

**EROS AND THANATOS IN REALITY CLUB'S ALBUM *WHAT DO YOU  
REALLY KNOW?***

**An Undergraduate Thesis**

**Presented to State Islamic University of Sunan Gunung Djati Bandung in Partial  
Fulfilment of The Requirements for The Degree of Sarjana Humaniora In  
English Literature Department of Adab and Humanities Faculty**



**uin**

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## DECLARATION OF OWNERSHIP

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I declare that the thesis I wrote to obtain a Bachelor of Humanities degree at Sunan Gunung Djati State Islamic University Bandung, entitled “**Eros and Thanatos in Reality Club’s Album *What Do You Really Know?*”**, is the result of the researcher thoughts without the help of other parties, except for guidance from the advisors. This thesis has never been published or written by other researcher, either in whole or in part. Therefore, the researcher is fully responsible for this thesis if there are objections or demands from other parties.



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## ABSTRACT

**Salsa Ivanka Sesillia. 1205030202. Eros And Thanatos In Reality Club's Album *What Do You Really Know?*.** An Undergraduate Thesis, English Literature Department, Faculty of Adab and Humanities, State Islamic University of Sunan Gunung Djati, Bandung. Advisors: 1. Lili Awaludin, S.S., M.A. 2. Yoga Sudarisman, S.S., M.A.

Figurative language often represents the author's desires because it is a form of unconscious expression, where the language used does not convey its literal meaning. Psychoanalytic theory refers to this as *eros*; the drive for life, and *thanatos*; the drive for death. The use of *eros* and *thanatos* serves as an expression of the author's desires. The research aims to understand how the forms of *eros* and *thanatos* manifest as the author's desires, and to identify the types and functions of figurative language. It explores how figurative language represents *eros* and *thanatos* in literary works, specifically in the lyrics of Reality Club's album *What Do You Really Know?*. This study employs a descriptive qualitative method, an approach that emphasizes descriptive analysis rather than statistical analysis. Data is analyzed through the examination of lyrics and attentive listening to songs, utilizing Sigmund Freud's psychoanalytic theory. The objects of the research are ten songs from the album *What Do You Really Know?* (2019), including "SSR", "All Along All Things Were Wrong", "Caught in a Trap", "The Rush", "Vita O Morte", "Telenovia", "On My Own, Again", "Alexandra", "A Sorrowful Reunion", and "2112". Based on the analysis, the research uncovers a total of ninety-six types of figurative language in the lyrics of the ten examined songs from the album, categorized by type, including simile, metaphor, personification, metonymy, synecdoche, symbolism, paradox, hyperbole, irony, and antithesis along with their functions. Further analysis identifies forms of *eros*, *thanatos*, and contradictions between *eros* and *thanatos*. The researcher found twenty-eight forms of *eros*, twenty-four forms of *thanatos*, and twenty-nine forms of contradiction between *eros* and *thanatos*. The lyrics of Reality Club's album contain *eros* and *thanatos* through figurative language that reflects the author's desire.

**Keywords:** Eros, Thanatos, Figurative language, Reality Club.

## PREFACE

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The researcher realizes that there are still many shortcomings in this thesis. Therefore, constructive criticism and suggestion will be welcomed with pleasure. The researcher hopes this research can be useful, especially for researcher and generally for the readers.

Bandung, August 2024

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**MOTTO**

“You can lose at anytime, but you can also win at anytime!”

-Reality Club-



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## CHAPTER I

### INTRODUCTION

The first chapter of the report provides an overview of the research. This chapter contains Background, Statement of Problem, Research Objective, Research Significance, Conceptual Framework, and Definition of Key Terms.

#### 1.1 Background

Song is one of the popular literary works. Songs are imaginative writing that needs to be connected to real objects. A song is a work consisting of lyrics and music, which means that the lyrics can be accompanied by music to be sung. The purpose of creating songs is to produce emotions or feelings in a certain way (Rusdiyanto & Astutik, 2018). Through songs, authors can express their fantasies in writing so that each song can be represented. According to Bowles (2021), song is a communication tool and is a universal language that is also used to express desires, thoughts, ideas, and feelings. Song from a psychological point of view shows an asynchronous method of building self-actualization and has a broad meaning (Maoula, Simanjuntak, & Sihombing, 2022). Songs possess power and depth as a medium of communication. Songs not only connect us with others but also enable us to understand ourselves more deeply. This demonstrates that songs play an important role in personal and social development.

Literary works are the result of the author's creative thinking by using creative and innovative language to convey the author's ideas so that literary works can be well received by society (Nadiyah & Riyadi, 2023). All of the literary works are fantasy mediums created by the author using the art of language. Even though literature is considered fiction, literary works are not completely fictional because anything fictional also has a source of truth that aims to be represented in various ways, whether expressed explicitly or implicitly through the actions of characters, or symbols as associative meanings in words (Sahibzada, Stanikzal, & Niaz, 2019). Through literary works, authors can freely express all their feelings and thoughts.

As stated before, a song is a medium for expressing the author's thoughts and feelings. As time goes by, the development of songs and music genres in the world has become increasingly diverse. There were perhaps only hymns, national songs, and heroism songs, which were only accompanied by one or two classical music, then now there are many types, there are jazz, pop, rock, EDM (Electronic Dance Music), and many more. The meaning of songs is not only about heroism, nationality, or just accompaniment to songs in church. The development of the times has brought the meaning of songs written by songwriters to be very close, and very relatable to listeners. For example, songs about love, now, contain many songs that discuss love from various points of view. Currently, song listeners can listen to any song whose meaning matches the conditions experienced by the song listener itself. That is one of the reasons why this type of popular literature is in demand so well on the market. Even people who are not very interested in literary works such as novels, poetry, or drama, are mostly song listeners. It can be said, songs are people's daily consumption today.

In line with the previous discussion above there is one of the Indonesian music groups with the rock genre, that is Reality Club. Reality Club is a music group consisting of four members. They have currently released three albums with different themes on each album. The first album was *Never Get Better*, the second album was *What Do You Really Know?*, and the third album was *Reality Club Present*. Based on the things above, the researcher will try to analyze the meaning of the second album *What Do You Really Know?* To find out what the author's life was that influenced the author in creating a work. This research was conducted by examining the language used in the album *What Do You Really Know?*. Different from the other two albums, *Never Get Better* has a theme about ambition, and *Reality Club Present* has a theme about the journey of human romance, this album has a theme of maturation; loss, anger, sincerity, the dark and light sides of life as a journey to become wise. Therefore it creates a more complex meaning and is very close to the listener's feelings. That is the reason why researchers chose this album.

In our lives, not everything we want in this world can just come true. This also applies when we desire stuff or want an event that we have dreamed of for a long time. We have hoped for a long time, not everything can go according to plan, according to what we want. We may be able to express some things that do not come true when we tell stories, but there are other things that we cannot express because we are too embarrassed to say that. Then the desire is hidden from other people in such a way. This is certain, everyone experiences it. The things that we cannot express can be unconsciously expressed in writing. In writing, the unconscious also comes from intuition or from the whispers of the heart which are represented through language. Kahneman (2011) has given a complete understanding of the main characteristics of the unconscious. The unconscious is intuitive and produces work that is both impressive and emotional (Leonardi, Gazzillo, & Dazzi, 2021). Sahara (2019) says that in a work there is a manifestation of the author's desire which is formed as the satisfaction of the author's desires as the cause of unfulfilled desires. Meanwhile, according to Manik (2016) the feelings suffered without realizing it give rise to dissatisfaction within oneself hence that one never feels enough (Afifah, 2021). Therefore, the importance of self-awareness and emotional management cannot be overstated. When a person fails to recognize or ignores the feelings they are experiencing, these feelings can develop into a continuous sense of dissatisfaction. This also emphasizes the need for deep self-reflection and emotional understanding to avoid the feeling of never being enough, which can hinder personal happiness and well-being. Awareness of these feelings is a crucial first step toward achieving satisfaction and emotional balance in life.

According to Freud, humans have the ability to create their desires because humans are psychological creatures. This desire can be realized through various forms of art and literary works through fantasy (Setyanto, Soewarlan, & Tinarbuko, 2021). A figure of speech is defined as an expression that uses words that are not based on their actual meaning; the meaning is something other than what is read in the writing. Fantasy in writing can be dressed in figurative language because the figure of speech

is a language construction that replaces one word or sign with another word or sign to hide the real meaning and as a language aesthetic that tends to be related to emotional aspects. According to Keraf, the way to display thoughts through unusual language to show the character and soul of the author is to use figurative language in writing (Wibisono & Widodo, 2019). Therefore, figurative language can represent unconsciousness in psychoanalysis.

Changes from shame and diversion of desires taken from reality are then put into imagination. This imagination forms fantasy in humans. A person who fantasizes is a person whose desires cannot be fulfilled. Therefore, the formation of fantasies is a desire that is not satisfied, and every fantasy is the fulfillment of a desire formed from past patterns. They create and shape their own world in their own way. This fantasy satisfaction is discussed in Sigmund Freud's psychoanalytic theory.

Psychoanalysis is a theory used in literature that is considered a theory related to the author's personality. This theory is the most controversial theory compared to other literary criticism because of the harmony between the author's intentions and the reader's intentions (Bernaldez, Ilustrisimo, Makiling, & Diones, 2022). Psychoanalysis contributes to the creation of fantasies written using figurative language in works because it is related to the author's emotions. According to Freud, humans are biological/physical and psychological creatures, thus humans have the ability to create their own desires. According to Freud, humans have three psychological structures: ID (unconscious), ego (conscious), and superego (conscience). The ID/unconscious in psychoanalysis has three concepts. They are condensation, diversion, and symbolization. The subject of the unconscious in Freud's psychoanalysis is humans who use the unconscious in their souls to deceive themselves. The psychoanalytic approach can be used to understand the representation in a literary work and also explore the relationship between the author's life and his literary work.

The reasons mentioned above encourage the researcher to choose to examine figurative language in songs using a psychoanalytic approach as a tool to reveal that fantasies in works of art are a form of satisfaction of subconscious desires, which result



from dissatisfaction in the real world. This research focuses on finding out the desire experienced by the author which is realized in the form of condensation, diversion, and symbolization in the use of figurative language in songs. In conducting this research, researchers were inspired by previous research. Previous research is of course different but still related to this research.

The first research is entitled “Analysis Metaphors in the Song “All Too Well” by Taylor Swift as a Tool for Storytelling”. Researchers analyze how to reveal the meaning using figurative language; metaphors in a Taylor Swift song. This metaphor is used to express feelings of love and that emotions help listeners understand the story of the song. This metaphor is also used by the author to make it easier for listeners to feel the singer's emotions in conveying storytelling in the song. Therefore, the use of this metaphor is considered influential in storytelling through song lyrics but the meaning can still be understood by listeners (Sofian, 2022). This research was taken because the discussion is relevant to the research topic of how figurative language reveals the meaning of a song.

The second research is entitled “Youth’s Depression of an Artist Portrayed in “Lonely” Song by Justin Bieber”. This research discusses moral values in the song and succeeded in identifying the message "Lonely" with a psychological approach. The meaning of the song "Lonely" is an expression of despair. That hopelessness is the cause of mental problems; depression is experienced by the author in a song. This research also found factors that cause songwriters to experience depression (Mursalim & Mustikawati, 2022). This research seems relatable to the research topics in analyzing how the author's life can influence the author in creating a work.

The third research is entitled “Psychoanalysis of Alice Garton’s Character as a Conservative Mother in Response to Helen and Chris’s Relationship in “Dear Nobody” by Berlie Doherty”. This research analyzes a woman's psychic representation in the unconscious by analyzing the character's personality in the novel. This research also observes and explains the causes of unconscious behavior in fictional characters

(Maharani & Heriyati, 2022). This research seems relatable to the research topics on analyzing how unconsciousness represents a desire.

The fourth research is entitled *Figurative Languages Used In Robert Frost's Selected Poems*. This research analyzes what messages are revealed through figurative language in the poems and what kinds of figurative language are used in the poems. This research also explains the definition and example of simile, metaphor, personification, apostrophe, synecdoche, metonymy, symbol, allegory, paradox, hyperbole, understatement, and irony (Wulandari, 2015). This research seems relatable to research topics about figurative language and helps researchers to more understand figurative language.

The fifth research is entitled “Billie Eilish Select Songs: Psychological Study of the Depression of Youth Today”. This research analyzes psychological aspects through symbols in songs, specifically mental disorders; depression, and telling aspect of depression (Bernaldez, Ilustrisimo, Makiling, & Diones, 2022). This research seems relatable to the applied psychoanalysis approach in the song.

Different from some previous studies, this research is intended to reveal the implicit meaning of a literary work which is part of the author's fantasy as an unconscious satisfaction of a desire, and to connect the literary work with eros and thanatos. Researchers also chose songs from the music group Reality Club because they were considered songs that contained implicit meaning, not just storytelling. This research focuses on the use of figurative language as a condensation, diversion and symbolization of language. Based on what has been described, the researcher determined the title of this research to be **Eros and Thanatos in Reality Club's Album *What Do You Really Know?*** To find out how desire influences authors in creating works. This research is expected to provide benefits for researchers, readers, and science.

## 1.2 Statement of Problem

According to the concept of eros and thanatos that was depicted in the research background above, researchers tried to apply that concept to one of Reality Club's albums *What Do You Really Know?* Because it was considered to contain a lot of figurative language and has complex meanings. Returning to the background of the album, again the songs on the album has complex meanings about life. Not just romance, the songs on this album contain various points of view about disappointment, loss, anger and acceptance of life. Even so, the song lyrics are always written in figures of speech and do not directly show the real meaning. Therefore, those songs need to be analyzed to find out the meaning of the author wants to convey, and how the figurative language represents eros and thanatos. Moreover, the songs from Reality Club are always composed directly by one of the band members. These factors seem to make the research object and topic correlate to reveal the author's desire. Therefore, from the research background above, the researcher concludes that two questions will be the main focus of this research:

1. What is figurative language used in the songs from the album *What Do You Really Know?* By Reality Club?
2. How does the figurative language represent eros and thanatos?

## 1.3 Research Objective

Based on the formulation of the research question above, the researcher intendeds:

1. To analyze what is figurative language used in the song from the album *What Do You Really Know?* By Reality Club.
2. To find out how the figurative language represents eros and thanatos.

## 1.4 Research Significance

### 1.4.1 Theoretical Significance

Theoretically, this research can provide several benefits for readers in analyzing literary works, especially songs. Through this research, researchers provide an analysis of the meaning of songs using the concept of the author's

desire. To strengthen the argument, the theory of the unconscious is used in this research because the song being analyzed is written with fantasy lyrics with figurative language instead of storytelling with real meaning. Thus, this research can be used as a reference in other studies that analyze songs using either just one theory or several theories, especially regarding unconsciousness.

#### **1.4.2 Practical Significance**

##### **a. Academic reader**

For academic readers, it is hoped that this research will be useful and can broaden the reader's insight. Not only insight but readers will be able to find a combination of theories and concepts that can be used to analyze a literary work, which does not only focus on the fictional characters in the story but a literary work can be linked to the author's life, what is the background behind the author creating a work of literature, especially songs.

##### **b. General reader**

For general readers, it is hoped that this research will provide insight and can make fans of literary works, especially song listeners, interpret a song more deeply to gain moral lessons about life. Apart from that, it is also hoped that this research can be an inspiration for people to interpret each journey of life.

#### **1.5 Conceptual Framework**

This research aims to analyze how the figurative language can connect the author's desire with their works in Reality Club's album *What Do You Really Know?* By exploring the meaning of the song and what kinds of figurative language is used to represent eros and thanatos. This research employs a literary criticism approach. To answer those questions, the researcher uses the concept of unconsciousness and the theory of psychoanalysis.

According to Afifah (2021), Someone who experiences unconsciousness can experience it due to pressure, and dissatisfaction, so they vent because they feel unfamiliar with their situation. This situation is experienced by authors where the author's life background is unsatisfactory, which will greatly influence the author in creating his work. Whatever work, be it literary or artistic, the creator will always involve the unconscious in creating the work. However, in written works such as songs, novels, short stories, and drama scripts, the use of figurative language is one way to express the unconscious, because the construction of language makes the true meaning seem hidden.

Freud identified psychoanalysis as the study of unconscious contents and processes, and the aim is to make the unconscious conscious (Leonardi, Gazzillo, & Dazzi, 2021). In the study of Sigmund Freud's theory, humans have three psychological structures: ID, ego, and superego. Sigmund Freud said that the id is a part of the process that occurs in the subconscious, this has existed since humans were born. The ego is formed from the real world as a mediator between the id and the superego, which is the human logical space. Meanwhile, the superego is the human motivation to determine whether an action is good or bad (Khoirunisa, Maemonah, & Aditya, 2022). The ID (unconscious) is the wild urge of all forms for pleasure that contains the concept of condensation, diversion, and symbolism.

