than what speakers personally believe the words mean in specific contexts. In addition, semantics focuses on general and objective meanings, avoiding subjective or personal interpretations.

Semantics is clearly defined as the part of linguistic study that connects language form with its meanings. Based on the statement above, Kroeger (2022: 5) declares three hierarchical levels of meaning in language: word meaning, sentence meaning, and utterance meaning. The words and sentences spoken by the speaker will produce a particular utterance. Utterance is a speech event in which the speaker speaks a single word or a complete sentence in a specific context. To elaborate, "sentence meaning" belongs to semantics, where the meaning is obtained from the words themselves without the context. In contrast, utterance meaning is related to the semantic content and any pragmatic meaning produced by the usage of the sentence. This statement is also supported by Griffiths (2006: 6), who defines semantics as the knowledge of language necessary to understand the literal meaning of a sentence, and pragmatics as the study of how a sentence is used to convey contextual meaning.

The situation in this world can be documented through language, which serves as a means of communication to convey what is happening. This concept can be understood from two perspectives: extensional and intensional (Lyons, 1977, cited in Cruse, 2000: 21-22). The extensional approach to meaning relates to the objects referred to by a specific utterance, known as 'reference.' This reference identifies the particular type of object, and the object itself can be understood through denotation. For example, saying "the cat's hungry" refers to the cat as an expression. This sentence specifically denotes the word 'cat' as a mammal, but in reference, it points to a specific, friendly, fluffy feline. The intensional approach offers an alternative to the extensional view. This approach presents 'sense' within a sentence as associated with mental representation. Sense

involves the relationship between words in a sentence. Based on the example above, the sense of the term 'cat' contrasts with words like 'dog'. Despite being in animal sorts, these things typically have different sounds. The sentence "the cat miaowed" associates the behavior of the cat's sense, while "the dog miaowed" sounds strange.

Semantics, as the study of meaning, forms the foundation of communication within society. Based on the statement above, Leech (1981: ix) asserts that semantics is the key component of communication also the center of human mind, such as processing thought, cognition, and conceptualization. These aspects are intimately linked to how people categorize and articulate their experiences through language.

In semantics, Leech (1981: 9-23) has classified meanings into seven types: conceptual meaning, connotative meaning, social meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning.

1.8.1.1 Conceptual Meaning

Conceptual meaning, known as 'denotative meaning,' is regarded as the most important aspect of language communication. This meaning type aims to convey an object in each sentence, matching it to dictionary meanings and aligning it with syntactic and phonological expressions. This statement above is also related to Yule's (2014:110) definition, which states that conceptual meaning conveys the words to the literal meaning. This type of meaning refers to what the component describes in the dictionary.

For example, in Leech's (1981: 10) book, the word 'woman' could be specified as + HUMAN, - MALE, + ADULT. Besides, if it says 'boy,' it could be modified as follows: + HUMAN, + MALE, - ADULT. The statement above indicates that word meanings are based on their literal meanings.

1.8.1.2 Connotative Meaning

Connotative meaning is a secondary meaning of words in language. This type of meaning refers to an alternative interpretation of the conceptual object. The statement above is also defined by Yule (2014: 110) as having a connotative or associative meaning that contrasts with its conceptual meaning. While conceptual conveys the literal meaning, connotative illustrates the deeper meaning of words or phrases.

For example, while 'needle' can be described as a "thin, sharp, steel object," it may also evoke thoughts of "pain, illness, blood, drugs, or thread" through connotation.

1.8.1.3 Social Meaning

Social and affective meanings are two aspects of communication connected to the context of an utterance. Social meaning conveys the value of social situations within language. The statement above is also related to Beltrama (2020: 1), who states that social meaning defines a set of features conveyed by linguistic forms regarding the social identity of their use. This social identity encompasses factors such as demographics, personality, and ideological orientation within society.

