

CHAPTER I

INTRODUCTION

This chapter serves as the introductory section of the research work. It encompasses various elements, including the research background, research problem, research objectives, the significance of the study, a review of prior research, and the elucidation of essential terminology.

1.1 Research Background

The utilization of figurative language in literary works has garnered significant interest among literature enthusiasts. Figurative language, a literary device encompassing various stylistic elements such as metaphors, comparisons, personifications, and symbolism, serves to convey profound meanings and emotions that surpass the mere literal interpretation of words. These expressive components augment the textual richness, depth, and artistic merit, thereby rendering the reading experience engaging and thought-provoking for the audience.

In the composition of poetry, writers employ language more imaginatively and poetically to cultivate profound atmospheres and evoke readers' emotions. The potential of language is harnessed adeptly to craft potent images and evoke intense sentiments, thus endowing poetry with an efficacious capacity to communicate messages and evoke profound inner experiences, with the emotional facet assuming a more predominant role than the intellectual facet. This correlation is particularly linked to the strategic application of poetic forms and the skillful exploitation of language's potential, as expounded by Grace in the statement below.

“A poet creates his peculiar effects not by a rationalistic ordering but by climax of mood. The climax of one of his statements generally lies not in the intellectual statements but in the image that evokes the culminating emotional response” (Grace, 1965:79).

The quotation above explains that in the creative process of writing poetry, the emotional elements assume a more dominant role than the intellectual aspects. Poets employ distinct effects not solely through rational thinking but by expressing profound emotions. The intensity of these feelings serves as an indicator that the poet's expression is not solely focused on intellectual elements but rather on imagery capable of evoking deep emotional responses intertwined with a high level

of contemplation. Consequently, it becomes evident that in poetry, the emotional aspect holds greater prominence than the intellectual aspect.

Panic! At the Disco skillfully employs a diverse range of figurative language within the lyrics of their songs. These lyrics serve as a powerful medium that effectively facilitates the expression of emotions, akin to how poets utilize figurative language in their poetic works, as exemplified by the insights of Somad (2010). Poetry, in essence, serves as an artistic channel through which poets can creatively convey their thoughts and ideas. Furthermore, poetry stands as the most profound medium for poets to articulate their feelings of unease when confronting specific situations, allowing for a nuanced exploration of their emotional landscapes. Luxemburg (1989) asserts that within a literary context, song lyrics and poetry share essential similarities, allowing these two forms of expression to intertwine. Both song lyrics and poetry share the essence of utilizing poetic language to communicate meaning and feelings beautifully and creatively.

Furthermore, the scope of poetry's definition extends beyond the confines of classical literature and encompasses a wide array of forms of poetic language expression. This inclusive definition spans various domains, including but not limited to proverbs, advertising messages, political terminology, popular songs, and hymns. It underscores the versatile nature of poetic language and its prevalence in diverse aspects of human communication and expression. The creative and effective utilization of language across diverse contexts underscores poetry's function as a medium for profound expression that encompasses various forms of communication and culture (Luxemburg et al., 1989). This assertion finds support in Pradopo's scientific work.

In addition, substantiation for this assertion can be found in Pradopo's scientific work titled *Poetry Studies*. In his work, Pradopo presents compelling evidence and persuasive arguments that bolster the perspective that the scope of poetry extends beyond traditional types of literature. It encompasses diverse forms of poetic language expression, such as proverbs, advertising messages, political terms, popular songs, and hymns. Through his analysis, Pradopo demonstrates how poetry serves as a broad medium for poets and lyricists to communicate profound feelings, thoughts, and messages, not solely within the confines of literature but also across various spheres of daily life and cultural communication contexts.