Psychoanalysis explores subconscious motives and reveals how the unconscious creates and structures work, whether there are fears, wounds, anxieties, and conflicts from the author's past life. All of this is reflected in the meaning of the song regarding the author's life story and the implications for his life. According to Lacan, the unconscious is structured like a language. Figurative language can be a part of the unconscious because it forms a thought structure that is unconscious of the author's desires even though it was written consciously. Carl Jung introduced the concept of conscious language (directed thinking) and unconscious language (fantasy thinking). Figurative language, as part of unconscious language, is a "door" to understanding and accessing the deeper layers of the mind. It can be said that authors

deliberately add figurative language to their work but they are not aware that the meaning is their desire. Figurative language can help in accessing language that is usually rejected by the conscious mind. This rejection in the conscious mind occurs because someone is embarrassed to express it directly therefore a figurative language is used to representat of desire.

Desire is a condition where humans want something, whatever the form. Obviously everyone has a desire, but not everyone can fulfill that desire. The forms of desire are varied; love desire, academic desire, job desire, and many more. Everyone also has their own way of satisfying their unfulfilled or unfulfilled "desire". Merriam Webster defines desire as a longing or hope for something and showing or feeling a desire for it. Desire can be found consciously and unconsciously. In literary works, the author has the right to fulfill his desires which cannot be achieved in the real world in his work.

All creators of literary works are called authors. Author involves two types of mind; conscious and unconscious to create a work. This unconscious mind is a seepage of desires that cannot be realized or cannot be achieved by the author and is too shy to express in real life. Therefore, figurative language is used by authors as a medium to fulfill desires because figurative language is a language structure that does not reveal literal meaning and includes fantasy thinking, where "fantasy" is formed from desires that are not fulfilled in the real world. So the author puts their desire into their literary work to fulfill their unsatisfied desires in the real world through literary works and through the narrator.

According to Bethancourt (2017) "lyrics change people; it is the gist of a song that acts the theme out" (Bernaldez, Ilustrisimo, Makiling, & Diones, 2022). The emotions and feelings contained in the lyrics reveal what is in the artist's heart. This method shows an artist's intention and its relevance to the music used in a song. Songs are also a songwriter's self-expression that can make the singer and listeners connect with each other.

After finding a match between the concept and theory, it will lead to the discovery of the factors that influence the author to create a work with the desire of his life. Hence, to support the research, the psychoanalysis theory which is conducted by Sigmund Freud will be used. The theory is suitable to the concept of unconsciousness in the complex meaning of songs about life's journey on Reality Club's album *What Do You Really Know?*.

### **1.6 Definition of Key Terms**

1. Literature: Literature is a form of art that combination of the aesthetic of words and the depth of meanings with “language” as an expression medium. According to Bernett (2004) literature can be thought of as talking about the special: it is the most daring and challenging form of writing that explores in depth the extraordinary dimensions of human experience, thought and feeling.
2. Song: Songs are imaginative writing that needs to be connected to real objects. A song is a work consisting of lyrics and music, which means that the lyrics can be accompanied by music to be sung. Maoula (2022) states that song is a universal means of communication, used to convey desires, thoughts, ideas and emotions. Viewed from a psychological perspective, songs demonstrate a not always regimented approach to self-development and have deep significance.
3. Psychoanalysis: Psychoanalysis is a theory that attempts to explain human personality. In literature, psychoanalysis is a theory of literary criticism that seeks analogical relationships between literary works and the psychological aspects of the writer that lie behind the process of creating the literary work (Nurrachman, 2023).
4. Unconsciousness: Unconsciousness is part of the human level of consciousness. According to Freud, humans have three levels of consciousness, which are; conscious, pre-conscious, and unconsciousness. Unconsciousness is the level of consciousness where the subconscious controls most human behavior.

5. Desire: Desire is a feeling of wanting to have something or wishing for something to happen.
6. Figurative language: Figurative language is one of literary's elements. Figurative language is a language style that expresses something with something else, in other words figurative language doesn't use the words strict or real meaning.
7. Eros: The drive for life, love, and reproduction. In the context of music, all lyrics that contain expressions of love, reproduction, zest for life, progress, and all cheerful songs are reflections of eros. Major tones also represent eros because they have a sound that seems more pleasant, cheerful, or relaxing. Major tones exhibit characteristics of a cheerful, spirited, and optimistic atmosphere because the intervals between the notes create a buoyant ambiance.
8. Thanatos: The drive for death, aggression, and destruction. In the context of music, all lyrics contain expressions of heartbreak, destruction, violence, disappointment, and all songs with a sad tone are reflections of thanatos. Minor tones also reflects an eros because it create a melancholic or sad atmosphere due to their specific interval structure, generating a more serious nuance. Therefore, minor tones are capable of evoking deeper and more complex emotions, making them well-suited to expressing feelings of despair, disappointment, anxiety, and various other forms of sadness.



## CHAPTER II

### THEORETICAL REVIEW

This chapter discusses the theoretical framework to support and explain this research that is related to the research. It can help to understand the answer to the statements of the problem above. This chapter contains Definition of Literature; Function of Literature, Characteristics of Literature, Poetry; Poetry, Figurative Language; Kinds of Figurative Language, Definition of Psychoanalysis; Psychoanalysis in Literature, Unconsciousness, Desire; Eros and Thanatos, and History of Reality Club's Album *What Do You Really Know?*

#### 2.1 Literature

Literature is a form of art that combines the aesthetic of words and the depth of meanings with “language” as an expression medium. Literature is not only focused on a fact or information, but also represents the human expression, emotion, cultural values, and moral through narration, poetry, drama/play, or prose. Besides that, literature is often being a medium for imitating a real object, and reflects the habits of society at a particular time. According to Eagleton, literature can be defined as imaginative writing in the sense of fiction that has a highly valued kind of writing (Eagleton, 1996). As for opinions regarding literature according to Royne & Bennett, which states:

“On the other hand, literature itself could be defined as the discourse of the uncanny: literature is the kind of writing which most persistently and most provocatively engages with the uncanny aspects of experience, thought and feeling” (Bennet & Royle, 2004).

Literature is the result of creativity that is used to express the author's emotions, expressions, feelings and thoughts. The structure, style, and themes of literature differ from non-literary works, and have the ability to affect readers emotionally and mentally. Literature reflects on how a person is bound by his or her passion for another person, which is at the core of an individual's identity. (Culler, 1997). Foucault argued

that literature is not only about sex, but is also a forum in which ideas about sexuality are formed.

Therefore the meaning of literature is very broad, not just beautiful and profound writing. Literature is a “vehicle” for the expression of thoughts and feelings, according to Luxembourg et al. (1989:5), which emphasizes the dependence of literary meaning on cultural context and time. Literature in the Romantic Era is described as original work that conveys the author's emotions, independently without external references, with coherence between content and form and the ability to unite contradictory elements and express unsaid things (Artika, 2015). As fiction, literature is not just the author's imagination, but a reflection of human creativity regarding experiences and thoughts. Literature is born from human appreciation, then processed by writers using language to inspire and touch the souls of readers (Sanjaya, Sanjaya, & Wulandari, 2019). Literature is not merely a sequence of words, but a reflection of human experience and wisdom immortalized in writing. Through language, writers possess the power to explore the complexities of life and convey messages that can evoke emotions, provide insights, and even change the way readers perceive the world.

## **2.2 Function of Literature**

Literature, as a result of human culture, has the potential to offer solutions to problems in society. When a work of art consistently discusses certain issues, the community and the government tend to give serious attention to the problem. Although created by humans, literature can reflect daily life and provide a unique perspective on the past and present through oral and written works. (Ogundokun, 2021). Literature can view life from various perspectives, enriching the understanding of complex realities. Additionally, literature's ability to reflect the past and present provides valuable insights into the human journey, aiding in learning from history and understanding current conditions.

The ideal literary work must create innovation and renew the community. Therefore, the deviation of values in literature does not always fight the norms that

exist in society. Conversely, such deviations reflect cultural changes, the formation of new values, and provide opportunities for society to continue to evolve, increasing their criticism and analysis of thought (Noor, 2019). Horace, who lived in the 8th century BC, asserted that effective literature or narrative should possess two elements: dulce et utile. Dulce denotes the ability of the narrative to delight its audience, while utile signifies its practical utility.

Literary works, including folklore, are the cultural expressions of society. Culture includes a variety of human activities and their organized consequences, both visible or not. The culture of society is divided into two main aspects: as a result of creativity and as a collective way of life. As a result of creativity, culture includes values, beliefs, norms, symbols, and ideologies, while as a way of life, culture influences social interaction and individual behavior in human relations (Baan, 2021). As a result of creativity, culture is an accumulation of various elements that reflect the identity and worldview of a group. These elements not only serve as guidelines for individual behavior but also as a means to unite and strengthen the community.

Each literary work reflects the values and norms rooted in society, which contribute to cultural diversity. When readers enjoy literary works, they can experience changes in understanding these values, which in turn provide significant benefits. For the author, the main purpose of literary works is to convey the beauty and view of various social phenomena, including injustice, social deviation, and the overall conditions of society. Literary works also function as a means for authors to express dissatisfaction or criticism of various social aspects or government actions. Through literary works, authors can creatively convey their ideas, concepts, and perspectives on social reality.

### **2.3 Poetry**

Poetry involves the skillful use of language in literary compositions. Shelley described it as a reflection of the most profound and joyful experiences of brilliant minds. Arnold proposed that poetry serves as a critique of life within the boundaries

set by the principles of poetic truth and beauty. According to Wordsworth, poetry is the imaginative expression of intense emotions, often rhythmic and flowing naturally from deep feelings recalled in moments of calm. Poe defined poetry as the rhythmic creation of beauty through language, judged solely by aesthetic taste, unconcerned with obligation or factual accuracy. Additionally, Thomas, as cited by Woodring and Shapiro, characterized poetry as a rhythmic, clear narrative journey from a heavily adorned perspective to a simple, unembellished understanding of reality. (Astuti, Nufus, Ifadloh, & Prasetya, 2021). Poetry often begins with rich and metaphorical language, which is then simplified to reveal the fundamental truths that may be hidden behind the words. The opinions of experts regarding the definition of Poetry in (Lahman, Richard, & Teman, 2018) are:

“Poetry is nearer to vital truth than history” –Plato

“Poetry is finer and more philosophical than history; for poetry expresses the universal, and history only the particular” -Aristotle

“Poetry is to prose as dancing is to walking” John Wain, “Poetry is thoughts that breathe, and words that burn” -Thomas Gray

“Painting is poetry that is seen rather than felt, and poetry is painting that is felt rather than seen” -Leonardo da Vinci

“Poetry is when an emotion has found its thought and the thought has found words” -Robert Frost

“Poetry is the music of the soul, and, above all, of great and feeling souls” - Voltaire

“Poetry is a deal of joy and pain and wonder, with a dash of the dictionary” - Kahlil Gibran

The development of impactful poetry stands as a fundamental consideration for aspiring research poets. A crucial aspect of transitioning into a poet of influence involves reflecting on the purpose of poetry. Poetry goes beyond recounting personal experiences; it strives to engage the reader, enabling them to encounter fresh emotions and insights or revisit familiar ones in a unique manner. It's worth noting that research poets possess an advantage, as even when drawing from deeply personal encounters,

their objectives inherently involve others. Both qualitative researchers and research poets endeavor to interpret and depict the world for the reader. Given its condensed nature compared to other literary forms, each word, punctuation mark, and space in poetry holds significance.

According to Badrun (1989) in (Lahman, Richard, & Teman, 2018) Poetry embodies artistic expression, characterized by its inherent beauty. Despite its allure, defining poetry proves challenging. Djoko Pradopo suggests that poetry's essence lies in its ability to stir emotions, captivate attention, prompt clear responses, or evoke feelings. Given its elusive nature, exploring poetry's essence becomes imperative. Throughout history, poetry has intrigued both scholars and literary aficionados, serving as a prominent genre within literature.

Plato contends that poetry springs from profound sources of inspiration, akin to the inspiration experienced by Sufi scholars, prophets, or the overwhelming emotions of love. Sigmund Freud suggests that inspiration serves as a mystical conduit for poets to express their desires beyond the realm of reality. Poetry, according to Siswantoro (2010), surpasses everyday language in its depth and intensity. Etymologically, "poetry" originates from the Greek "poeima" or "poesis" signifying creation, reflected in English as "poem" or "poetry". Abrams posits that poetry embodies an indirect articulation of emotions, originating from the poet's innermost sentiments. It serves as a medium for emotional expression, characterized by concise and potent language. Poetry's richness lies in its condensed form, distinct from other literary genres, with stringent conventions limiting free expression (Siregar, 2022). The unique characteristic of poetry as an art form lies in its reliance on the economy of words and emotional intensity. Although conventions in poetry, such as meter, rhyme, and structure, may be seen as restrictive, these constraints can also serve as a source of creativity.

## 2.4 Lyrics as Poetry

According to Prins and Jackson, the concept of lyrics poetry encompasses a broad spectrum of poems, ranging from short to long, with varied structures and styles, indicating the diverse nature of lyricism. This diversity challenges the traditional importance placed on form in the historical perception of lyrics poetry as a genre. The historical context of lyrics poetry's evolution remains evident in discussions surrounding it, often depicted metaphorically as being enclosed. In their introduction to *The Lyrics Theory Reader* (2013), Jackson and Prins highlight the multitude of interpretations of lyrics poetry in the modern era, leading to a perception of lyricism as expansive yet lacking a precise definition. Despite this ambiguity, there is consensus that lyrics poetry primarily serves as a platform for personal expression. Allen Grossman describes lyrics poetry's ambition to evoke a sense of human presence, blurring the boundaries between the speaker or author and the reader. This ambition is complemented by the observed tendency of lyrics poems to create the illusion of an engaged audience. Additionally, lyrics poetry raises questions about the significance of recognition and empathy, which are often sought after in reader responses to lyrics works. (Skillman, 2019). Lyrical poetry often focuses on personal feelings and reflections, prompting readers to seek recognition of their own experiences and to empathize with the emotions and experiences expressed by the poet.

The dilemma of balancing the gratifications and challenges of attention belongs uniquely to poetry, especially the Romantic lyrics. This is because during the Romantic era, literature intertwined with the very modes of attention it critiqued. Essentially, the lyrics perceive themselves in a conflicting connection to reality, where these conflicting attentional approaches form the enigmatic foundations upon which poetry provides its distinct realm of comprehension beyond conventional understanding. (Cotton, 2021). By reflecting on its own conflicting relationship with reality, Romantic poetry creates a space for understanding that goes beyond traditional interpretations.

According to Dick Hartoko (Indriyana, 2015: 11), syntactic elements represent the visible components or the tangible framework of poetry, encompassing aspects: 1.

Diction, 2. Imaging, 3. Concrete words, 4. Figurative language, 5. Versification, 6. Typography. While the semantic elements of poetry are the inner structure or meaning contained in the poetry which includes: 1. Theme, 2. Feelings, 3. Tone and mood, 4. The message or moral value (Anindita, Satoto, & Sumarlam, 2017). This dual focus allows for a richer understanding of how poetry communicates and resonates with readers, integrating both its formal attributes and its deeper meanings.

### **2.5 Lyrics as Song**

"Lyrics are the result of a combination of the arts of language and music, creating a vocal art form that blends the singer's timbre with the melody" (Resdiansyah, 2019). Lyrics are a fusion of vocal art and linguistic art that contains poetic elements. Lyrics use concise language that harmonizes with rhythm and melody, is enriched with figurative expressions, and involves both aspects: the singer's voice and the melody. Although lyrics are similar to poetry, they possess distinctive characteristics that set them apart. Lyrics integrate ideas with melody and rhythm in a way that aligns with the words and the character of the singer's voice. Luxemburg (1989) states that lyrics or song verses can be regarded as poetry, and vice versa, aligning with the definition of poetic texts. This definition includes not only literary forms but also expressions found in advertisements, proverbs, slogans, prayers, and pop song lyrics (Resdiansyah, 2019). According to Peny (2003), song lyrics have two meanings: first, as a literary work in the form of poetry that expresses personal feelings; second, as a composition for a song (Hidayahtulloh, 2021). This dual perspective on song lyrics underscores their multifaceted nature. On one hand, song lyrics are recognized as a form of poetry that articulates personal emotions and experiences, reflecting their literary and expressive value. On the other hand, they are integral to musical compositions, where they interact with melodies and rhythms to create a cohesive artistic experience.