In this section, social meaning presents a text not only in its literal form but also across its dimensions and levels of stage. These are the various recognized dimensions of socio-stylistics by Leech (1981: 14) include: dialect (the language of social class or geographic region), time (eighteenth-century language), province (language of law, economy, science), status (polite, slang, etc.), modality (language of lectures, jokes, etc.),

and singularity (the style of Dickens, Hemingway). Here is an example of social meaning with the dimension style of 'status':

- (1) They chucked a stone at the cops, and then did a bunk with the loot.
- (2) After casting a stone at the police, they absconded with the money.

Based on the sentences above, both were describing the same topic but in different dimensions. The first sentence sounds casual, which might be said by two criminals. On the other hand, the second sentence is like a legal report from the chief inspector.

1.8.1.4 Affective Meaning

Affective meaning is a parasitic category in the sense that everyone conveys feelings through the mediation of categories such as conceptual, connotative, or stylistic (Leech, 1981:16). This type of meaning arises when people react with an emotion to specific events. For example, when someone expresses a chiefly interjection like '*Yippee!*' This word presents the reaction of the narrator that they are happy or in freedom.

1.8.1.5 Reflected Meaning

Reflected meaning is a type of meaning that involves an interaction at the lexical stage of language. Based on the statement above, Leech (1981:16) stated that reflected meaning occurs when a single word sense carries multiple conceptual meanings, which are then transferred to another sense. It functions like replacing a word with another that has the same meaning. For instance, the word 'cock' has become taboo nowadays. To address the issue, this taboo word is often replaced by 'rooster' in farmyard contexts to prevent discomfort in public.

1.8.1.6 Collocative Meaning

Collocative meaning refers to the meaning that connects related words with other words within a language. The statement above is related to Leech (1981:17), who asserts that this type of meaning consists of the associations a word gains due to the meanings of words that tend to occur in its environment. Combining words through collocation adds extra information and influences meaning beyond the words themselves. For instance, the adjectives "pretty" and "handsome" are used to describe a person who is good-looking. Moreover, these adjectives can be paired with other nouns, as illustrated by phrases such as "pretty garden," "pretty color," "handsome car," and "handsome typewriter."

1.8.1.7 Thematic Meaning

As the last category, thematic meaning involves arranging words and elements in a sentence to establish its theme or topic. Based on the statement above, Leech (1981: 19) states that this type of meaning is expressed through the way a speaker or writer structures a message, in terms of order, focus, and emphasis. Additionally, even if two sentences have the same conceptual meaning, their thematic meaning can vary depending on which part is emphasized. For example:

- (1) Mrs Bessie Smith donated the first prize
- (2) The first prize was donated by Mrs Bessie Smith.

The first sample is an active sentence that emphasizes the subject “Mrs Bessie Smith” as the focus for the reader. This sentence aims to answer the question “What did Mrs Bessie Smith?” Meanwhile, the second sample is a passive sentence that appears to answer the question: “Who donated the first prize?” The example above has the same truth situation, but the active sentence sounds more accurate than the passive voice.

Based on all of the definitions above, the author came to an agreement that semantics is the study of meaning in linguistics, which links language and communication. The field of meaning study provides insight into how speakers convey literal and non-literal meanings through words, phrases, and sentences. Semantics further shows how people use language to categorize and understand their experiences as part of their cognitive processes.

1.8.2 Figurative Language

Figurative language is a communication tool that enables people to express their emotions and feelings effectively. This rhetorical device uses the secondary meanings of words. Based on the statement above, Kennedy and Gioia (1995: 677) cited that figurative language occurs when the speaker or writer uses words that differ from their literal meaning. The connotative meaning of figurative language conveys different expressions of feeling or character that are unique and non-logical. Through this method, figurative language can be found in poetry, songs, or literary works to convey the author's thoughts and ideas.