The message through the lyrics creates the listener's feelings and imagination and provides various meanings. Songs are a medium of communication between songwriters and listeners about reality and imaginative stories. "The lyrics of a song are poetic because they evoke feelings, attract attention, elicit a clear response, and cause emotion (Pradopo, 2009), this explains how song lyrics possess the capacity to evoke feelings and stimulate the imagination of listeners, while also offering multiple layers of meaning, while also offering multiple layers of meaning. Songs function as a medium of communication that bridges songwriters and their audience, enabling songs to depict reality and narrate imaginative stories. The poetic nature of song lyrics lies in their ability to elicit emotions, capture attention, prompt clear responses, and evoke profound sentiments in the listener. In this context, poetry pertains to the skill of song lyrics in utilizing beautiful and creative language to convey profound messages that can deeply impact and resonate with the hearts and minds of the listeners.

As music evolved as an art form, the boundaries between poetry and song lyrics have become increasingly blurred. Modern lyrics, particularly those from artists like Panic! At the Disco, often incorporate elements of figurative language that bear a strong resemblance to poetic techniques. This similarity has sparked considerable interest in exploring the relationship between song lyrics and poetry. The album *Death of a Bachelor* (2016) by Panic! At the Disco serves as an intriguing case study in this context.

Research indicates that the lyrics of Panic! At the Disco are replete with various forms of figurative language, suggesting that these songs transcend the confines of conventional songwriting and attain the realm of literary poetry. Within song lyrics, each phrase and sentence is adorned with figurative language, manifesting in the form of connotative or implied meanings. This figurative language imparts a veiled significance to the lyrics, necessitating an interpretive process for proper comprehension. X.J. Kennedy (1979) defines figurative language as a form of expression that employs figures of speech to convey messages or meanings beyond their literal interpretations. In figurative language, the intended meaning of a word or expression is not confined to its literal context but is employed to create a more profound imagery or comparison. Kennedy categorizes figurative language into eight types, namely metaphor, irony, simile, personification,

hyperbole, simile, metonymy, and symbol. Each type of figure of speech bestows a distinct manner of delivering rhetorical effects and poetic impressions in language communication.

An in-depth analysis of the figurative language employed in the album *Death of a Bachelor* (2016) can provide valuable insights into the artistic choices made by the songwriters and shed light on the album's thematic depth and resulting emotional impact. In this context, the study aims to delve into the use of complex figurative language in Panic! At the Disco's *Death of a Bachelor* (2016) songs album, exploring how these techniques contributed to the album's artistic quality. By examining the relationship between song lyrics and literary poetry, this study seeks to contribute to a deeper understanding of the interactions between music and literature and how the two harmoniously converge to create powerful and emotive works of art. Overall, this study endeavors to offer a comprehensive analysis of the figurative language in Panic! At the Disco's *Death of a Bachelor* (2016) album tracks, highlighting the album's significance as a work of literature while enriching the discourse on the relationship between music and poetry.

Figurative Panic! At the Disco is a band founded by an American musician Brendon Urie. The band gave birth to a pop rock song genre from Las Vegas, Nevada. The band was formed in 2004 by Brendon's childhood friends, including Ryan Ross, Brent Wilson, and Spencer Smith. They started trying to record when they sat in high school. After that, they made an album they released for the first time in 2005 titled *A Fever You Can't Sweat Out*, and signed a contract with the Decaydance label. This album was popularized by the second song on the album titled *I Write Sins Not Tragedies*. This song became popular to get more than one platinum certificate in the United States, and it is now one of the bands that have won many awards.

Brendon was originally the guitarist in this band, where Ryan Ross was the main vocalist. However, when Brendon filled the vocalist position, his friends began to be amazed by Brendon's abilities, and then he was appointed to be the band's primary vocalist. With his creative gifts, Brendon was running to build a career and be approached by many projects, ranging from writing songs to films *Jennifer's Body*. Moreover, in 2008, Brendon made a song collaboration for The Coca-Cola Company with the title *Open Happiness*. Brendon was also allowed to

sing in front of several famous musicians and the President of the United States, Obama, in 2013.