A song is a form of literary work that can be enjoyed through listening. This is because the structure, meaning, and form of lyrics share similarities with poetry. In line with Pradopo's (2009) opinion, song lyrics are considered poetic because they can

evoke emotions, capture attention, produce clear responses, and elicit a sense of poignancy (Resdiansyah, 2019). Song lyrics are free and not constrained by rigid rules. Through songs written by lyricists, listeners are invited to interpret them using their experiences and knowledge processed by the brain as a basis for appreciating the beauty of the lyrics. In other words, song lyrics can evoke diverse perceptions, heavily influenced by an individual's level of understanding derived from their life experiences. Therefore, a song crafted intelligently can enable listeners to internalize and appreciate its positive meaning, regardless of the existing music genre. The language in song lyrics also encompasses various complexities such as visual imagery, symbolism, and metaphor (Hidayatulloh, 2021). This observation highlights the intricate nature of language in song lyrics. By utilizing visual imagery, symbolism, and metaphor, songwriters are able to create multi-dimensional and evocative expressions that go beyond literal meanings.

## **2.6 Major and Minor**

Songs cannot be separated from the instruments accompanying them, commonly referred to as music. In music, tones are divided into two categories: major and minor. Major tones exhibit characteristics of a cheerful, spirited, and optimistic atmosphere because the intervals between the notes create a buoyant ambiance. The emotions evoked by major tones tend to be lighter compared to minor tones. Thus major tones can evoke positive emotions and are suitable for expressing feelings of joy, hope, warmth, or courage. On the other hand, minor tones possess characteristics that contrast with major tones in terms of the atmosphere and expression they evoke. Minor tones create an atmosphere of sadness or melancholy due to the structure of their intervals, generating a more solemn feeling. Consequently, minor tones can evoke deeper and more complex emotions, making them suitable for expressing feelings of despair, disappointment, worry, and various forms of sadness.

According to Harnish (2020), the minor tones are often associated with a dark and somber emotional atmosphere, while the major tones are frequently linked with a



positive and enthusiastic mood. The German composer, Christian Friedrich Daniel Schubart, first observed this association in 1785. For example, Schubart described F Major as "complaisance and calm" whereas F minor was depicted as "deep depression". Staubli (2021) argues that the emotional connotations of musical modes (MM) reflect human speech tones. As a result, instrumental themes in minor keys mirror the prosodic signals of stressed speech patterns. Consequently, the melancholic aspect of minor music tends to lean towards smaller melodic intervals, aligning with auditory intervals observed in compositions by Classical and Romantic composers. As highlighted in Cook's 2006 study on human perception, major chords are associated with "happiness and brightness" while minor chords are characterized as "dark and sorrowful" echoing observations made by Schubart centuries ago. (Schaffer & Lang-Taylor, 2022). Generally, major chords are often associated with cheerful and positive moods, while minor chords are considered more melancholic or sorrowful. This indicates a continuity in how we perceive and interpret music throughout history.

However, major tones do not necessarily contain cheerful lyrics, and likewise, minor tones do not necessarily contain sad lyrics. Over time, many songs have become more complex and contradictory. Often, major tones are accompanied by melancholic lyrics, and minor tones are accompanied by cheerful lyrics in order to create an intriguing emotional impact, capturing the audience's attention and engaging them with the song due to conflicting emotions. Sometimes, songwriters use major tones to express hope, courage, or a desire to overcome the sadness or difficulties expressed in the lyrics. Furthermore, creativity and freedom in music are also reasons why such contradictions exist, allowing for the exploration of new ways to convey messages and generate unique emotions.

## **2.7 Definition of Psychoanalysis**

Psychoanalysis, originating in America, embodies a significant movement advocating substantial and specialized societal change. Within this context, therapists have unveiled novel insights across various disciplines. Sigmund Freud, a prominent

figure in psychoanalytic studies, initiated discourse on the existence of unconscious mental processes, which initially faced minimal rejection or misunderstanding, contrary to his expectations. Over four decades, Freud meticulously elaborated on numerous theories concerning the psyche, including dream interpretation, the structural model theory of the mind, and the practice of psychoanalysis (Beystehner, 1998) in (Niaz, Stanikzai, & Sahibzada, 2019). Freud's extensive and profound contributions to psychology over more than four decades. Freud is indeed recognized for his development of various theories about the psyche, including dream interpretation, the structural model of the mind, and the practice of psychoanalysis.

According to McLeod (2014), psychoanalysis is a therapeutic approach designed to help individuals express and explore suppressed emotions and memories, ultimately leading them towards catharsis or healing. In other words, psychoanalysis aims to bring forth what lies within the subconscious or unconscious mind into conscious awareness. Freud's research is unique in its emphasis on the significant influence of the unconscious on human lives. Traumatic experiences, emotions, suppressed desires, unresolved conflicts, undisclosed needs, and phobias are stored in the unconscious, typically originating in childhood through the repression of distressing psychological events. The functionality of the unconscious hinges on repression. Freud suggests that discussions surrounding the unconscious, repression, and sexuality often intersect in analyses of contemporary literature (Masyhur, Fithratullah, & Kasih, 2023). The relevance of Freud's theory in modern literary studies, where these psychological elements are often explored to gain a deeper understanding of characters and narratives.

## **2.8 Psychoanalysis in Literature**

Freud's conceptualization of the human mind categorizes thoughts into three tiers: the Conscious, where current thoughts, emotions, and awareness reside; the Preconscious (also referred to as the subconscious), which holds retrievable memories and considerations; and the Unconscious, a reservoir housing the drivers of our

behavior, including primal and instinctual urges. Later (1923) in Masyhur (2022) introduced a refined model of the mind, incorporating an additional layer known as the Id, alongside the Ego and Superego. This model introduces three symbolic elements representing aspects of cognition. There are three symbolic elements based on (Hussaini, 2019):

The ID functions subconsciously, prioritizing instinctual urges and desires, as per Freud's theory. It comprises two inherent instincts. Meanwhile, the ego serves as a mediator and evaluator of the Id, striving to satisfy its impulses in a socially acceptable manners. It is closely associated with reality and begins developing during infancy. On the other hand, the superego represents the realm of morality and higher standards within the mind, guiding individuals toward socially and morally appropriate behaviors. The ID operates without moral judgments, devoid of concepts of good and evil or morality. Its essence lies in instinctual drives seeking discharge, as described by Freud. Considered the primary reservoir of libido, it embodies the instinctive urge for creation, essential for pleasurable survival. Governed by the “pleasure principle”, the id strives to evade pain or displeasure caused by heightened instinctual tension.

The ego serves as the decision-maker within the psyche, aiming to fulfill the id's desires within the boundaries set by external factors. It derives its structure and functions from the id, evolves from it, and taps into some of the id's energy to navigate social demands. Functioning as the organized aspect of personality, it handles defensive, perceptual, and cognitive tasks, discerning reality. The ID's primary concern is individual safety, permitting some desires to surface if their consequences are minor. Consequently, the ego, propelled by the id and constrained by the super-ego, grapples with achieving internal harmony amidst various influences. This struggle often manifests itself as anxiety—realistic concerns about the external world, moral dilemmas regarding the super-ego, and neurotic worries about the intensity of the id's impulses.

Freud's theory suggests that the super-ego represents the incorporation of paternal authority and societal norms. It functions akin to a moral compass, upholding

ethical standards and prohibiting taboo behavior. It maintains strict principles, allowing no leniency for even minor infractions, viewing the mere contemplation of a transgression as equivalent to committing it. The super-ego opposes the ID, aiming for socially appropriate conduct, while the ID pursues immediate gratification. Like the super-ego, which guides us towards socially acceptable behavior, it instills a sense of right and wrong, fostering conformity to societal norms.

### **2.8.1 Unconsciousness**

According to Wright in (Rakhees & Janoory, 2020), Freud's theory of the unconscious implies that interpretations extending beyond the obvious rely on the assumption of hidden meanings, a notion fundamental to deconstruction, despite its apparent independence from psychoanalytic theory. This perspective posits that language, at its core, both conceals and reveals meaning, shaping historical psychoanalysis as a discourse rooted in linguistic expression. Language serves as the conduit between individual experience and its perception by others, utilized by psychoanalysts and literary scholars alike to uncover underlying messages within texts. Within this framework, the unconscious is not external to language but intricately woven into it. Freud's empirical approach underscores the importance of observation in interpreting manifestations, emphasizing dialogue with the manifest to uncover latent meanings. Lacan's concept of the unconscious as structured like a language further underscores the foundational role of language in psychoanalysis. Communication encompasses multiple layers, challenging the separation of genuine communication from unconscious influences, which can unpredictably interact with conscious processes.

Freud significantly influenced various disciplines beyond psychology, including medicine, philosophy, theology, sociology, and literary criticism. His contributions offered individuals a means to articulate repressed emotions and explore the depths of the psyche. Freud's theory suggests a connection between dreams and literature, where dreams allow the dreamer to release suppressed desires, while authors

express their unconscious through literature, employing symbolic narratives and imagery.

Freud suggests in "Creative Writers and Daydreaming" (1908) that art and literature serve as mirrors reflecting the innermost desires, instincts, and psychological struggles of their creators. He views literary works as fantasies fulfilling wishes and expressing suppressed emotions or tensions. Freud identifies connections between an author's unconscious mind, dreams, and the underlying motivations driving their creative output. He posits that writers convey what societal norms may inhibit them from expressing directly through their literary creations. Freud (1908) suggests that authors transform their forbidden desires, fixations, and unsettling emotions through the therapeutic influence of art, converting them into literary creations or fantasies. These works serve as subconscious reflections of their inner traumas, allowing them to externalize their suppressed emotions onto fictional characters.

### **2.8.2 Desire**

Freud posits that all human desire originates from the infant's primal longing for the mother and her breast, leading to intense identification where the infant internalizes the breast as part of their self-identity. However, Freud also suggests that socialization plays a crucial role in shaping the specific structure of desire as the child grows. In works like "On Sexuality: Three Essays on the Theory of Sexuality" (1905/1977), Freud argues that desire fundamentally lacks a fixed essence or object beyond the initial infantile fixation on the breast. He highlights that societal norms often base prohibitions on desire, such as those against homosexual behaviors, on notions of what is considered "natural." Yet, Freud's insights suggest that such appeals to nature may be dubious when considering the complex and dynamic nature of human desire.

In literature, the significance of desire can be viewed from two essential perspectives. Firstly, it's notable that virtually every literary work touches upon desire in some form. However, it's crucial to understand that desire varies across contexts and

isn't uniform throughout. Michel Foucault's extensive work, "A History of Sexuality" (1981–8), elucidates how desire intertwines with diverse societal norms and institutions, including law, gender, sexuality, medicine, theology, and economics. Exploring desire within literary works inevitably leads to considerations of historical circumstances. For instance, contemporary concepts like 'homosexual' and the understanding of homosexual desire are now commonly accepted but have evolved over time within specific historical contexts.

According to (Bennet & Royle, 2004) Literary works extend beyond depicting characters' desires and their outcomes; they actively evoke and stimulate desire within readers. Termed as 'machines of desire' by Deleuze and Guattari, literary texts not only incite various desires, like the urge to continue reading, but they also emerge from these desires, such as the longing to narrate a story. Despite desiring closure or resolution, the paradox lies in the perpetual continuation of desire even after achieving an end, be it a conclusion, clarification, or moral victory.

Jacques Lacan, a prominent figure in post-Freudian psychoanalysis, stands out as a key theorist of desire, particularly in literary studies. Lacan is deeply intrigued by the complex and unconventional nature of desire, which he describes as paradoxical, deviant, erratic, and even scandalous. However, delving into Lacan's writings proves challenging due to their attempt to articulate the enigmatic essence of desire. Any endeavor to encapsulate Lacan's views on desire risks oversimplification, as it inevitably struggles to confine this intricate concept within rigid conceptual frameworks. Despite these complexities, Lacan's exploration of desire builds upon Freud's idea that desire possesses qualities fundamentally at odds with achieving satisfaction.

Freud underscores humanity's perpetual inability to attain complete satisfaction, portraying it as an inherent, albeit poignant, aspect of human existence. Conversely, Lacan posits that language does not serve to ease the enigmatic nature of desire; rather, desire expresses itself through language, controlling us even in our verbal and written expressions and romantic pursuits. This symbiotic relationship between

desire and language is a prominent theme in numerous literary works, acknowledging that language and meaning remain perpetually open-ended, while desire remains unfulfilled. Sedgwick introduces a thought-provoking framework, suggesting that desire's mechanisms intricately tie into societal structures like homophobia, homosociality, and patriarchy within narratives. It is a central theme in literary works and essential to the act of reading. However, literature often portrays desire as paradoxical, dynamic, and influenced by various factors. Contemporary literary criticism and theory are tasked with uncovering, interrogating, and alters rigid dichotomies that lead to fear and oppression.

### **2.8.3 Eros and Thanatos**

Sigmund Freud in his theory argues that human beings are governed by two primary forces: the drive for life, love, and reproduction (eros) and the drive for death, aggression, and destruction (thanatos). These competing forces work together, often in opposition, to regulate and direct human behavior. thanatos represents the desire for death, while eros represents the desire for life. When thanatos drives individuals towards aggression, in risky behaviors, or experiencing recurring trauma from the past, eros engages assists in promoting survival, reproduction, and social cooperation. The complex interaction between these two forces helps shape human behavior. In a simplified depiction, eros and thanatos balance each other out. They complement and oppose each other, but they are not adversaries. They influence our interactions with others. When people seek new experiences, are active, meet people, form relationships, and advance our careers or jobs, that falls under eros. However, sometimes people must act assertively, defend ourselves, or engage in risk-taking, and sometimes, people simply need peace and tranquility, which is represented by thanatos.

In a song it must be related to the concept of eros and thanatos. It is likely that the song utilizes these terms as metaphors or symbols to represent these psychological concepts in a broader context, such as love, life, death, or conflict. The belief that humans have the ability to make positive choices is based on psychoanalytic theory,

which emphasizes love as a productive activity. Therefore, songs with cheerful, upbeat lyrics and positive vibes reflect eros, while heartbreak songs, infatuation with destruction, violence, and brutality, as well as all sad songs, reflect thanatos due to the lack of positive psychological engagement with one's existence. Funk (2009) argues that the love for death and destruction stems from the inability to appreciate and cherish life (Toit, 2019). This suggests that an interest or attraction to negative aspects such as death and destruction may reflect a difficulty in finding value and meaning in life itself.

The psychoanalytic approach has thoroughly delved into the significance of the issue of death in human life. Its impact is not only felt by psychologists, but also by poets, novelists, painters, and composers. However, historically, this issue has been the focus of ancient philosophers and various schools of philosophy that have attempted to explain the undeniable mystery of death. Freud's theory of eros and thanatos, also recognized as the theory of life and death instincts, underwent evolution throughout his lifetime and career. Initially, he delineated a set of drives termed life instincts, which he posited as primarily accountable for human behavior. However, over time, Freud arrived at the belief that life instincts in isolation could not comprehensively elucidate human behavior. With the release of his book "Beyond the Pleasure Principle" in 1920, Freud concluded that all instincts can be categorized into one of two primary classes: life instincts and death instincts—later denominated as eros and thanatos by subsequent psychologists. Freudian drive theory highlights the concept that there exists a natural principle of entropy, a drive towards the destruction of life, referred to as thanatos. Freud also observed the opposing tendency to sustain life, known as eros. (Kli, 2018). Freud's observation of these two drives highlights a fundamental duality in human psychology: the drive towards self-destruction contrasted with the drive to sustain and advance life.

## **2.9 Figurative Language**

Figurative language encompasses figures of speech, which convey meanings beyond their literal interpretation. Sudarsono, Samola, & Maru (2016) in (Amna, 2019)



describe it as a form of expression that goes beyond surface meaning, influencing thought processes. Perrine (1969) outlines four reasons for utilizing figurative language:

1. Stimulating imagination for speakers, listeners, writers, and readers alike.
2. Provide a sensory-rich interpretation.
3. Evoking emotional depth and conveying attitudes alongside factual information.
4. Allowing concise expression of multiple ideas.

These aspects highlight the multifaceted nature and importance of figurative language in communication and expression.