In literary texts, figurative language adds exceptional aesthetic value to the sentence. Based on the statement above, Dancygier and Sweetser (2014: 1) cited that figurative language conveys the esthetic messages that the meaning is not literal. The use of figurative language also heightens emotional involvement and creates an artistic effect in the sentences. The statement above is also related to Fitria (2023: 13), who states that figurative language is essential to developing emotions and imagination in literary form. The figurative language in creative writing, such as short stories, poetry, or dialogue sketches, is beneficial for developing critical thinking, creativity, and imagination. Therefore, this rhetorical device is valuable for writers to make their work unique and enhance their creativity.

Figurative language conveys the indirect meaning. Based on the statement above, Keraf (2006: 129) defines figurative speech or trope as something rooted in meaning, determined by whether it still emphasizes its denotative meaning or has strayed from that meaning. This stylistic feature is used to oppose the literal interpretation of words, clauses, or phrases, aiming to create emphasis, decoration, or humor in the sentence. Additionally, figurative language serves various functions, such as explaining complex ideas, bringing inanimate objects to life, evoking emotions, or serving as a decorative element.

Moreover, Figurative language is another way to add depth to words or sentences. It allows people to express something more extraordinarily. Additionally, some rhetoricians distinguish between various types of figurative language. Based on the statement above, Perrine (1963: 53-116) classified figurative language into 13 types: simile, metaphor, personification, apostrophe, synecdoche, metonymy, symbol, allegory, paradox, hyperbole, understatement, irony, and allusion.

1.8.2.1 Simile

According to Perrine (193: 54), metaphors and similes are used to compare two different things. Besides, a simile is a comparative device that compares words or phrases by using words such as "as," "like," "similar to," "than," "resembles," or "seems to," to illustrate the comparison between two things. For example, in Emily's poem (1891) "I'm Nobody, Who Are You", as cited in Kusumaningrum et al. (2023: 32).

How public — like a Frog—

In the line above, Emily compares the public or society to a frog. The 'public' is an adjective describing society, while the frog is portrayed as people who often talk loudly in real life.

1.8.2.2 Metaphor

Similar to a simile, a metaphor is a direct comparison between two unlike things. Based on the statement above, Perrine (1963: 54) stated that metaphor substitutes or identifies some words with the literal. Furthermore, this figurative language compares an object to a meaning that differs from its original meaning. The example of a metaphor is identified in Shakespeare's poem "Spring." In the line "*Merry larks are ploughmen's clock,*" he uses a metaphor to identify larks with clocks.

Based on the definition above, Qizi (2024: 332) also examines the metaphorical aspects of color components in his analysis. In his paper, the selected color elements like red, blue, green, black, and white enable the conveyance of expressions. Taking one color as an example, blue literally refers to the color of the sky or water. However, this color also connotes sadness, calmness, or loyalty.

1.8.2.3 Personification

Personification is a subtype of metaphor in which lifeless items, animals, abstract concepts, or objects are attributed human qualities (Perrine, 1963: 56). In John Keats's poem "To Autumn", the season autumn is personified as a harvester, depicted in phrases like "sitting careless on granary floor" and "on a half-reaped furrow sound asleep." This figurative language encourages the reader to imagine non-human objects exhibiting human behaviors, depending on how the human traits are portrayed.

1.8.2.4 Apostrophe

An apostrophe is a figure of speech where a speaker addresses a person or non-human object as if it could respond. According to Perrine (1963: 56), this type of figurative language is also closely related to personification. While personification humanizes animals or inanimate objects, an apostrophe is supposed to show how the writer or speaker talks as if they are getting a response from them. For example, in *Another Dark Lady* by Robinson, he apostrophizes his sweetheart, who has passed away. Furthermore, he acts in this poem as if he were speaking face-to-face with her.

1.8.2.5 Synecdoche

Synecdoche is a figure of speech where a part represents the whole, or the whole for a part. Based on the statement above, Reaske (1966: 41-42) noted that this specific type of metaphor involves using a part of an object to represent the entire object. Despite its

small size, the object of synecdoche highlights a few characteristic and essential aspects. For example, “galloping hooves” refers to “galloping horses.”