The song was created by the band Panic! At the Disco has an exciting breakthrough in figures of speech. Brendon can use the wealth of language that makes the lyrics of his songs very colorful in each of his songs. This results in the delivery of deep meaning in each delivery of the words in the lyrics, conveyed by the song to be more emotional so that several of his songs were crowned at the Billboard Music Award, including *Death of a Bachelor* (*Death of a Bachelor*, 2016), “Nine in the Afternoon” (*Pretty. Odd*, 2008), “This Is Gospel” (*Too Weird to Live, Too Rare to Die!*, 2013). There are also awards this band has won, such as the winner of “Video of the year”, “Song of the year”, and “Favorite Alternative Rock Artist” and other awards, between each nomination, the album *death of a Bachelor* received 2 nominations for the album which debuted at number one on the Billboard 200 album chart, this album received the Top Rock Album (2017) By Grammy award and Billboard Music Award (2018).

The way Brendon uses figurative language in each of his lyrics makes song scales a words like poetry, a literary work that uses beautiful words and is rich in meaning, poetry is a medium for expressing elements of poetry (Kosasih in Wijaya, 2017). Supported the definition of lyrics or song lyrics can be considered as poetry, and vice versa, and accordingly, such as the definition of poetic texts includes not only types of literature but also expressions that are advertisements, proverbs, mottos, prayers and lyrics of pop songs (Luxemburg in Rezza Resdiansyah, 2019). Whether it is feelings, ideas, or messages that the poet wants to convey, like poetry which has poetic words, songs also have the same poetic characteristics. Song lyrics can also be classified as poetics because the delivery of words can attract feelings, attract emotions. After all, compassion can be interpreted as the lyrics of a song being a literary work because its function and use are the same as a literary work of poetry (Pradopo, 2009). Ideas conveyed using the media of song lyrics produce emotions, thoughts, and imagination because of the stimulation the listener or reader feels using figurative language.

Figurative language refers to words or phrases that are meaningful but not true. The way a sentence has a different connotation than an emotional impulse uses language creations applied in sentences, for example, by changing an object to

become an object with human characteristics, which researcher know as personification. However, there is still much figurative language. Types of Figurative Language According to Tarigan (Hikmat et al., 2005) states that figurative language can be categorized into four groups, namely: Comparison of Similes (simile, metaphor, personification, allegory, and antithesis), figurative contradiction (hyperbole), litoses, irony, oxymoron, paronomasia, paralipsis, and zeugma), correlation figurative (metonymy, synecdoche, allusion, euphemism, ellipsis, inversion, and gradation), repetition figurative language (alliteration, antanaclasis, chiasmus, and repetition).

In this research, the researcher analyzes how Band Panic! At the Disco uses its diversity of languages in several songs that are nominated, the diversity of languages referred to here is how figurative language, or what is commonly called figurative language in song lyrics can give an unusual impression.

Figurative language causes literary works to attract attention, creates freshness, is livelier, and creates clarity of wishful thinking (Pradopo, 2009), Figurative language is pervasive in the art of language. Of where language is the main instrument, Figurative language is language that uses words whose structure and meaning regularly deviate from the arrangement. Which average, objective obtain freshness and expressiveness. With an emphasis on emotions Also, for creating something, emotions readers can consume shapes or choice lexical contained in Figurative language, structure sentences, idiom, and idiom, by poem dimensions included in work literature. Figurative language uses imaginary language in poetry and covers aspects like fantasy, five, and structure sentences, intended to create mark aesthetics. Still, beauty semantics is the usage of poetry in meaning metaphor, that is, which means words in poetry do not exactly match a meaning dictionary (Hikmat et al., 2005). Because the effect generated from unity between message and feelings is wrong, some reasons why words in work literature can touch the heart easily.

According to the *Cambridge Dictionary* (2023), the impression is “an idea or opinion” The impression arises when receiving the message and the feelings when the individual digests the work. Where the impression makes it easier for someone to remember something, which will have a prolonged impact on his memory and mind, memory is the power of the soul to receive, store, and produce an impression.