Figurative language serves as a tool to narrate stories using various linguistic elements, revealing the author's persona through language choices. The selection of figures of speech is deliberate, as each one carries specific meanings intended by the author to communicate with readers effectively. These linguistic devices contribute to the portrayal of characters, settings, and themes, enhancing the overall literary experience. Therefore, the utilization of figurative language involves thoughtful consideration and purposeful application to convey the desired message to the audience accurately.

## **2.10 Kinds of Figurative Language**

The figurative language that will be discussed in this research are ten varieties, including simile, metaphor, personification, metonym, synecdoche, symbolism, paradox, hyperbole, irony, and antithesis. According to Werdiningsih (2021) these are the definitions of each type of figurative language;

### **2.10.1 Simile**

A simile, a type of figurative language, highlights similarities between two different entities through direct comparison using words like "like" or "as". In contrast, a metaphor indirectly compares two things without employing explicit comparison words. While both similes and metaphors aim to elucidate

meanings through comparison, they diverge in their approach. Similes offer explicit and direct comparisons, whereas metaphors imply comparisons more subtly. Similes employ explicit comparison words like "like" or "as", fostering clarity and intrigue for the audience. In summary, similes and metaphors serve the same purpose of comparison, yet similes provide a clearer and more direct association between disparate concepts, enhancing comprehension and engagement for the audience.

The difference between a simile and a metaphor lies in the absence of connective words in metaphors. In a metaphor, the figurative term directly corresponds to the literal term, without the use of words like "like", "as", "then", "similar to", etc. This lack of connective words characterizes metaphors as figurative expressions.

### **2.10.2 Metaphor**

Metaphor is a figure of speech that implies a comparison between two disparate things by speaking of one thing in terms of another or identifying one thing with another. Metaphor and simile are figures of speech that are nearly identical. The main difference between simile and metaphor lies in the use of conjunctions. In metaphor, the figurative term is identified with the literal term, as there are no conjunctions like "like" or "similar to". In metaphor, a word or phrase that typically has a literal meaning for one type of object is applied to a vastly different type of object without using conjunctions that express direct comparison (Werdiningsih, 2021). The power of metaphor in expanding the way we think and understand ideas by creating creative and unexpected associations.

According to Mahmood (2004), metaphorical expressions always transform one thing into another, often depicting a comparison between two vastly different entities physically. By comparing an object, event, or place with another, metaphor can reveal new qualities of the original object through its

comparison with another object (Suhendar, 2022). Metaphor is a type of figurative language that links a subject to another object that is unrelated in certain aspects. As one of the rhetorical analogies, metaphor gains its influence through association, comparison, or similarity, akin to allegory, hyperbole, and simile. Metaphor employs words figuratively, not literally, by borrowing terms from one context and applying them to another context. Thus, metaphor is a form of interpretation between objects and words that occurs in various ways: between living beings, between living beings and inanimate objects, between inanimate objects and living beings, and among other inanimate objects.

Metaphor functions to explain, albeit partially and in a confusing manner, how some metaphors are used and understood. Metaphorical language is utilized to create distinct new meanings, illustrating or expanding meanings through direct comparisons that equate two dissimilar entities. Writers employ metaphor to convey or transform complex ideas into something perceived as "real" or familiar and concrete, as metaphor represents an abstract relationship that appears convincing and persuasive to readers. The use of metaphor often aids readers in forming an understanding of certain activities as extraordinary, even if they do not occur factually; however, metaphor can be ambiguous depending on its context and the intention behind its usage. Generally, metaphor is employed to depict abstract concepts in concrete forms, assisting readers in describing and comprehending imaginative ideas within the writer's mind. Lakoff, G., & Johnson (2003, p. 388) in (Nurrohmah, 2023) elucidate that metaphor is a means of expressing the understanding of a concept by referring to another concept that shares similarity or correlation between them. Metaphor serves as a means of comprehending a concept by employing terms or imagery from a different concept. Metaphor is a highly prevalent form of figurative language, not only in literary works but also in everyday life. The role of metaphor varies significantly, ranging from praise to derogation; from depicting fundamental concepts to highlighting minute beauties; from

conveying a point through analogies to abruptly stimulating audience thoughts; and from merely noting similarities to evoking associations and emotions.

### **2.10.3 Personification**

Personification, a common form of comparison, imbues non-human entities like animals, objects, or concepts with human attributes. It's a subtype of metaphor, where the figurative term is always human. In literature, personification portrays non-human entities, whether tangible or abstract, as if they possess human qualities, enriching the imagery to convey specific characteristics. Essentially, personification treats inanimate objects or abstract ideas as if they were alive or possessed of human emotions. This technique draws an analogy by likening non-human entities to humans, enhancing the understanding and imagery within the text.

### **2.10.4 Metonym**

Metonymy is a literary device where one term is substituted for another closely associated term. It involves using a word or phrase to represent something else that is related in meaning or context. For instance, when saying “The White House decided” the term “The White House” stands for the government or the president. In this case, metonymy is employed to reference something connected to the actual subject. Perrine (1963) describes metonymy as using a part or closely related aspect of an object to represent the whole. An example from Shakespeare's "Julius Caesar" illustrates this, where "ears" is used to represent attention. Mark Antony calls out, “Friends, Romans, countrymen, lend me your ears!” Here, "ears" symbolize the audience's capacity to listen and engage with the message. This demonstrates how metonymy enhances language by offering indirect yet meaningful substitutions that enrich expression and communication.

### **2.10.5 Synecdoche**

Synecdoche is the use of a part to symbolize the whole, and it is divided into two types: Pars pro Toto and Totem proparte. According to Perrine (1969) Pars pro toto refers to the figurative language usage that refers to a small part of an object to represent the whole, while totem proparte refers to the mention of a large part of an object to represent a specific part. For example, in the phrase “all hands on deck” the term 'all hands' signifies representing the entire crew" (Werdiningsih, 2021). Thus, synecdoche can be explained as the use of figurative language that employs a part to represent the whole, or vice versa, where the whole can represent a part.

### **2.10.6 Symbolism**

A symbol is a representation of abstract ideas or concepts through entities, individuals, situations, or actions, conveying deeper meanings beyond their tangible aspects. Perrine (1963) describes symbols as elements that signify meanings beyond their physical form, while Kennedy highlights their role in connecting the real world to profound significance. In visual art, symbols are commonly employed to evoke ambiance or convey deeper messages. For instance, Salvador Dali's painting “The Persistence of Memory” uses melting clocks to symbolize the fragility and relativity of time, representing eternity and the cosmos. Symbols hold significant importance in cultural contexts and communication by enabling the communication of complex ideas vividly and impactfully. Utilizing elements that appeal to the senses, symbols facilitate diverse interpretations and share meanings among individuals. Thus, symbols enable the conveyance of profound meanings without solely relying on literal words.

### **2.10.7 Paradox**

A paradox is a situation or statement that initially appears illogical or contradictory but, upon closer examination, reveals profound complexity or

hidden truth. This intriguing phenomenon challenges conventional wisdom and encourages contemplation, offering a unique perspective that may not be immediately apparent. Paradoxes are valuable tools in literature, rhetoric, and intellectual pursuits, enabling the communication of intricate ideas and fostering deeper understanding. They provoke critical thinking and intellectual curiosity by prompting reflection on their underlying meanings. Kennedy (1995) defines a paradox as sentences that seem contradictory but ultimately make sense upon deeper scrutiny. Similarly, Perrine characterizes a paradox as a genuine contradiction containing an inherent truth within it. Paradoxes serve as vehicles for exploring deeper truths and expanding one's perspective, enriching intellectual discourse and stimulating thought.

Utilizing paradox enhances the depth and complexity of conveying a message, encouraging audiences to reflect on the underlying contradictions. This technique is frequently employed in literature and rhetoric to make a significant impact and cultivate deeper comprehension.

#### **2.10.8 Hyperbole**

Kennedy (1995) defines hyperbole as a figurative language technique that relies on exaggeration to convey meaning, often referred to as overstatement. Perrine (1963) similarly characterizes hyperbole as emphasizing exaggeration within the boundaries of truth. Hyperbole can evoke diverse reactions in communication, such as laughter, seriousness, imagination, or control, affecting audience trust. For instance, the phrase "I've said it a thousand times" employs hyperbole to emphasize repetition without literal counting. This technique enhances communication by linking exaggerated statements to intended meanings, fostering varied emotional responses and deeper understanding based on specific contexts and communication goals.

### **2.10.9 Irony**

Irony, a potent rhetorical tool, involves conveying a meaning that contradicts the expected or intended outcome. It often employs words or expressions with meanings opposite their true intent, effectively evoking emotional resonance, highlighting stark contrasts, or subtly critiquing a subject. Kennedy (1995, p. 176) suggests that irony emerges when a speaker's words prompt interpretations contrary to their stated message, necessitating readers to discern deeper meanings. Perrine (1963) adds that irony also entails using words unconventionally or divergently from their literal meanings. For instance, in Shakespeare's "Romeo and Juliet", situational irony arises when Romeo, believing Juliet is dead, takes his life while the audience knows she's merely asleep. This creates a poignant contrast, inviting profound emotional engagement from the audience. Similarly, in Dickens' "Great Expectations" Pip's unexpected wealth from a prisoner he aided as a child underscores the irony of social elevation entwined with suffering. Irony in literature thus offers nuanced insights into human complexities, decisions, and their repercussions. By exploiting the disparity between expectations and reality, authors foster compelling narratives that prompt reflection and emotional depth in formal discourse.

### **2.10.10 Antithesis**

According to Panjaitan, Telaumbanau, and Ariani (2020), The figure of speech antithesis is a stylistic device wherein words with opposing or contradictory meanings are employed. Despite containing contrasting words, their usage within a single sentence can harmoniously coalesce. For instance, his joy at witnessing failure in that examination (Jadid, Nugraheni, & Ahsin, 2022). The use of opposing words in a specific context can lead to a deeper understanding or highlight intriguing paradoxes, illustrating complex emotional or psychological dynamics in a coherent manner.

Antithesis is the presence of contradictions or contrasting meanings within adjacent phrases or clauses, forming parallelism. The structure of these phrases and clauses is similar, with the aim of capturing the attention of the listener or reader (Werdiningsih, 2021). It is a statement in which two opposing ideas are united in a sentence to create a contrasting effect through the parallel structure of contrasting phrases or clauses.

### **2.11 Reality Club's Album *What Do You Really Know?***

Figurative language is not only found in various forms of art, such as written and spoken, but has also spread widely in the world of music, especially for specific purposes. One example is Reality Club, a music group famous for adopting figurative language in its song lyrics.

Reality Club is an indie band from Jakarta, Indonesia since 2016 with its music in the pop-rock genre. At first, they recorded at home with minimal facilities, but this did not make the band have bad quality, in fact recording at home was the first step for this band to be successful in the realm of music. Their first album, *Never Get Better*, which was completed in 2017, was released after previously releasing several singles including “Elastic Heart”, “Things I Don't Know”, “Shouldn't End This Way”, “Cursive Curses”, and “Fatal Attraction” via the digital music platform; SoundCloud.

Reality Club's second album is *What Do You Really Know?* and was released as a reflection of a new phase in the band's life. The process of creating this album aims to question our knowledge of life and explore deeper themes. This album features nine songs that depict various stories of love and romance, also showing various emotional journeys. questions about the knowledge we actually have about life. various aspects of life, including love stories and the realities of life.

The incorporation of poetic elements into this band's lyrics is enthralling. Similar to poets, they utilize music as a vehicle for expressing ideas, bolstered by Somad's (2010) perspective that poetry serves as a vehicle for poets to creatively



articulate their thoughts or concepts. Furthermore, poetry serves as a profound medium for poets to express their dissatisfaction in specific circumstances.

Reality Club employs their music to enable the sharing of emotional responses, employing figurative language and intention to connect with their audience. The listeners' involvement in this musical journey is enhanced by the media's capacity to convey messages, enriched with diverse forms of figurative language, allowing for personal interpretation and emotional resonance with the songs. Throughout the album *What do you really know?* Reality Club consistently incorporates unconventional figurative language, adding depth to their lyrics. These lyrical expressions, not meant to be taken literally, convey implicit messages that resonate with listeners when understood beyond face value.

These lyrics serve as an outlet for his emotional expression, establishing a connection with listeners who may be experiencing similar feelings. This underlines the power of music as a medium for expressing complex emotions and conveying messages about the realities of life.



## **CHAPTER III**

### **RESEARCH METHOD**

This chapter discusses the research method of the research, describing all the stages and procedures of the research. This chapter contains Research Design, Sample of Data, Source of Data, Technique of Collecting Data, Technique of Analyzing Data, and Organization of Writing.

#### **3.1 Research Design**

This is qualitative research that employs a psychoanalysis approach in describing and analyzing the unconscious writer in creating a song that is represented by figurative language in those lyrics. The analysis is based on written statements from various sources used in this research.

According to Stake (2010) qualitative research does not involve measuring data, focusing on experimental data and language descriptions (Stake, 2010, p. 19). Qualitative research aims to study everything that happens in natural settings, explore a phenomenon in depth, understand all socio-cultural aspects, and then interpret it. (Aspers & Corte, 2019). The qualitative approach focuses on a comprehensive and contextual understanding of the phenomenon under study, with an emphasis on subtle details and the complexity of human interactions within natural settings. This approach allows researchers to gain richer and more nuanced insights into how and why certain events occur within specific social and cultural contexts.

To complete the research, a psychoanalysis theory is applied to criticize the selected lyrics that are related to the research questions. The focus of the research is desire for writer shown by the figurative language of the songs. Thus to support the researcher's argument, the concept of unconsciousness and psychoanalysis theory by Sigmund Freud will be applied in this research.

#### **3.2 Sample of Data**

The researcher collected data samples from the lyrics of the song from Reality Club's album *What Do You Really Know?* These lyrics are recognized for containing

numerous instances of figurative language, serving as representations of eros and thanatos, along with an analysis of their meanings and the types of figurative language utilized in the songs.

***Alexandra by Reality Club***

Just like a certain motorbike gang from charming  
or you're looking for the old ultraviolence, you're trouble.

Yes I knew right from the start.

And the labyrinth I thought I knew, rearranged to shape anew  
at amazement of the excitement that once rang true.

And if I was a fool for you,  
I'd wait 500 million hours on a park bench out on the moon.  
But in full view of what you are, oh.

Just like a feline with multiple lives, she lost a couple but she used to have  
five.

A saviour of mankind.

And if I was a fool for you,  
I'd wait 500 million hours on a park bench out on the moon.  
But in full view of what you are, you're a goddess you're my rock star.

I fell in love with Alexandra even though I barely met her.  
Even though we'd break our hearts before we'd even start.

And if I was a fool for you,  
I'd wait 500 million hours on a park bench out on the moon.  
But in full view of what you are, you're a goddess you're my rock star.

Source: <https://youtu.be/nxMokRj0bl8?si=bQWUHRLtgkfyTNn0>

**Research Question 1:**

*What are figurative languages used in the song from the album What Do You Really Know? by Reality Club?*

<b>Lyrics</b>	<b>Kinds of Figurative Language</b>
Just like a certain motorbike gang	Simile
And the labyrinth I thought I knew	Symbol
You I'd wait 500 million hours	Hyperbole
Just like a feline with multiple lives	Simile
You're goddess, you're my Rockstar	Metaphor

### **Research Question 2:**

*How does the figurative language represent eros and thanatos?*

<b>Lyrics</b>	<b>Meaning</b>
“just like a certain motorbike gang from charming or you're looking for the old ultraviolence, you're trouble”	The author uses the words "motorbike gang" to represent a problem because, in the real world, the stereotype of motorbike gangs is that they are trouble makers and represents the woman by using the word "charming" to describe that the members of the motorbike gang always look charming and "ultraviolence" which is usually expressed as violence. The word "problem" is used because the songwriter considers the woman to be a problem for him because he admires her but he knows that his admiration will end in bitterness. This lyrics can be classified as eros because it contains words of praise, admiration, which

	<p>shows that the narrator is falling in love with the woman he was praising. Different from the lyrics, in this part there is a minor tone which shows sadness so the music is classified as thanatos. Hence in this very first part of the song, eros and thanatos are in an equal position which can make the listener wonder whether this song is about sadness (thanatos) or pleasure (eros).</p>
<p>“And the labyrinth I thought I knew, rearranged to shape anew at amazement of the excitement that once rang true”</p>	<p>The word "labyrinth" is usually used as a symbol of confusion. This line can be a representation of the life journey of the songwriter who may have been confused but "rearranged" because his feelings of amazement and joy towards the woman truly felt real and he had only just felt that again. In this part, the lyrics reflects an eros than thanatos. Although the words carry a reflective tone and may touch upon notions of change or transitions that might involve thoughts of death (thanatos), the use of the phrase "the labyrinth I thought I knew, rearranged to shape a new" highlights the idea of change and transformation in life (eros).</p>

### 3.3 Source of Data

#### a. Primary Data

The primary data were taken from Reality Club's album *What Do You Really Know?* which was published on August 30, 2019. *What Do You Really Know?* is the second album from this Indonesian music group. This album also features Indie Rock, Indie Pop, and Alternative Rock. The producers involved in *What Do You Really Know?* album are members of Reality Club along with Wisnu Ikhsantama Wicaksana. The duration of the album is around 44 minutes with a total of 10 songs. The objects of this research are ten songs from Reality Club's album as follows: "SSR", "All Along All Things Were Wrong", "Caught in a Trap", "The Rush", "Vita O Morte", "Telenovia", "On My Own, Again", "Alexandra", "A Sorrowful Reunion", and "2112".