1.8.2.6 Metonymy

Metonymy is a figurative language that describes one item by referring to another thing that is closely associated with it. Based on the statement above, Dancygier and Sweetser (2014: 5) said that the kind of metonymy allows similar words to be used in the sentence. Using symbols to represent ideas or qualities gives deeper meanings to objects, characters, or events.

For example, people may associate the brand ‘Kleenex’ with the fact that it is used to refer to any tissue. In addition, *Kleenex* is a type of tissue that is closely related in people’s minds.

1.8.2.7 Symbol

Symbol is a form of figurative language that represents something beyond its literal meaning. Based on the statement above, Kennedy and Gioia (1995: 799) stated that a symbol is never an act and always a concrete object with a special image of its connotation. The symbolized objects are related to things, characters, or events. Most often, objects of symbol are something we can see in the mind’s eye, such as a newspaper, a thunderbolt, and a gesture of nodding goodbye. Furthermore, the objects for symbols are transparent and not abstract.

To elaborate the statement above, a “gesture of nodding goodbye” is different with “justice.” Nodding goodbye to friends is a physical action that technically functions as a visual symbol. This gesture refers to the end of a relationship. Besides, “justice” can not be a symbol because it is not a concrete object in people’s minds, unless it stands for *the scales of justice*.

1.8.2.8 Allegory

An allegory is a narrative or description that has a secondary meaning beneath the surface (Perrine, 1963: 76). This type of figurative language is also referred to as an extended metaphor or a series of related symbols. Although it conveys the in-depth meaning of literature, allegory is less common in modern literature than it was in the past.

Based on the statement above, Guenther (2020: 474) notes that allegories are also used to describe psychological phenomena. For instance, *the love conflict in Catullus’s, Ovid’s ancient scripts*, or in *Prudentius’ Psychomachina* in the fourth century, which attempts to convey the mental duality humans experience. These iconic phenomena are included as an allegory that illustrates the genuine human elements that have existed since ancient times.

1.8.2.9 Paradox

Paradox is a form of figurative language that appears to contradict itself but remains true to its meaning. This statement above is supported by Reaske (1996: 38), which occurs when a poet presents a pair of ideas, phrases, images, or attitudes that seem to be contradictory. This contradiction may either be a situation or a statement.

For instance, Alexander Pope noted that a literary critic of his time would “damn with faint praise.” In this sentence, he was making a contradiction with verbal paradox, for how can a man damn by praising? (Perrine, 1963: 90).

1.8.2.10 Hyperbole

Hyperbole, or overstatement, is a figure of speech that uses a dramatic effect to emphasize something. Based on the statement above, Perrine (1963: 91) examines this figurative language as essentially an exaggeration, but it still conveys the truth. The impact of hyperbole can be humorous or grave, fanciful or restrained, convincing or unconvincing.

For example, "I'll die if I don't pass this course!" When someone makes the statement above, it shows that they are committed to doing their best to achieve their course goals.

1.8.2.11 Understatement

While hyperbole employs exaggerated language, understatement takes the opposite approach by implying less than what is the actual truth (Perrine, 1963: 92). This type of figurative language often occurs when someone tries to present something as less important, smaller, or weaker than it really is.

For example, when people are at the dinner table and say, "This looks like a good bite," they are implicitly conveying less than the whole reality, which would usually describe the meal as well-prepared and delicious.

1.8.2.12 Irony

Similar to paradox, irony is a type of figurative language that extends meaning beyond its literal expression (Perrine, 1963: 93). Based on the statement above, irony occurs when the intended meaning is the opposite of the literal words used. For instance, an instructor handing back exam papers and saying, "Here's some bad news: you all got A's and B's!" In this case, the first statement mentioned a negative alert, but it was actually good news, as the students had successfully passed the test. This example illustrates situational irony, where the actual outcome is the opposite of what is expected.