There are three elements in the act of Memory: receiving impressions, storing, and producing them (Abu Ahmadi in Ramlah, 2015). Given the abundant presence of figurative language within the lyrical content of Panic! At the Disco's songs, there exists a keen research interest in delving into the intricate layers of meaning embedded in the utilization of figurative language across multiple tracks featured on the album titled *Death of a Bachelor* (2016). This album, performed by the band Panic! At the Disco and fronted by Brendon Urie, serves as the focal point for this study, as it offers a rich tapestry of lyrical compositions that warrant thorough examination to unearth the nuances and implications of figurative language employed within.

This research was inspired by several previous studies, including research conducted by Heriyansyah, M. Bahri Arifin, and Ririn Setyowati (2022) titled “Figurative Language in Song Lyrics in Ed Sheeran's Divide Album” including simile, metaphor, hyperbole, personification, metonymy, understatement, and irony. Metaphors and metonymy appear most frequently in Ed Sheeran's work on *Split* albums. These researchers found that Ed Sheeran as a creator mostly plays with associative meanings to use figurative language in his song lyrics (Heriyansyah et al., 2022).

The second is a thesis study by Ignasia Tyas Kinanti, titled “Revealing the Theme of Panic! At the Disco's Three Selected Songs through the Metaphorical Lyrics” This researcher examines using semantic theory, metaphor theory, and theme theory. This researcher found 22 metaphors. Then the researcher reclassifies it into two categories, namely structural metaphors, orientational metaphors, and ontological metaphors. The researcher found 13 structural metaphors and nine ontological metaphors. The researcher then analyzed the similarity of the themes by looking at the selected songs. Despite the differences in the ideas of each song, this researcher found similarities. The three songs were chosen by the researcher. Dedicating himself to the lifestyle he loves, and reflecting on his past. Kinanti found that the central theme was a journey of self-discovery and fulfillment (Kinanti, 2019).

Third, a thesis review by Rinda Sonia (2020) In her thesis review titled “An Analysis of Figurative Language in the Poetry 'Mending Wall' by Robert Frost” (2020), Rinda Sonia explored various categories within the poem, including

tautology, metaphor, symbol, personification, contradiction, repetition, rhetoric, simile, polysyndeton, hyperbole, anaphora, and parallelism. In “Mending Wall” the poem under scrutiny, Sonia identified twelve distinct figurative language devices. Among these, the two most prevalent forms employed by Robert Frost in his poetry were symbols and personification. While reading poetry, one may encounter terms that pose challenges in comprehension due to the abundant usage of figurative language, especially expressions not commonly encountered in everyday language. Hence, it becomes imperative to grasp the meanings of figurative language elements within a poem to effectively visualize the narrative or capture the poem's emotional essence (Sonia, 2020).

The fourth is a thesis study made by Mittahul Akar Manna (2017) titled “Penggunaan Gaya Bahasa (Personifikasi Dan Metafora) Dalam Novel Arah Langkah Karya Fiersa Besari” In his research, Manna found the types of figurative language that often appear on specific themes such as the type of figurative language that dominates on egoic themes with psychological problems is a simile, repetition, litotes, erotesis, and personification. Then figurative language in poetry with social themes with love problems that often arise are satire, hyperbole, repetition, and eroticism. Then, Figurative language on social themes with natural problems is dominated by personification and repetition. The most dominant figurative language is personification, while the figurative language of satire, irony, cynicism, and sarcasm sometimes appears to carry out social criticism. Moreover, on the fourth point, Manna explained that the figurative language that often appears on the theme of religious divinity is an epithet, parable, or erotesis (Manna, 2017).

The last is a thesis study by Minhatul Maula (2013), Minhatul Maula conducted a thesis study in 2013 titled “An Analysis of Figurative Language in the Poems of 'Classic Poetry Series' by William Blake”. In his research, Maula employed Giroux's theory as the framework for his analysis. His findings revealed the presence of eleven distinct types of figurative language across various poems by William Blake. These eleven types of figurative language identified in Blake's poetry collection include Alliteration, Hyperbole, Irony, Litotes, Metaphor, Metonymy, Paradox, Personification, Pun, Simile, and Synecdoche. The most frequently employed figurative language device in William Blake's poetry appears to be hyperbole. The study conducted by Maulana underscores the significance of

comprehending the types of figurative language present in a poem, as it allows readers to delve deeper into the meaning and nuances of each line of poetry (Maulana, 2013). Maulana also suggests that readers benefit from familiarizing themselves with these figurative language elements beforehand.