#### b. Secondary Data

Intent on supporting the arguments of the researcher there are several secondary data used in this research. The data come from previous theses, online journals, electronic books, and websites.

### 3.4 Technique of Collecting Data

The data for this research were collected by analysis of text methods that were provided in several sources, especially the internet; e-books, online published theses, and e-journals. The first step in collecting data was determining the literary work that will be used as the object of this research study. After determining the type of literary work, several albums were selected whose songs were in English by different singers, namely *Folklore*, *What Do You Really Know?*, and *My Everything*. Then determine the theme that will be used as a benchmark in the research and choose *What Do You Really Know?* because the elements in it are considered closest to the research focus.

After matching the research object and research theme, the next step is to listen while reading each lyrics and determine the theory that suits the songs used as the object of discussion. The next stage to complete the research is to determine a suitable approach. The suitable approach for this research is psychoanalysis approach. The final step of this research is to quote lyrics from songs that match the theme and provide comments on the researcher's arguments and theories.

### **3.5 Technique of Analyzing Data**

After collecting data, the next step is analysis data. The steps are:

- a. Identify and categorize data to retrieve and conduct research.
- b. Connect the relationship between figurative language, eros, and thanatos.
- c. Interpret the identified and categorized data to find out what figurative language is used in *What Do You Really Know?*.
- d. Interpreting identified and categorized data to find out the meaning of the song in *What Do You Really Know?* As eros and thanatos.
- e. The final step is to conclude the entire discussion in this research.



## CHAPTER IV

### DISCUSSION

This chapter discusses two research questions presented in the questions statement. The first question will be answered by theories about the figurative language. The second question will be answered by the theories of psychoanalysis by Sigmund Freud.

#### **4.1 Figurative Language Used in the Song from the Album *What Do You Really Know?* By Reality Club?**

##### **4.1.1 Simile**

Based on existing theory, simile is a form of figurative expression that emphasizes resemblances between distinct entities by directly comparing them using words such as "like" or "as". Although both similes and metaphors serve the purpose of clarifying meanings through comparison, they differ in their methods. Similes provide clear and direct comparisons, while metaphors suggest comparisons more subtly. Similes utilize explicit comparison terms like "like" or "as", enhancing clarity and capturing the audience's interest.

After the researcher identified and analyzed, there are 5 forms of simile-type figurative expression were found; 2 in the song titled "Alexandra", 1 in the song titled "A Sorrowful Reunion", and 3 in the song titled "2112", the discovery of the use of simile-type figurative language in the lyrics of the album *What Do You Really Know?* By Reality Club. The data are:

##### **a. "Alexandra"**

In the song titled "Alexandra" there are simile 2. First in the lyrics "Just like a certain motorbike gang from charming [...]" contain simile, this lyrics refers to the woman, the author uses the words "motorbike gang" to represent a problem because, in the real world, the stereotype of motorbike gangs is trouble makers and represents the woman by using the word "charming" to describe that the members of the motorbike gang always look charming and attractive for some people.



Then in the lyrics “Just like a feline with multiple lives [...]” the author uses “feline” which literally means a cat, while actually refers to describing the woman, cats are often associated with having nine lives, so this comparison highlights someone's ability to persevere and bounce back despite experiencing failures or someone who is persistent in their endeavors.

**b. “A Sorrowful Reunion”**

In the song titled “A Sorrowful Reunion” there is 1 simile. The lyrics “He looks as if he knows the way” The author uses the phrase “he looks” which refers to someone's appearance, and the phrase “as if he knows the way” which refers to knowledge or confidence. Although this lyrics does not use an explicit simile, it still qualifies as a simile because it uses the linking phrase “as if” to compare someone's outward appearance to their knowledge.

**c. “2112”**

Another example of a simile is in the song titled “2112” there are 3 simile. First in the lyrics “The stars themselves fell like we did that night” The author uses the words “the stars” to compare with the feelings experienced by the narrator and his lover. The narrator's comparison of the falling of “the stars” with “we did” represents the events of that night, specifically referring to falling in love. This provides a visual depiction of how the stars fell, by connecting them with the experience that was undergone on that particular night.

Second in the lyrics “So they turn their heads away as if they were to say goodbye” are simile through the use of the phrase 'as if,' which connects the action of 'turning their heads away' with the action of 'saying goodbye.' This constitutes a direct comparison between two different things, namely the way they turn away and the way people say goodbye. This aids in imagining how individuals are behaving.

Then the lyrics “Like a pack of friends who couldn’t hold their laughter”, in this stanza the subject discussed is “we” thus “we” represented as 'a pack of friends' with 'who couldn’t hold their laughter.' This comparison provides an illustration of how

a group of friends laugh together, similar to what a group of friends who can't contain their laughter would do.

The function of simile in writing includes elucidating complex concepts or objects by comparing them to something more familiar or easily understood, typically by likening them to an equivalent entity (concept to concept), creating vivid or visual descriptions to help the audience feel or visualize what is happening, conveying and expressing emotions more strongly, enhancing the appeal of a piece, and keeping the reader or listener engaged, while providing variation in language usage, making it richer and more captivating. This can help prevent boredom and maintain the interest of the reader or listener.

#### **4.1.2 Metaphor**

Metaphor is a type of figurative language that implies a comparison between two disparate things by identifying or speaking about one thing in terms of another. Metaphorical expressions transform one thing into another, often by depicting a comparison between two entities that are vastly different physically. The language of metaphor is employed to create new meanings, illustrate complex ideas into something more concrete, and aid readers in understanding abstract concepts in a more tangible manner.

After the researcher identified and analyzed, there are 31 forms of metaphor-type figurative expression were found; 1 in the song titled “SSR”, 5 in the song titled “Caught in a Trap”, 5 in the song “The Rush”, 1 in the song titled “Vita O Morte”, 3 in the song titled “Telenovia”, 2 in the song titled “On My Own Again”, 3 in the song titled “Alexandra”, 4 in the song titled “A Sorrowful Reunion”, 6 in the song lyrics “2112”, the discovery of the use of metaphor-type figurative language in the lyrics of the album *What Do You Really Know?* By Reality Club. The data are:

##### **a. “SSR”**

In the song titled “SSR” there is 1 metaphor in “Mirrors in the sky, reflect your hollow eyes” The author uses the word “mirrors” to represent something that can reflect, and “hollow eyes” which refers to someone who feels empty and

unenthusiastic. Therefore, in this lyric, the narrator represents the feelings of someone that are clearly reflected within that person.

**b. “Caught in a Trap”**

In the song titled “Caught in a Trap” there are 5 metaphors. First in “Can’t escape that well-known lore of what they call a fraud” the author uses the word “fraud” to represent something false, dishonest, or deceitful. In this context, it refers to someone’s insincere feelings, thus the narrator considers these false feelings as a fraud.

Then in the lyrics “I won’t come down from your pedestal” the author uses the word “pedestal” which literally means a base, support, or something to rest, while he actually refers to he is someone special. The author illustrates that the narrator is loved and admired by someone, and he wants to always be in that position.

In the lyrics “Stay a little while let me take you for a ride” the author uses the word “ride” does not mean a literal drive or trip, but as an expression of inviting someone to experience new things, have fun, and explore something exciting, and describing the desire to spend time together on an adventure or enjoyable experience.

In the lyrics “I guess I’m part of dreaming” the author uses the word “dreaming” which literally means dreams while sleeping, while he actually refers to something uncertain or illusion. The narrator feels that they are situations such as dreaming, reflecting confusion or doubt and feeling that one's hopes or expectations for the person or situation are not completely realistic.

Another example of metaphor in this song is in “Love is an illusion when you’re in the mix” the author uses “illusion” which literally means something false, while love is a real emotion for humans. The narrator represents love as something false and unreal.

**c. “The Rush”**

In the song titled “The Rush” there are 5 metaphors. First in “[...] without another kick-start to feel I’m alive” the author uses the word “kick-start” which literally means a beginning, while he actually refers to something he wants to repeat but without

starting over. The author portrays the narrator in a situation where he wants to redo something more quickly, as if trying again in an opportunity but not wanting to start from the beginning.

In “Merely just a spectacle to this show” the author uses the word “show” which literally means a performance like a movie, theater, or exhibition, while he actually refers to life. The author portrays the narrator's resignation from the difficulties and challenges he faces; he can only live through them and be a witness to his own life journey.

In the lyrics “Broken soul fall prey to the lure” the author uses the word “broken soul” to portray someone who is feeling devastated emotionally or spiritually shattered. “Lure” is used as a metaphor for temptations or attractions that compel someone to do something potentially harmful or dangerous. The narrator is portrayed in a situation of brokenness and tempted to engage in something that may be detrimental to himself.

In the lyrics “Spinning time, breathing lines, I need it now” the author uses the words “spinning time” to depict the passage of time and “breathing lines” to describe a sense of relief, akin to taking a deep breath. The author portrays the narrator as someone who needing more time so that they can catch their breath or take a momentary break from the hustle and bustle of life because they feel they don't have much time, thus feeling like they cannot breathe.

In the lyrics “Runnin wild, grinning wide, all fall to the rush” the author uses the words “runnin wild” which refers to a senses of freedom and “grinning wide” which refers to conveying a feeling of joy. The narrator feels that all the sense of freedom that bring him happiness pass by swiftly and feel exceedingly brief.

#### **d. “Vita O Morte”**

In the song titled “Vita O Morte” there is 1 metaphor in “No point in staying where desire divides my frigid mind” The author uses the word “frigid mind” to reflect a mind that is unresponsive, indicating a hindered or oppressed state of mind. The author portrays the narrator expressing that desires or cravings can cause conflict or confusion within the narrator's mind.

**e. “Telenovia”**

In the song titled “Telenovia” there are 3 metaphors. First in “[...] but silver’s all above our heads” The author uses the word “silver” which refers to something valuable. The author portrays the narrator expressing that something valuable is out of reach, hence perceived as difficult to attain. However, it can serve as motivation to pursue it because something distant is not as far as perceived.

In the lyrics “As the day turn so hollow [...]” the author uses the word “the day” which literally means the day, while he actually refers to the feeling. The author portrays the narrator in a melancholic situation, experiencing sadness or emptiness within themselves.

In “I crave to hear the fiction when you call” the author uses the word “fiction” which literally means a made-up story, while in this context, he actually refers to something the narrator wants to hear from his lover, even if all their words are lies. The narrator still finds happiness in listening and conversing with his lover.

**f. “On My Own Again”**

In the song titled “On My Own Again” there are 2 metaphors. First in “They say she paints with only red, I’d like to show her all the colors” The author uses the word “red” which literally means a type of color, while he actually refers to the limited life of the woman. Then, the phrase "all the colors" refers to a more diverse and liberated life. The author portrays the narrator as wanting to bring his woman into a freer life and help her understand all the beauty of the world with all its colors.

Then in “I’m dancing without care” the author uses the word “dancing” which refers to the act of having fun. In this lyric, the author portrays the narrator as being in a situation where they are doing everything without considering the consequences, without thinking about whether it is good or bad.

**g. “Alexandra”**

In the song titled “Alexandra” there are 4 metaphors. In “[...] you’re looking for the old ultraviolence, you’re trouble” The author uses the word “trouble” to depict

a complicated situation. The author portrays that the woman is a source of trouble for the narrator because she cannot be possessed by the narrator in his life, he will only be hurt by her.

In the lyrics “You’re goddess you’re my Rockstar” The author uses “goddess” which literally means a female deity and “Rockstar” means a famous and successful singer or performer of rock music. This phrase refers to a woman who is adored, especially for her beauty. The woman is depicted as a figure who is extremely beautiful and enchanting.

Then, the lyrics “[...] she lost a couple but she used to have five” are characteristic of “feline” where the feline refers to the woman. The narrator suggests that the person has experienced some failures in the past, but previously had five “lives” or chances remaining. This indicates that despite facing obstacles or failures, they still have the strength and determination to continue the struggle.

In the lyrics “[...] a saviour of mankind” refers to “feline” where the feline actually refers to the woman, indicating that they play an important role in saving humanity in general. This portrays that despite facing difficulties, when the narrator recalls the term “cat's lives” they remember resilience, which is a positive aspect of their life for not giving up easily.

#### **h. “A Sorrowful Reunion”**

In the song titled “A Sorrowful Reunion” there are 4 metaphors. In “She wondered when the raindrops fell” the author uses the word “raindrops” which literally means originating from rain, while he actually refers to tears. The author portrays the woman as being in a state of confusion, wondering about the reason behind her crying.

In “A secret that I could not have kept” The author uses the word “secret” which literally means something that should not be known by others, while he actually refers to the representation of trust or hope that cannot be given to everyone. The author portrays a situation where the narrator cannot keep trust and hope from the woman.

In “Living an illusion, oh were so compatible” The author uses the word “illusion” which literally means something false or merely a fantasy, while he actually

refers to a condition of the narrator where he finds it unreal. This phrase represents the relationship between the narrator and the woman as being like an illusion, seemingly fine but filled with conflict within.

In “[...] though I know there’s a storm here” The author uses the word “storm” which literally means strong winds accompanied by bad weather, while he actually refers to the narrator who is willing to face difficult conditions and strive to endure in those difficult situations.

**i. “2112”**

In the song titled “2112” there are 6 metaphors. In “[...] 21st of December rings heavy on my battle-worn heart” The author uses the word “battle-worn heart” which literally means a heart carried in a state of war, while he actually refers to feelings of fatigue. The narrator feels that the 21st of December is a day he does not want to remember anymore because of many exhausting and disappointing events.

In “A smoke show picturesque affair” The author uses the words “smoke show” which literally means vapor seen from burning, while he actually refers to something dazzling, and “picturesque affair” refers to a series of great events. In this part, the author represents the narrator who is being haunted by a series of fond memories that are vividly clear.

In the lyrics “A simple hello turned to romantic visions far away” The author uses the word “romantic visions” to represent the dreams or fantasies of romance that are distant or unattainable. This lyrics depicts the narrator's introduction that was so brief it led to far-reaching plans for romance with his lover in the future.

In “We thrust our weary hearts into each other's arms” The author uses the word “thrust” to represent the action of emotionally giving oneself to another (falling in love) as "surrendering" the heart into their embrace, emphasizing the depth of emotional connection. The lyrics depicts the moment of falling in love between the narrator and his lover, where they begin to commit to each other in a romantic relationship.

In “Blessings and kisses as they thought it was the universe's wishes” The author uses the word “universe’s wishes” to represent happiness. The author portrays extreme happiness, being felt by the narrator and the woman, to the extent that they feel it's a destiny that should have happened.

In “They were just 20, show us the money” the author uses the word “money” which actually refers to the success of young people. The author portrays the narrator as a witness to the success of young people in this modern era.

Metaphor serves to transform complex ideas into something more tangible and concrete. It is a tool for expressing understanding of a concept by referencing another concept that shares similarity or a correlation between them. Metaphor is a common form of figurative language utilized across various contexts, from praise to ridicule, from illustrating fundamental concepts to highlighting subtle beauty. It stimulates the audience's thoughts and emotions through the associations it evokes.

#### **4.1.3 Personification**

Personification is a form of figurative language expression, which involves attributing human qualities to non-human objects or other living creatures. It is a rhetorical technique commonly employed in literature and public speaking to create vivid and emotional imagery. In the context of literature, personification is used to depict non-human entities, whether tangible or abstract, as if they possess human traits, enriching the portrayal to convey specific characteristics. Essentially, personification treats inanimate objects or abstract ideas as if they were alive or possessed human emotions. This technique analogizes non-human entities with humans, aiming to enhance comprehension and imagery in the text. By employing personification, writers or speakers can animate objects or abstract concepts by imbuing them with human attributes such as thoughts, feelings, or behaviors.