1.8.2.13 Allusion

Allusion deeply connotes something related to history, earlier literature, or famous people, words, or symbols much more than it says (Kennedy and Gioia, 1995: 632). This type of figurative language serves to evoke emotions or communicate ideas about one's work through the works or events of others. The example of allusion is taken from the poem "To Helen" by Edgar Allan Poe.

*The glory that was Greece
and the grandeur that was Rome.*

Based on the line above, he interprets the place as an allusion to the cultural achievements of that ancient nation. These ancient nations are famous for their great ancient civilizations. The ancient glory of Greece is known for its cultural achievements in art, philosophy, and beauty, while Rome is associated with power, empire, and authority. Instead, this is called an allusion because Poe does not explain those terms in detail, yet allows the reader to rely on their background knowledge of these civilizations.

To summarize all the arguments above, figurative language is how humans express themselves in a non-literal, sometimes creative manner, to communicate meanings that

go beyond the plain definitions of terms. It includes a variety of tactics, such as metaphors, similes, personification, and irony, which contribute to depth, emotion, and subtlety in communication.

1.8.3 Music

Music is often used to convey profound emotions, cultural perspectives, and thoughts. This statement above is related to Sadiqzade (2024:134-137), who states that a song has rhythm, melodic patterns, and lyrics that evoke human emotions. These three elements form the foundation of the song and convey powerful messages such as sadness, comfort, or even anger. While conveying emotions, the song lyrics also provide vocabulary for expressions such as idioms, slang, and colloquial language, which serve to enhance language knowledge.

Most songwriters create their songs based on a story or narrative. This statement above is also supported by Alberhasky and Durkee (2024:1-2), who state that narrative serves as a form that allows musicians to share personal stories from their experiences with listeners, highlighting changes in social attitudes, and is genre-dependent. However, the genres may differ from the collective experiences that songwriters express through their songs. Compared to novels or movies, song narratives are typically more concise, lasting between three and five minutes.

A song with rich and emotional lyrics is a tool for a songwriter to express their sentiments. Songwriters make their own meaningful lyrics based on the situation and experience, and combine the beauty of imagination, symbolism, language, and deep feelings. The emotional lyrics connect listeners by employing figurative language, including metaphors, similes, personification, and other literary devices. In addition, the writer chose Taylor Swift as the role model who potentially creates poetic songs.

1.8.4 Narrative Song *All Too Well (10 Minute Version)*

Taylor Alison Swift, also known as Taylor Swift, is an American singer and songwriter who was born on December 13, 1989. She is well-known for her storytelling abilities, as well as her capacity to convey complex emotions and themes through her music. Her music often delves deeply into personal experiences, relationships, and emotional journeys, making her songs extremely relevant and powerful. Due to her storytelling talent, Adam Z (2024) stated on the CapitalFM website that she has won numerous nominations at the *Grammys*, *Billboard Music Awards*, *MTV Awards*, *AMA*, *Country Music Association Awards*, and *Guinness World Records*.

During her music career, she has had one popular song titled "*All Too Well (10-Minute Version) (Taylor's Version)*." This song is an extended version of Taylor Swift's most popular song, titled "*All Too Well*," which was released on her 2012 album "*Red*." During her interview on *The Tonight Show with Jimmy Fallon* (2021, 3:20), she revealed that the 10-minute version is a raw recording of the song's original form before it was cut down to three minutes. When Swift re-released "*Red*" as "*Red (Taylor's Version)*" nine years later, it shows the re-recording of original songs and several new tracks. Since "*All Too Well*" is one of her fans' favorites, she chose to release the vault ten-minute version as a special gift for them.