The difference between this research and the previous one lies in the scale of the discussion, where researchers in this study will examine the figurative language in all the songs on the album *Death of a Bachelor* (2016) by Panic! At the Disco, which consists of eleven songs where the figure of speech analysis will be analyzed which will be categorized into several figures of speech including,

Simile, Metaphor, Personification, Apostrophe, Hyperbole, Understatement, Irony, Metonymy, Synecdoche, Paradox, Symbol, Repetition, Idiom, Allegory.

1.2 Research Problem

Based on the background of the problems described, the researcher tries to reveal how the types of figurative language and the meaning of each figurative language are found in the lyrics of Brendon Urie's songs. Therefore, the researcher takes questions from identifying the problem as follows.

1. What types of figurative language are present in the lyrics of the *Death of a Bachelor* songs album (2016) by Panic! At the Disco?
2. What are the functions of figurative language in the lyrics of the *Death of a Bachelor* songs album (2016) by Panic! At the Disco?

1.3 Research Purposes

Based on the research statement, the research objectives include:

1. Finding the type of figurative language in the lyrics of the *Death of a Bachelor* songs album (2016) by Panic! At the Disco
2. Finding the functions of figurative language in the lyrics of the *Death of a Bachelor* songs album (2016) by Panic! At the Disco.

1.4 Research Significances

This research endeavor aspires to serve as a valuable and comprehensive resource for scholars and enthusiasts alike who are dedicated to the examination of poetic elements, particularly the nuanced realm of figurative language within contemporary music. Through an intricate exploration of the extensive array of

literary devices skillfully employed within the songs featured in *Death of a Bachelor* (2016), including simile, metaphor, synecdoche, idiom, metonymy, paradox, personification, repetition, irony, apostrophe, understatement, hyperbole, and allegory, this study underscores the pressing need for further scholarly investigations within this domain.

This research aims to inspire scholars to explore the connection between poetry and music. It demonstrates the effectiveness and significance of using various literary devices in songwriting. Researchers are encouraged to incorporate similar theories into their studies on figurative language in song lyrics. Furthermore, this research is deemed to offer a novel contribution to the field of literary and music studies. By analyzing how Panic! At the Disco employs figurative language in the *Death of a Bachelor* (2016) songs album, the research will provide substantial insights and information related to the artistry and craftsmanship behind the album's lyrics. Additionally, the study will shed light on how figurative language enhances the storytelling and emotional impact of the songs.

Overall, this research on figurative language in *Death of a Bachelor* (2016) songs album by Panic! At the Disco aims to deepen the understanding of the creative use of literary devices in contemporary music, offering valuable academic contributions and inspiring future investigations into similar elements of poetry and songwriting.

1.5 Definition of Key Terms

To enhance the clarity of the fundamental terminology utilized in this research, certain definitions have been presented:

Figurative language refers to the use of words and expressions in a way that goes beyond their literal or dictionary meanings. It involves the use of metaphors, similes, personification, hyperbole, or other literary devices to create vivid and imaginative descriptions. Figurative language is often used in poetry, literature, and song lyrics to evoke emotions, paint pictures, and convey complex ideas indirectly.

Panic! At the Disco is an American rock band formed in Las Vegas, Nevada, in 2004. The band is known for its eclectic musical style, blending elements of rock, pop, punk, and baroque pop. Panic! At the Disco has released several successful albums and is known for its energetic live performances.

Death of a Bachelor (2016) is the fifth studio album by Panic! At the Disco, released in 2016. The album features a mix of pop, rock, and electronic elements. It includes songs like *Victorious*, *Emperor's New Clothes*, and the titular track, *Death of a Bachelor*. The album explores themes of love, relationships, and personal growth. Brendon Urie, the band's lead vocalist, is known for his charismatic and theatrical performances, and this album showcases his vocal range and songwriting abilities.