After the researcher identified and analyzed, there are 12 forms of personification-type figurative expression were found; 1 in the song titled “SSR”, 2 in the song titled “All Along All Things Were Wrong” 3 in the song titled “Caught in a Trap”, 1 in the song titled “Vita O Morte”, 2 in a song titled “Telenovia”, 1 in the song



titled “On My Own Again”, 2 in the song titled “2112”, the discovery of the use of personification-type figurative language in the lyrics of the album *What Do You Really Know?* By Reality Club. The data are:

**a. “SSR”**

In the song titled “SSR” there is 1 personifications in “Tiny whispers, but why are you shouting?” The author uses the word “tiny wispher” which literally means something spoken from a human mouth, while he actually refers to whispers from the mind. In this part, the author depicts the narrator being haunted by disturbing thoughts, which is commonly referred to as overthinking, a situation where someone is excessively and repeatedly thinking about something.

**b. “All Along All Things Were Wrong”**

In the song titled “All Along All Things Were Wrong” there are 2 personification. In “Rehearsed dances front of a raging sea of people” The author uses the word “dances” which literally means moving the body to a rhythm, while he actually refers to the thoughts haunting the narrator, and “raging sea” which literally means a storm or turbulent waves of the sea, while he actually refers to a crowd of people filled with emotions.

In “Mashin’ the buttons that bashes your brain” The author uses the word “bashes” which literally means an activity to make something damaged as if the buttons could directly destroy the mind, while the actual meaning in that phrase is various actions to get rid of all negative thoughts.

**c. “Caught in a Trap”**

In the song titled “Caught in a Trap” there are 3 personifications. In “Tempered wisdom out the door” The author uses the word “tempered wisdom” which literally means a human characteristic, and “out the door” is a physical action, while wisdom cannot physically walk out of a door. The author portrays that there is no longer any wisdom within the narrator, so he is confused about how to act.

In “My senses tell me I’ve crossed the line” The author uses the word “tell” which literally means something communicated by humans, while he actually refers to actions considered to be done by the senses. The author depicts the narrator as still having boundaries over all actions done by himself.

In the lyrics “[...] those same old senses say do it one more time” which is a direct continuation from the previous lyric, the author uses the word “say” which literally means something spoken by the human mouth, while he actually refers to express that the narrator’s senses can speak. The author portrays the narrator as inconsistent in all actions he takes, as if the senses urge him to repeatedly engage in bad behavior.

**d. “Vita O Morte”**

In the song titled “Vita O Morte” there is 1 personification only in the lyrics “[...] but lady fortune's not so nice” The author uses the word “lady” which is a gender, while it refers to “fortune” In this case, the author portrays luck as a woman with unfavorable behavior, while the lyrics actually refers to the narrator being unlucky.

**e. “Telenovia”**

In the song titled “Telenovia” there are 2 personifications. In “[...] the answer’s there in silhouettes” The author uses the phrase “the answer” which refers to silhouettes depicted as if they have the ability to provide answers to all kinds of questions. The author portrays that in life, there is no definite answer.

In “will I stare across my lawn to find you whispering stranger things, my love?” The author uses the phrase “find you wishpering” refers to the grass and its surroundings. The author portrays the narrator expressing his surrender, as if he should seek answers from his lover through the grass. It's a form of surrender, as if the grass could speak and convey messages from his lover.

**f. “On My Own Again”**

In the song titled “On My Own Again” there is 1 personification in “I’m looking for you silently” The author uses the word “silently” which literally means quiet,

without any sound, while he actually refers to the search for someone done quietly. The author represents the narrator silently searching for his lover.

**g. “2112”**

In the song titled “2112” there is 1 personification in “[...] though it felt like the universe knew” and “Blessings and kisses as they thought it was the universe's wishes” The author uses the words “universe knew” and “universe’s wishes” as if the universe has the ability to know everything and can request or demand something. The author represents that the narrator and his lover are feeling happy because of being in love and feel that all this happiness is meant to happen.

The function of the literary device of personification is to infuse liveliness into literary works by attributing human qualities to inanimate objects or non-human beings. Personification also serves to convey emotions more strongly, eliciting sympathy, empathy, or fear. Additionally, it enriches understanding as abstract concepts are depicted in a more easily comprehensible manner, and it delineates the characteristics of these concepts. Moreover, personification facilitates the portrayal of the characteristics of abstract concepts in a straightforward manner.

**4.1.4 Metonymy**

Metonymy is a type of figurative language that substitutes one term with another that is closely related term. The term itself can be represents as a related object or using a part of the object. It occurs when a word or phrase is used to represent something associated with meaning or context. In metonymy, objects or ideas are depicted by using something related to the object or idea, but not the object or idea itself.

After the researcher identified and analyzed, there is just 1 form of metonymy-type figurative expression found; in the song titled “Alexandra”, the discovery of the use of metonymy-type figurative language in the lyrics of the album *What Do You Really Know?* By Reality Club. The data is:

In the song titled “Alexandra” there is 1 metonymy in “[...] or you’re looking for the old ultraviolence” The author uses the word “ultraviolence” which literally

means a concept of extreme violence and often associated with brutal violence to depict a motorbike gang, while he actually refers to an issue in romantic relationships. The author portrays the narrator as perceiving that the woman he loves is seeking trouble because they know their relationship won't work out well.

The function of metonymy besides being decorative in language or literature and as a language expression, metonymy can be utilized to depict abstract or complex concepts by employing objects or ideas that are more easily comprehensible or visible. Metonymy can also create continuity and interconnectedness among various concepts or entities within a text or discourse by linking one concept with a related concept. In addition to conveying richer meanings, metonymy can also make literary works more memorable to readers or listeners due to the strong impressions or images it evokes.

#### **4.1.5 Synecdoche**

Synecdoche is a type of figurative language in which language is used to represent the whole of something by using a part of it. Synecdoche employs specific parts of something, unlike metonymy, which associates a concept or object with something related; synecdoche utilizes direct parts of the concept or object to represent the whole object.

After the researcher identified and analyzed, there are 6 forms of synecdoche-type figurative expression were found; 1 in the song titled “SSR”, 1 in the song titled “All Along All Things We Were Wrong”, 2 in the song titled “2112”, 1 in the song titled “On My Own, Again”, 1 in the song titled “A Sorrowful Reunion”, the discovery of the use of synecdoche-type figurative language in the lyrics of the album *What Do You Really Know?* By Reality Club. The data are:

##### **a. “SSR”**

In the song titled “SSR” there is 1 synecdoche in “I tore apart an empty heart last night to find deep regret” The author uses the word “empty heart” which literally means a heart that is devoid of content, while he actually refers to someone's attitude. The author represents the narrator as being perceived as someone who is unfeeling.

##### **b. “All Along All Things We Were Wrong”**

In the song titled “All Along All Things We Were Wrong” there is 1 synecdoche in “Mashin’ the buttons that bashes your brain” The author uses the word “brain” which literally means the organ inside the human head, while he actually refers to the human mind. The author represents an activity done to destroy and eliminate all negative thoughts.

**c. “2112”**

In the song titled “2112” there are 2 synecdoche. In “They were just 20” The author uses “20” which literally means a number, while he actually refers to their young age, not to imply that they are numerical entities. The author portrays the narrator discussing young people.

In “We thrust our weary hearts into each other’s arms” The author uses the words “heart” and “arms” which literally means parts of the human body, while “heart” actually refers to feelings and “arms” refers to embrace. The author represents two people falling in love and surrendering their feelings to each other.

**d. “On My Own Again”**

In the song titled “On My Own, Again” there is 1 synecdoche in “a pair of eyes you’ll never meet” The author uses the word “a pair of eyes” which literally means a pair of eyes, but it does not only refer to the eyes; rather, it represents the person as a whole. This lyrics refers to someone whom the narrator will never want to meet again. The narrator expresses his frustration and disappointment by ending his encounter with the woman so that she will never be able to meet him again.

**e. “A Sorrowful Reunion”**

In the song titled “A Sorrowful Reunion” there is 1 synecdoche in “Through his eyes I will hide my fear” Like in the previous song, the author uses the word “eyes” which literally means the human eyes, but he actually refers to the person as a whole. The author demonstrates that the narrator feels safe when near his lover because he can eliminate the narrator's fear.

The function of the synecdoche trope is to create detailed imagery by using a part to represent the whole, thus being more appropriate than the use of more general

or abstract words. Synecdoche aids in communicating clear meanings, thereby imparting emotional strength to writing or speeches by simplifying the representation of objects or concepts into specific parts. This can make readers or listeners feel more emotionally connected to the content being conveyed.

#### **4.1.6 Symbolism**

A symbolism is a means of representing abstract ideas or concepts through objects, individuals, situations, or actions, conveying deeper meanings beyond their physical appearance. Symbol is an element that signifies meaning beyond its physical form, while Kennedy emphasizes the role of symbols in connecting the real world with deeper meanings. In the visual arts, the use of symbols is often employed to evoke particular atmospheres or to convey deeper messages. The use of symbols can provide depth and complexity to written works or speeches by introducing abstract concepts or complex ideas through concrete imagery. Symbols often have deeper and more universal meanings that can affect the emotions and understanding of readers or listeners.

After the researcher identified and analyzed, there are 19 forms of symbolism-type figurative expression were found; 2 in the song titled “SSR”, 1 in the song titled “All Along All Things Were Wrong”, 3 in the song titled “Caught in a Trap”, 2 in the song titled “The Rush”, 5 in the song titled “Vita O Morte”, 2 in the song titled “Telenovia”, 2 in the song titled “On My Own Again”, 1 in the song titled “Alexandra”, 1 in the song titled “A Sorrowful Reunion”, the discovery of the use of symbolism-type figurative language in the lyrics of the album *What Do You Really Know?* By Reality Club. The data are:

##### **a. “SSR”**

In the song titled “SSR” there are 2 symbolism. In “Dancing with the devil” The author uses the words “the devil” to represent something dangerous or evil. In this lyric, the author writes that the narrator is in a bad situation, such as addiction or involvement in something dangerous, yet he enjoys it immensely.

In the lyrics “[...] I turn the other cheek” the author uses the words “other cheek” to portray an attitude or another action contrary to previous behavior (evil). This phrase is used to signify peace and tranquility and is often associated with acts of kindness. In this lyric, the narrator is attempting to change themselves for the better in order to achieve peace and tranquility in their life.

**b. “All Along All Things Were Wrong”**

In the song titled “All Along All Things Were Wrong” there is 1 symbolism in “Love it or leave it behind in the dust” The author uses the word “the dust” which literally means dirt, filth, and something bothersome, but he actually refers to something that should be left behind. In this lyric, it depicts that the narrator must make a decisive decision. If he wants to love something or someone, then he must commit and cherish it wholeheartedly. Conversely, if he feels incompatible or unhappy, he must be brave enough to leave it behind. This decision requires the narrator to leave something completely and move on with life without looking back to the past, avoiding getting trapped in memories or doubts.

**c. “Caught in a Trap”**

In the song titled “Caught in a Trap” there are 3 symbolism. In “I know just of what’s in store” The author uses the word “in store” which literally means a store, refers to items available for sale in a shop, but he actually refers to the future. In this lyric, it refers to what will happen next in the future or what is to come in life or a particular situation. The narrator implies that he has an understanding or insight into what will happen next, or he has an idea of what lies ahead in his life.

In the lyrics “[...] Coz I’ll come running to your door” The author uses the word “door” which literally means a physical entrance in a building, while he actually refers to life. The author depicts that the narrator is willing to always be present in the life of someone they love. The phrase “running to your door” also signifies a physical or symbolic presence indicating care and readiness to assist, reflecting the desire to always be close to a loved one.

In “The roadmaps and the footpaths, the constellations up above, all lead to you” The author uses the words “roadmaps”, “footpaths”, and “the constellation” as symbols for all kinds of guidance. The author depicts that wherever the narrator goes, all signs point to the person they love, and ultimately, they will always be directed towards that one beloved person.

**d. “The Rush”**

In the song titled “The Rush” there are 2 symbolism. In “I wanna hear that raucous roar one more time” The author uses the words “raucous roar” which literally means a type of sound, but he actually refers to a life full of spirit and joy. The author represents the narrator as being in a state of wanting to experience again a joyful and vibrant life.

In “That weird elixir, I squeezed it all inside” The author uses the words “weird elixir” which literally means a traditional medicine, but he actually refers to something that provides sensation or pleasure but can also represent something damaging or intoxicating. The author represents the narrator as enjoying an experience, action, or challenge that may pose a risk to them.

**e. “Vita O Morte”**

In the song titled “Vita O Morte” there are 5 symbolism. In “No point in staying where desire divides my frigid mind” The author uses the words “frigid mind” to represent a calm mind, but “desire” and “frigid mind” represent conflicting emotions. The author symbolizes the narrator as having inner impulses that disturb them emotionally.

In the lyrics “Take me further than before, never settling the score” The author uses the word “score” which literally means a numerical value from an assessment, while he actually refers to life’s problems. The narrator expresses a desire to be taken far away without having to think about existing issues.

In the lyrics “Count your lucky stars above [...]” The author uses the phrase “lucky stars” which literally means celestial objects, but he actually refers to good



fortune. The narrator represents gratitude by encouraging people to acknowledge and be thankful for the luck they have experienced in life. This lyrics serves as a reminder not to overlook the good things that have happened, no matter how small or significant they may be.

In “Knocked on wood and rolled the dice” the author uses the phrase “knocked on wood” which literally means tapping on a surface with fingers, and “rolled the dice” which means throwing dice, while he actually refers to attempting to seek luck. The author represents the narrator as someone who continually strives to achieve desired outcomes, knowing that their efforts may not immediately succeed, but they persist in trying.

In the lyrics “[...] but lady fortune’s not nice” which is a response to the previous lyric, the author uses the phrase “lady fortune” not to represent a fortunate woman, but to represent luck. The author illustrates that the narrator is experiencing misfortune and has failed in their efforts to achieve something.

**f. “Telenovia”**

In the song titled “Telenovia” there are 2 symbolism. In “[...] It’s a shade that we will never be” The author uses the word “shade” which refers to something that will never be attained. The author represents the despair experienced by the narrator, illustrating the narrator's belief that they and their lover will never achieve what they desire.

In “And when I wake up tomorrow, will I see another dawn?” The author uses the word “dawn” which literally means the time just before sunrise, while he actually refers to hope and new beginnings. The author represents uncertainty about the coming day in the narrator's life, questioning whether they will find new hope or not.

**g. “On My Own Again”**

In the song titled “On My Own, Again” there are 2 symbolism. In “As you walked down on my doorstep, gotta make it clear that I’m into you” the author uses the word “doorstep” which literally means the step outside a door, while he actually refers

to a significant moment in life. This represents the narrator expressing that he fell in love with his partner from the moment she entered his life.

In the lyrics “Cause some might say the road to hell is paved with good intentions” The author uses the words “hell” which literally means the afterlife, a place of suffering, while he actually refers to destruction, evil, and sadness. This lyrics represents good intentions that ultimately lead to a negative and distressing outcome.

#### **h. “Alexandra”**

In the song titled “Alexandra” there is 1 symbolism in “[...] and the labyrinth I thought I knew” The author uses the word “labyrinth” which literally means a place full of winding paths and passages, as a representation of life's journey filled with twists and turns. The narrator is depicted navigating through a confusing life journey, finding themselves in situations that don't align with their expectations.

#### **i. “A Sorrowful Reunion”**

In the song titled “A Sorrowful Reunion” there is 1 symbolism in “And I miss all the X and Os” The author uses “X” and “Os” which literally means letters, as symbols of kisses and hugs. This represents the narrator's longing for affection and intimacy from their former lover.

The function of symbolism in literary works is to enrich meaning through the use of objects, images, or words that represent abstract or emotional concepts. These concepts or objects are conveyed through concrete imagery to provide a clearer understanding. Symbolism can stimulate the reader's imagination by presenting visual images through words. In some cases, symbolism is also used to connect literary works with cultural or historical contexts by referring to mythology or traditions. Furthermore, consistent symbols can build the main themes of a work and enrich its interpretation.

#### **4.1.7 Paradox**

Paradox is a type of figurative language that tells a situation or statement that initially appears illogical or contradictory, but upon closer examination, reveals profound complexity or hidden truth. It is a sentence that seems contradictory at first,

but ultimately makes sense when analyzed more deeply. In the context of figures of speech, paradox is often used to create a strong rhetorical effect by introducing surprising or challenging contrasts to the reader's or listener's expectations. This can trigger deep reflection or strengthen the message intended to be conveyed in literary works or speeches.