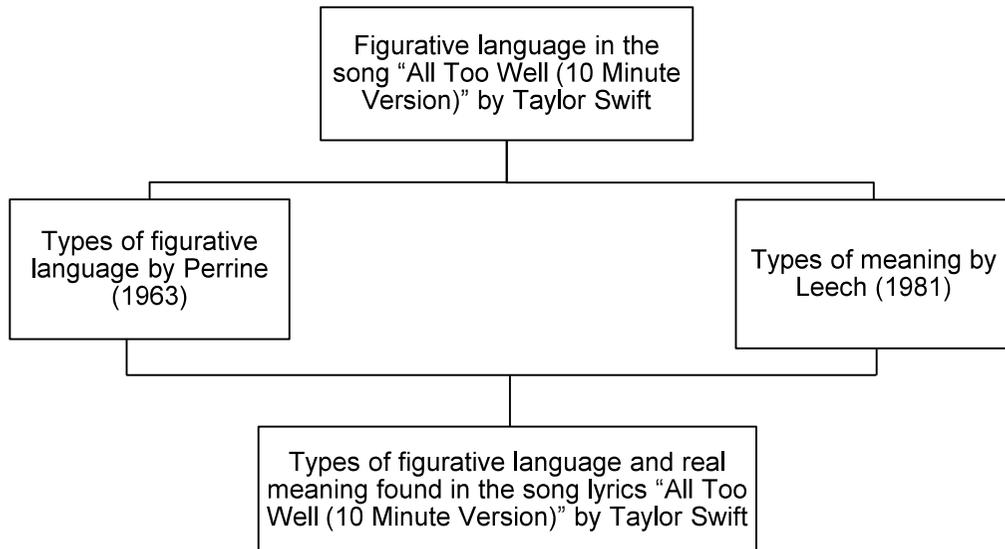
All Too Well (10 Minute Version) (Taylor's Version) narrates the story of lovers with a significant age gap. More interestingly, this song portrays a relationship with an autumn

theme. Based on the short film version, the woman in the song recounts their past when they were still together at a young age. From the beginning, the woman is delighted with her boyfriend, who is older than her. Their relationship started smoothly and lovingly, but things changed when selfishness began to appear on both sides. In the end, they parted ways but kept lasting memories. Although it was only a short time in the relationship, they created unforgettable moments.

Combining its compelling narrative, this song employs figurative language that enables listeners to connect with the emotions evoked. This figurative of speech supports the feelings of falling in love, happiness, anger, sadness, and acceptance. Therefore, the lyrics of this song make it a strong choice for analyzing the figurative language by semantic analysis.

1.9 Conceptual Framework

Figure 1. The conceptual framework of the study



CHAPTER II RESEARCH METHODOLOGY

This chapter outlines the method used in this study, including research design, data sources, data collection techniques, and data analysis methods. Additionally, the methods and procedures implemented aim to clarify the study's objectives.

2.1 Research Design

In this study, the writer employed a descriptive qualitative method as the research design, using data collected from the song lyrics of "All Too Well (10 Minute Version)" by Taylor Swift. In qualitative research, the data are presented in words as an explanation, rather than presenting numerical results from the data. Qualitative research focuses on in-depth exploration of a phenomenon's context and social meaning. Therefore, the writer employed qualitative data collection and analysis to identify the types and interpret the meaning of figurative language. Furthermore, the writer used a descriptive method to present the research results. This descriptive method aims to elaborate on the characteristics of a phenomenon.

The descriptive qualitative method is applied to interpret the figurative language identified in the lyrics. This method aims to provide a detailed description of the characteristics and functions of figurative language without manipulating data. The writer identified the types of figurative language by Perrine's (1963) theory and determined the meaning of each figurative language based on the semantics approach by Leech (1981). The data were collected from the figurative language found in the song lyrics of "*All Too Well*" (10-minute version), available on the online website "Genius.com."

2.2 Sources of Data

In this study, the writer used data from two sources: primary and secondary data. The primary data was obtained from Taylor Swift's song, specifically "All Too Well (10 Minute Version) (Taylor's Version)" from the album "Red (Taylor's Version)." The lyrics are transcribed on the official website, Genius.com. This credible source was chosen because it provides accurate lyrics. The song lyrics are 10 minutes and 13 seconds long and consist of 110 lines in total. This study focused only on lines that contain figurative language. Additionally, musical elements such as melody and rhythm are not the primary focus of this study.