After the researcher identified and analyzed, there are 4 forms of paradox-type figurative expression found; 3 in the song titled “SSR”, and 1 in the song titled “Caught in a Trap”, the discovery of the use of paradox-type figurative language in the lyrics of the album *What Do You Really Know?* By Reality Club. The data are:

**a. “SSR”**

In the song titled “SSR” there are 3 paradoxes. In “Tiny whispers, but why are you shouting?” The author uses “tiny” and “shouting” in the same line, where these two words are contradictory, creating a confusing statement. The lyrics refer to the narrator's thoughts, which are clashing with each other while contemplating various things.

In the lyrics “[...] you’ll see there’s no surprise” The author uses the words “will” and “no” in the same line, which, at first glance, can be confusing as to whether something will or will not happen. The author represents the narrator by expressing that there will be nothing surprising.

Another example is in “[...] protagonist beliefs but antagonizing feelings” The author uses “protagonist” and “antagonizing” to refer to the same person, which at first seems contradictory. The author represents the narrator as having strong, positive principles but also experiencing feelings that oppose those beliefs. These feelings could be doubts or inner discomfort despite the narrator’s strong convictions.

**b. “Caught in a Trap”**

In the song titled “Caught in a Trap” there is 1 paradox in “Love is an illusion when you’re in the mix” The author uses the words “love” and “illusion”, which are contradictory because love is a real human emotion, whereas an illusion is something

false. The narrator represents the idea that love becomes something false when someone is involved in a complicated romantic relationship.

Paradox aids in exploring deeper truths and broadening one's perspective, enriching intellectual discourse, and stimulating thought. The use of paradox deepens the complexity and depth of conveying messages, prompting the audience to contemplate its underlying contradictions. This strategy is commonly employed in literature and rhetoric to achieve significant impact and enhance deeper understanding. Paradox can provoke audience reflection, leading readers or listeners to ponder the paradox and seek deeper understanding.

#### **4.1.8 Hyperbole**

Hyperbole is a type of figurative language that explore feeling and emotions through exaggerated comparisons or overstatements. It utilizes excessive language within the bounds of truth. Hyperbole can evoke various responses in communication, such as laughter, seriousness, imagination, or control, thereby influencing the audience's trust.

After the researcher identified and analyzed, there are 6 forms of hyperbole-type figurative expression were found; 1 in the song titled “SSR”, and 2 in the song titled “A Sorrowful Reunion”, 3 in the song titled “2112”, the discovery of the use of hyperbole-type figurative language in the lyrics of the album *What Do You Really Know?* By Reality Club. The data are:

##### **a. “SSR”**

In the song titled “SSR” there is 1 hyperbole in “And I tore apart an empty heart last night to find deep regret” The author uses the phrase “tore apart” which in real life the narrator cannot physically do, while in this lyrics that phrase exaggerates the intensity of the narrator's emotions. It symbolizes the narrator's profound regret and remorse resulting from their actions.

##### **b. “A Sorrowful Reunion”**

In the song titled “A Sorrowful Reunion” there are 2 hyperbole. In “I couldn't contain it, sank into the pavement” The author uses the phrase “sank into the pavement”

which in reality the sidewalks cannot physically engulf a person as they are solid and firm. However, in this lyric, that phrase is used to represent the narrator's feelings that he cannot control. It symbolizes the narrator's feeling of being overwhelmed, shattered, and utterly devastated, unable to control their emotions.

In “Though life seems to hand out troubles on a tray” the author uses the phrase “hand out troubles” to represent the abundance of life's challenges. While in reality, humans cannot distribute problems using a tray. The author represents the numerous difficulties faced by the narrator. It suggests that the narrator is experiencing a multitude of challenges in life.

**c. “2112”**

In the song titled “2112” there are 2 hyperbole. In “[...] As they sunk into each other's heart” The author uses the phrase “sunk into each other’s heart” not to convey the literal sinking of someone into another's heart, but rather to represent the expression of love and profound romantic attachment between two individuals, surpassing mere ordinary relationships.

In “[...] but I'd be damn lying if I think that that's true” The author uses the word “damn” to express something intensely significant, emphasizing that the truth of the statement is highly doubtful or even impossible. The author represents the narrator's belief that they would be unequivocally lying if they were to believe that their lover was not made for them or destined to be with them (as expressed in the preceding lyrics “Maybe you weren’t made for me, nor I for you”). It can be said that the narrator is highly confident that they and their lover are meant to be together in the future.

**d. “Alexandra”**

Another example in the song titled “Alexandra” there is 1 hyperbole. In “I’d wait 500 million hours” the author uses the phrase “500 million hours” not to literally indicate that the narrator has waited for 500 million hours, but to represent an exceedingly long period of time. The author portrays the narrator's unwavering

commitment to waiting indefinitely, regardless of how long it takes, to be reunited with someone they love.

The function of hyperbolic figures of speech is to enrich communication by associating exaggerated statements with intended meanings, eliciting varied emotional responses, and fostering deeper understanding based on specific situational and communicative goals. Additionally, hyperbole is utilized to depict things that are difficult or impossible to occur directly, thereby creating extraordinary imagery for listeners or readers.

#### **4.1.9 Irony**

Irony is a type of figurative language that conveys a meaning that contrasts with the anticipated or intended result. It frequently utilizes words or phrases with meanings contrary to their true intent, effectively stirring emotional responses, emphasizing sharp differences, or subtly critiquing a topic. Irony arises when a speaker's words provoke interpretations that contradict their explicit message, requiring readers to perceive deeper significance. In literature, irony provides nuanced perspectives on human intricacies, choices, and their consequences. By exploiting the dissonance between expectations and actuality, writers cultivate engaging narratives that encourage contemplation and emotional richness in formal communication.

After the researcher identified and analyzed, there are 4 forms of irony-type figurative expression were found; 1 in the song titled “SSR”, and 3 in the song titled “On My Own Again”, 1 in the song titled “2112” the discovery of the use of irony-type figurative language in the lyrics of the album *What Do You Really Know?* By Reality Club. The data are:

##### **a. “SSR”**

In the song titled “SSR” there is 1 irony in “dancing with the devil” The author uses the word “dancing” to refer to an activity that should be enjoyable, but pairs it with the word "devil" which literally means the opposite—something horrifying. The irony lies in the actions of the narrator; the author represents the narrator as being in a situation of enjoying something bad, which should actually be avoided.

**b. “On My Own Again”**

In the song titled “On My Own Again” there are 3 irony. In “I wish I knew you when I had my wits about” The author uses the phrase “I wish I knew” which literally means a hope. The author represents the narrator as wishing their lover had known them when they were in a better state—whether it is more mature thinking or better in other aspects. However, when expressing this, the narrator is no longer with their lover, making it merely a fantasy because desire and reality are in stark contrast.

In “I’ve drawn the line that’s blurred with time but I won’t be the one to give you false pretensions” The author uses the phrase “I’ve drawn the line that’s blurred” which actually refers to the narrator's actions reflecting uncertainty, and the phrase “I won’t be the one to give you false pretensions” which actually refers to the narrator's intentions and feelings. The irony lies in the narrator's actions, which do not provide certainty, while the narrator's feelings and intentions are to avoid giving false hope.

In “Cause some might say the road to hell is paved with good intentions” The author uses the word “hell” which refers to something bad, horrifying, and chaotic, while the word “good intentions” refers to something meant well and with the right purpose. The irony lies in the good intentions that ultimately lead to something bad. The author represents the narrator as having good intentions but ultimately causing their own suffering.

**c. “2112”**

In the song titled “2112” there is 1 irony in “A smoke show picturesque affair” The author uses the words “smoke show” which refers to something captivating or attractive to look at, and the words “picturesque affair” refers to something beautiful but only on the surface. The author represents a relationship that appears perfect and harmonic from the outside but is actually full of problems and conflicts.

The function of irony as a figure of speech is to present contradiction by conveying the contrast between what should happen and what actually occurs. Irony is also frequently employed to critique a topic or situation subtly. By employing meanings

that are contrary to what is happening, irony can elicit emotional responses from readers or listeners.

#### **4.1.10 Antithesis**

Antithesis is a type of figurative language that is characterized by the use of words with opposing or contradictory meanings. Despite the presence of contrasting words, they seamlessly blend within a single sentence. This rhetorical device entails the juxtaposition of contradictory meanings within neighboring phrases or clauses, resulting in parallelism.

After the researcher identified and analyzed, there are 8 forms of antithesis-type figurative expression were found; 1 in the song titled “SSR”, 2 in the song titled “All Along All Things Were Wrong”, 1 in the song titled “Telenovia”, 1 in the song titled “On My Own Again”, and 3 in the song titled “2112” the discovery of the use of antithesis-type figurative language in the lyrics of the album *What Do You Really Know?* By Reality Club. The data are:

##### **a. “SSR”**

In the song titled “SSR” there is 1 antithesis in “[...] is this yours or mine?” The author uses the words “yours” and “mine” in the same line, where these two words are adjectives that are opposites. The author represents a rhetorical question posed by the narrator to inquire about ownership.

##### **b. “All Along All Things Were Wrong”**

In the song titled “All Along All Things Were Wrong” there are 2 antithesis. In the lyrics “[...] people that want to kiss or kill you there” The author uses the words “kiss” and “kill” where these two words are adjectives that are opposites. The author represents the potential actions people might take, questioning whether they will behave kindly or harmfully towards us.

In the lyrics “Love it or leave it” the author uses the words “love” which he actually refers to something that must be accepted, and “leave” which refers to something that must be abandoned. These two words represent very different attitudes towards the same object or situation. The author uses these opposing ideas to express



a clear and contrasting choice, representing that we can only choose between accepting or leaving.

**c. “Telenovia”**

In the song titled “Telenovia” there is 1 antithesis in “All along the west, we look to the east” The author uses the words “west” and “east” which literally means two opposite geographical directions. The author represents something happening, yet it is contradictory in nature.

**d. “On My Own Again”**

In the song titled “On My Own Again” there is 1 antithesis in “Wide awake while you’re asleep” The author uses the words “awake” which literally means awake and not sleeping, and the words “asleep” which literally means feel asleep. The author represents the narrator and their lover using two verbs or states that are in opposition, one indicating fully conscious while the other indicates unconsciousness.

**e. “2112”**

In the song titled “2112” there are 3 antithesis. In “Nobody's winning in this tale of past and future love” The author uses the words “past” and “future” which literally denote two opposing points in time. The past refers to what has already occurred, while the future pertains to what is yet to happen.

In the lyrics “We were young and we were old” the author uses the words “young” and “old” which literally denote opposite states in the context of age. In this lyric, the author expresses that someone can experience both youth and old age, which can emphasize complex feelings or experiences.

Another example of antithesis is in “Life was warm then life was cold” The author uses the words “warm” and “cold” which literally refer to opposing temperatures. The author represents two contrasting states in life, which can also refer to a person's feelings.

The purpose is to create a contrasting effect, aiming to capture the attention of the listener or reader through the similar structure of these contrasting phrases or clauses. The rhetorical device of antithesis aids in communicating messages or ideas

more effectively and stimulating thought, as the strong contrast between opposing elements can capture the attention of readers or listeners and enhance understanding of the message content. Moreover, antithesis can also evoke strong emotions or create a profound impact on a work of literature or speech.

## **4.2 Eros and Thanatos in Figurative Language**

### **4.2.1 Eros in the Lyrics**

Based on existing theory, eros is the drive or desire for life. eros in a song can be seen in the lyrics and words used by the author. All lyrics that contain expressions of love, reproduction, zest for life, progress, and all cheerful songs are reflections of eros. Likewise, the musical tones, which are an integral part of a song, also reflects eros. Major tones also represent eros because they have a sound that seems more pleasant, cheerful, or relaxing. Major tones exhibit characteristics of a cheerful, spirited, and optimistic atmosphere because the intervals between the notes create a buoyant ambiance.

After the researcher identified and analyzed, there are 28 forms of eros were found; 3 in the song titled “All Along All Things Were Wrong”, 3 in the song titled “The Rush”, 2 in the song titled “Vita O Morte”, 3 in the song titled “Telenovia”, 5 in the song titled “On My Own Again”, 3 in the song titled “Alexandra”, 3 in the song titled “A Sorrowful Reunion”, 8 in the song titled “2112” the discovery of eros in figurative language in the lyrics of the album *What Do You Really Know?* By Reality Club. The data are:

#### **a. “All Along All Things Were Wrong”**

In the song titled “All Along All Things Were Wrong” there are 3 eros. In the lyrics “Rehearsed dances front of a raging sea of people [...]” The author uses the phrase “rehearsed dance” refers to something that has been prepared to perform optimally in a particular situation, and the phrase “raging sea of people” describes the passionate energy and enthusiasm of the surrounding crowd. The author portrays the narrator in a situation where they will face enthusiastic people and have prepared their

best for what is to come. The lyrics tells about the best preparation to face something, self-expression and relationships with others.

The subsequent lyrics “that want to kiss or kill you there” The author uses the phrase “want to kiss” which refers to the desire to express affection, depicting the enthusiasm and positive feedback from others towards the “performer” or the person being “watched” by the crowd. This phrase tells of affection from others.

Then in the lyrics “Love it or leave it behind in the dust” the author uses two contradicting terms to depict a clear choice between acceptance and abandonment, emphasizing a decision. This lyrics expresses the determination between choosing to accept or leave, highlighting honesty and commitment.

#### **b. “The Rush”**

In the song titled “The Rush” there are 3 eros. In the lyrics “I wanna hear that raucous roar one more time” The author uses the phrase “raucous roar” to refer to an energy of excitement. The author depicts the narrator as wanting to relive a joyful moment, illustrating a desire to return to times filled with happiness and enthusiasm. This feeling can be associated with a profound sense of satisfaction or deeply memorable happiness.

In “That weird elixir, I squeezed it all inside” The author uses the phrase “weird elixir” to refer to a powerful and intense experience or feeling, akin to a magical potion that provides life or vitality. The narrator feels they have completely absorbed or expended this feeling or experience. This lyrics reflects the enjoyment of life experienced by the narrator.

Another example of eros in this song is in the lyrics “Runnin wild, grinning wide, all fall to the rush” The author uses the phrase “Runnin wild” and “grinning wide” which refers to happiness, boundless energy, and a sense of complete freedom. The author depicts a situation of wild freedom and euphoria. Meanwhile, "all fall to the rush" indicates that everyone is enjoying the moment of euphoria and heightened sensation as well.

#### **c. “Vita O Morte”**

In the song titled “Vita O Morte” there are 2 eros. In the lyrics “Count your lucky stars above [...]” The author uses the phrase “lucky stars” which refers to good fortune. This lyrics depicts the act of counting one's blessings in the sense of being grateful for all the luck one has received.

Then in the lyrics “Knocked on wood and rolled the dice” the author uses the phrase “rolled the dice” to refer to good fortune. The author depicts the various efforts the narrator has made to bring good fortune into his life. "Knocking on wood" is an action taken to ward off bad luck, while "rolling the dice" describes taking risks or trying one's luck. This lyrics reflects hope and effort.

**d. “Telenovia”**

In the song titled “Telenovia” there are 3 eros. In the lyrics “[...] the answer’s there in silhouettes” The author uses the word “silhouettes” to refer to shadows and something unreal. The author depicts that the answer or truth sought by the narrator may exist, but it is still vague or not fully visible. This lyrics portrays the effort to find answers or truth, although they remain ambiguous and unclear (like silhouettes). The quest for meaning, truth, and understanding is part of the drive to live.

In “[...] but silver’s all above our heads” the author uses the words “silver” to refer to something precious. The narrator expresses that something valuable and beautiful exists around us, but we may not realize it because we are too focused on searching for it in distant places.

In the lyrics “I crave to hear the fiction when you call” The author uses the word “fiction” refers to something false or unreal. This lyrics depicts that although the narrator knows that what is said by their loved one may be a lie, they still yearn for and always anticipate conversations with their beloved. This is a reflection of genuine love.

**e. “On My Own Again”**

In the song titled “On My Own Again” there are 5 eros. In the lyrics “They say she paints with only red, I’d like to show her all the colors” The author uses the phrase “she paints with only red” to depict that the person loved by the narrator leads a life that is limited in various ways. The phrase “show her all the colors” illustrates the

narrator's desire to introduce a variety of life experiences, indicating that there is more to life than just one color or one type of experience. This is a form of love by assisting in breaking free from the limitations of life and discovering broader life experiences.

In the lyrics “I’m looking for you silently” The author depicts the narrator searching for their loved one silently because they feel lost. This lyrics shows the action of seeking someone, reflecting the desire to reunite with that person, demonstrating love and effort.