To support the primary data, the writer gathered sources from the library and the internet. These include academic journals, books, and theses that contain theories on figurative language and semantics. This study was based on grand theories proposed by Perrine (1963) and Leech (1981). Perrine (1963) identified twelve types of figurative language in song lyrics, including simile, metaphor, personification, apostrophe, symbol, allegory, paradox, hyperbole, understatement, irony, and allusion. Additionally, Leech's (1981) theory was employed to analyze the meaning of the figurative language in the song lyrics.

2.3 Data Collecting Techniques

The writer used documentation to gather data. The purpose of the documentation is to find data analysis from books, transcripts, meeting notes, and archives. This approach aligned well with the study's objectives, which are to find and clarify the types of figurative language. There are several steps involved in the data collection process:

1. Searching the lyrics All Too Well (10 Minute Version) on Genius.com.
2. Copying the lyrics to include in the research paper, which helped them choose specific lines. This copied transcript is a printout.
3. Reading the entire lyrics of All Too Well (10 Minute Version) on Genius.com to identify the figurative language. While reviewing the transcript, the writer carefully marked the lyrics that contain figurative language.
4. Creating a table of data. This table shows the figurative language identified by the writer based on Perrine's (1963) theory, including simile, metaphor, personification, apostrophe, symbol, allegory, paradox, hyperbole, understatement, irony, and allusion.

2.4 Data Analysis Method

Following the data collection above, the writer applied a qualitative data analysis model by Miles & Huberman (1994: 10-11), which consisted of data reduction, data display, and conclusion drawing. These are the outline steps for more details on the data analysis in this study:

2.4.1 Data Reduction

Data reduction involves selecting, focusing, simplifying, abstracting, and transforming raw data from song lyrics. The writer reduced the data by identifying only the lines from Taylor Swift's All Too Well (10-Minute Version) that contained figurative language. These instances of figurative language were then categorized based on Perrine's (1963) theory, which includes simile, metaphor, personification, apostrophe, symbol, allegory, paradox, hyperbole, understatement, irony, and allusion. This process enabled the writer to concentrate on relevant data and avoid unnecessary information.

2.4.2 Data Display

After classifying the data, the reduced dataset was organized and presented in tables to clarify and systematize the findings. In the findings section, the writer created a table to display the lyrics, stanzas, and types of figurative language, following Perrine's (1963) classification: simile, metaphor, personification, apostrophe, symbol, allegory, paradox, hyperbole, understatement, irony, and allusion. This table presents the results to facilitate easier comprehension of the analysis for the reader.

Moreover, the writer provided a detailed analysis by examining each type of figurative language separately in the discussion section. Each figurative language is labeled as *Datum 1*, *Datum 2*, *Datum 3*, and so on. For each datum, the lyric was displayed in a table with columns for the lyrics, stanza, and types of meaning. The meaning analysis is primarily supported by Leech's (1981) theory, which categorizes meaning into denotative, connotative, affective, reflected, collocative, and thematic. Below the table, an explanation was provided to interpret the meaning conveyed in the

lyric. This format enables the writer not only to classify the figurative language but also to conduct a deeper semantic analysis of how meaning was created in the song lyrics.

2.4.3 Conclusion Drawing

As the final step, the writer drew conclusions based on the study's results to answer the research questions. The conclusion summarizes the analysis and offers suggestions for the reader. It was verified by carefully reviewing and integrating all the previously collected, processed, and analyzed data. The study's conclusion highlighted the types of figurative language and their meanings, using a semantic approach to the song lyrics. In addition, the writer ensured the analysis was precise by providing an informative, straightforward conclusion that advances the field of semantics and encourages future research into figurative language in song lyrics.