In “I’m dancing without care” the author uses the word “dancing” refers to an enjoyable activity. The author depicts a condition where the narrator engages in actions without considering the consequences. This lyrics reflect actions filled with freedom. Dancing carefree is an expressive and enjoyable activity, also a form of self-expression typically associated with happiness, freedom, and love of life.

In “I’ve drawn the line that’s blurred with time but I won’t be the one to give you false pretensions” The author depicts the narrator as realizing that their actions may confuse the person they love, but they have clear intentions toward that person. This lyrics shows commitment, determination not to give false hope, and a refusal to engage in deceit even when it comes to matters of the heart.

In the lyrics “As you walked down on my doorstep, gotta make it clear that I’m into you” The author uses the word “doorstep” to refer to life. The author depicts the narrator realizing that they fell in love with the person they met as soon as that person entered their life.

**f. “Alexandra”**

In the song titled “Alexandra” there are 3 eros. In the lyrics “Just like a certain motorbike gang from charming [...]” the author uses the phrase “motorbike gang” which refers to someone who is a trouble maker and the word “charming” refers to someone who is charming and attractive. The narrator portrays a woman who is charming and so attractive but she is a problem because he cannot be with. This lyrics can be classified as eros because it contains words of praise, admiration, which shows that the narrator is falling in love with the woman he was praising.

Then in the lyrics “[...] and the labyrinth I thought I knew, rearranged to shape anew at amazement of the excitement that once rang true” In this line, the narrator knew from the start that his love story with the woman would not work as well. The word "labyrinth" is usually used as a symbol of confusion. When someone is in a labyrinth, that person will look for a way out, full of confusion because they don't know where to go. This line can be a representation of the life journey of the author who may have been confused but "rearranged" because his feelings of amazement and joy towards the woman truly felt real and he had only just felt that again. In this part, the lyrics reflect an eros than thanatos. Although the words carry a reflective tone and may touch upon notions of change or transitions that might involve thoughts of death (thanatos), the use of the phrase "the labyrinth I thought I knew, rearranged to shape a new" highlights the idea of change and transformation in life (eros). Furthermore, the expression "amazement of the excitement that once rang true" indicates more towards the joy or wonder associated with life experiences, which is more often linked to the theme of eros.

Another example is in the lyrics “just like a feline with multiple lives [...]” The author uses the word “feline” for the narrator to describe the woman he loves as a cat with many lives, portraying someone who is very resilient. In the lyrics “[...] she lost a couple but she used to have five, a saviour of mankind” The author uses the characteristic of a feline for the narrator to describe the woman who, despite experiencing some failures or difficulties, she still manages to endure that, always rising above and never giving up in her life. In “I’d wait 500 million hours” the author uses the phrase “500 million hours” refers to a long period of time and loyalty. The author depicts the narrator as being faithfully willing to wait for the woman no matter how long it takes. This lyrics reflects the loyalty and deep love that the narrator holds for the woman.

**g. “A Sorrowful Reunion”**

In the song titled “A Sorrowful Reunion” there are 3 eros. In the lyrics “And I miss all the X and Os” The author uses the letters 'X' and 'Os' which refer to kisses and

hugs. The narrator expresses a longing for something that no longer exists, something that has ended. In this case, it refers to kisses and hugs or it could also refer to actions of showing affection in a relationship. This lyrics reflects a longing for affection shared in a relationship.

In “He looks as if he knows the way” the author uses the phrase “knows the way” to refer to confidence. The narrator perceives that the person they love always exudes confidence and assurance about the direction or goals to be pursued. Although the situation may be uncertain or difficult, he gives the impression that he knows what to do. This lyrics reflects praise and admiration for someone.

In the lyrics “[...] though I know there’s a storm here, through his eyes I will hide my fear” The author uses the word “storm” refers to a difficult situation, and the phrase “his eyes” refers to someone’s essence. The author depicts the narrator as being able to conceal their own fear, feeling safe and calm when near the person they love even though they are facing a difficult situation. This lyrics reflects a sense of security and trust in someone.

#### **h. “2112”**

The song titled “2112” indicate the specific theme of eros because the lyrics contain the most eros feature and dominated by major tones. There are 8 eros in this song. In the lyrics “They were just 20, show us the money” The author uses the word “20” refers to young people, and “money” to refer to success. The narrator depicts a condition where young adults, at the outset of their adulthood, have hopes of achieving success. This lyrics portrays the spirited ambition of young people in pursuing what they desire.

In the lyrics “A simple hello turned to romantic visions far away” The author uses the phrase “a simple hello” refers to a brief introduction, and the phrase “romantic visions” refers to romantic relationships that are full of hope. The narrator depicts how a brief introduction can evolve into romantic visions and an idealistic romantic relationship in the future. This lyrics portray the journey of love that begins with a simple encounter to become a beautiful relationship full of dreams.

In “[...] As they sunk into each other's heart” the author uses the word “sunk” to refer to the deep feelings of falling in love. The author depicts two individuals falling deeply in love with each other, showing the depth of emotion and a strong connection between them. This lyrics reflects a profound emotional connection and the inevitable love between the two individuals.

In “The stars themselves fell like we did that night” the author uses the word “stars” to compare with the actions of the narrator. The author describes the narrator reminiscing about the moment of falling in love. These lyrics indicate that both of them experienced very profound feelings that night. This could be falling in love or a very beautiful moment.

In “Blessings and kisses as they thought it was the universe's wishes” the author uses the word “blessing” and “kisses” refers to happiness. The narrator describes two people who receive and enjoy the blessings and affection in their relationship, as if it were something desired or ordained by the universe, feeling that it is destiny. This lyrics reflects that both individuals feel blessed, showing feelings of love and happiness in their relationship.

Then in the lyrics “[...] but I'd be damn lying if I think that that's true” The author uses the word “lying” to refer to the narrator's feelings. The narrator reveals that he would be lying if he tried to believe that he and his loved ones are not meant to be together. This means he has a strong feeling and belief that they are destined for each other despite some incompatibilities. This lyrics reflects the conviction or belief in something fated, even though it may bring conflict.

Another example of eros is in “We were young and we were old” The author uses the words “young” and “old” to refer to a person's experiences. The narrator reveals that we have all gone through various phases in life. The word 'young' refers to a period dominated by joy and enthusiasm, while 'old' refers to a more mature phase of life.

In the lyrics “Life was warm then life was cold” The author uses the words “warm” and “cold” to refer to different states of being. The narrator describes that in



life, people will experience various phases, including happiness and sadness. All these experiences are a natural part of the human condition, representing the colorful and diverse journey of life.

#### **4.2.2 Thanatos in the Lyrics**

Based on existing theory, thanatos is the drive or desire for death, aggression, and destruction. thanatos in a song can be discerned from the lyrics and words employed by the author. All lyrics contain expressions of heartbreak, destruction, violence, disappointment, and all songs with a sad tone are reflections of thanatos. Minor tones also reflects an eros because it create a melancholic or sad atmosphere due to their specific interval structure, generating a more serious nuance. Therefore, minor tones are capable of evoking deeper and more complex emotions, making them well-suited to expressing feelings of despair, disappointment, anxiety, and various other forms of sadness.

After the researcher identified and analyzed, there are 24 forms of thanatos were found; 5 in the song titled “SSR”, 1 in the song titled “All Along All Things Were Wrong”, 5 in the song titled “Caught in a Trap”, 3 in the song titled “The Rush”, 1 in the song titled “Vita O Morte”, 1 in the song titled “Telenovia”, 3 in the song titled “On My Own Again”, 2 in the song titled “Alexandra”, 2 in the song titled “A Sorrowful Reunion”, 2 in the song titled “2112” the discovery of the thanatos in figurative language in the lyrics of the album *What Do You Really Know?* By Reality Club. The data are:

##### **a. “SSR”**

The song titled “SSR” indicate the specific theme of thanatos because the lyrics contain the most thanatos feature and dominated by minor tones. There are 5 thanatos, in the lyrics “Tiny whispers, but why are you shouting?” The author uses the words “tiny” and “shouting” which refers to the internal voice and thoughts of the narrator that are in conflict. The author depicts the narrator in a situation where they feel confused about everything that is happening. This lyrics reflects feelings of chaos and confusion in facing life.

In “[...] is this yours or mine? I think it is a crime” The author uses the words “yours” and “mine” which refers to a troubling thought. The author depicts the narrator as confused about distinguishing personal thoughts or feelings from those influenced by others. This lyrics reflects a sense of disturbance caused by external influences, leading to internal conflict.

Then in the lyrics “Dancing with the Devil” the author uses the word “dancing” to refer to an action that is full of energy and enthusiasm in life, performing a dance that has been prepared in front of a crowd, focusing more on the activity of living and performing in front of a passionate audience, emphasizing happiness and enthusiasm. However, the author uses the word “devil” refers to evil. Thus, this lyrics reflect an action or behavior that is dangerous and risky.

In the lyrics “[...] protagonist beliefs but antagonizing feelings” The author uses the words “protagonist” and “antagonist” which refer to conflicting beliefs and feelings. The author depicts the narrator as having something they believe in and are truly committed to, yet experiencing feelings that are in conflict with those beliefs. This lyrics reflect the conflict between a person's beliefs and feelings.

Then in the lyrics “Mirrors in the sky, reflect your hollow eyes” The author uses the word “mirror” refers to self reflection, and the words “hollow eyes” refers to feelings of emptiness and void. The narrator expresses that the sadness and emptiness experienced by a person will be reflected and visible in themselves. This lyrics reflects a sense of emptiness or powerlessness in a person's thoughts or feelings.

**b. “All Along All Things Were Wrong”**

In the song titled “All Along All Things Were Wrong” there is 1 thanatos in the lyrics “ [...] people that want to kiss or kill you there” The author uses the phrase “want to kill you” to refer to the desire to express others’ frustration and anger. This phrase reflects negative feedback from others towards the “performer” or the person being “watched” by the crowd.

**c. “Caught in a Trap”**

In the song titled “Caught in a Trap” there are 5 thanatos. In the lyrics “Love is an illusion when you’re in the mix” The author uses the word “illusion” refers to something false and unreal, and the phrase “in the mix” refers to mixed emotions and thoughts or caught up in complexity or chaos, perhaps a chaotic social life or relationship. The narrator expresses that love is something false and confusing, especially when one is involved in conflicting emotions and thoughts. This lyrics portrays distrust or loss of meaning in love.

In “Tempered wisdom out the door” the author uses the phrase “out the door” refers to something that is no longer present or has left. The narrator expresses that they have lost their sense of “wisdom” in dealing with a particular situation. This lyrics reflects the loss of wisdom and a decline in one’s character from good to bad.

Then in the lyrics “Can’t escape that well-known lore of what they call a fraud” The author uses the word “fraud” to refer to something considered dishonest. The narrator implies that they cannot escape from something that has “deceived” them, which could be a feeling or an action. This lyrics reflects the difficulty of escaping bad feelings or events.

In “I know just of what’s in store” the author depicts the narrator as predicting what will happen next based on past experiences, showing an understanding of behaviors or events that are likely to recur. This lyrics reflects a sense of vigilance against unwanted outcomes.

In “I guess I’m part of dreaming” the author portrays the narrator as feeling trapped between reality and hope, as if they are half-dreaming or holding onto unrealistic expectations. This lyrics implies an element of uncertainty or ambiguity in a person's outlook or hopes.

#### **d. “The Rush”**

In the song titled “The Rush” there are 3 thanatos. In the lyrics in “Broken soul fall prey to the lure” The author uses the phrase “broken soul” refers to someone who is damaged or hurt, and the phrase “fall prey to the lure” to indicate being easily influenced by negative temptations. The narrator feels they are easily swayed by

harmful things due to their broken soul. This lyrics reflects a sense of devastation and vulnerability to destructive behavior.

Then in the lyrics “My senses tell me I’ve crossed the line” The author depicts the narrator as being aware of having taken an action that exceeds acceptable limits. This lyrics indicates emotional reflection where the narrator contemplates their actions and their consequences. This lyrics represents a moment of introspection where they evaluate their decisions or behavior, expressing awareness of the act of violating boundaries.

In “[...] those same old senses say do it one more time” The author uses the phrase “do it one more time” which refers to repeating a wrong action, and the phrase “those same old senses” which refers to familiar urges or instincts. The narrator feels that although they know the boundaries of their excessive actions, there is an inner drive to repeat those over-the-line behaviors. This lyrics reflects a temptation to engage in risky and self-damaging actions.

**e. “Vita O Morte”**

In the song titled “Vita O Morte” there is 1 thanatos. In the lyrics “[...] but lady fortune's not so nice” The author uses the phrase “lady fortune” to refer to luck or fortune. The narrator expresses that despite their attempts to take risks and seek fortune, luck still does not favor them. This lyrics reflects struggle, hope unmet with reality, and unfulfilled desires.

**f. “Telenovia”**

In the song titled “Telenovia” there is 1 thanatos. In the lyrics “When I wake up tomorrow, will I see another dawn?” The author uses the word “dawn” to refer to hope for the future. The narrator expresses concern about whether they will see a new day with new opportunities or hope. This lyrics reflects anxiety and uncertainty about forthcoming opportunities.

**g. “On My Own Again”**

In the song titled “On My Own Again” there are 3 thanatos. In the lyrics “I wish I knew you when I had my wits about” The author uses the phrase “had wits about” to

refer to a state where the narrator was better in every way. The narrator expresses a wish to have known their loved one when they were in a better emotional or mental state. This lyrics reflects regret and a longing that does not align with reality.

In “Wide awake while you’re asleep” the author uses the words “awake” and “sleep” to indicate a contradiction between the narrator’s state and that of their loved one. The narrator expresses that their condition is always at odds with that of their loved one, as exemplified by the situation where the narrator feels wide awake while their partner is asleep. This lyrics reflects feelings of loneliness, where the narrator faces every situation alone.

In the lyrics “a pair of eyes you’ll never meet” the author uses the phrase “a pair of eyes” to refer to the narrator. The narrator expresses that they will never reveal themselves again to the person they love, whether due to disappointment or hurt they have experienced. This lyrics reflects such profound disappointment that they no longer wish to connect or engage with the person involved.

#### **h. “Alexandra”**

In the song titled “Alexandra” there are 2 thanatos. In the lyrics “[...] you’re looking for the old ultraviolence” the author uses the word "ultraviolence" which is usually expressed as violence. The word "problem" is used because the author considers the woman to be a problem for “I” (the narrator) because he admires her but he knows that his admiration will end in bitterness. This lyrics reflects thanatos because it depicts pessimism, but the tone reflects eros because it is accompanied by a major tone.

Then in the lyrics “You’re trouble, yes I knew right from the start” is written in metaphor, the author compares “you” as person with “trouble” as concept, hence the words "you're trouble" are a metaphor for someone who is in trouble, "I" as the narrator thinks "you" is a problem for him because the narrator cannot have her in a relationship. This lyrics shows a sense of pessimism and easy giving up in facing life.

#### **i. “A Sorrowful Reunion”**

In the song titled “A Sorrowful Reunion” there are 2 thanatos. In the lyrics “[...] And she entrusted a secret that I could not have kept” The author uses the word “secret” to refer to something that should not be known or obtained by many people. The narrator conveys that someone entrusted them with a “secret” but they were unable to keep it. In this case that is referring to trust and expectations. This lyrics reflects feelings of guilt for not being able to uphold that trust.

In the lyrics “I couldn’t contain it, sank into the pavement” The author uses the word “sank” to refer to a profound feeling of despair. The narrator feels so hopeless and deeply despondent that it is as if they are sinking or being crushed by their emotions. This lyrics reflects a state of despair and hopelessness in facing life.

**j. “2112”**

In the song titled “2112” there are 2 thanatos. In the lyrics “A smoke show picturesque affair” The author uses the phrase “a smoke show” to refer to something visually appealing, and the phrase “picturesque affair” to describe something as beautiful as in a picture. The narrator depicts something that appears attractive and beautiful on the surface but lacks genuine emotional depth. In this context, it refers to a relationship that seems romantic and ideal but lacks love. This lyrics emphasizes that something appears perfect, reflecting that allure is more important regardless of the true nature of the situation.

Then in the lyrics “[...] So they turn their heads away as if they were to say goodbye” The author uses the word “goodbye” to refer to an action indicating separation. The narrator portrays someone who avoids something and displays an attitude as if to bid farewell, even though they don't actually want to part ways. This lyrics reflects the action of avoiding reality and the inability to confront loss or separation directly.

**4.2.3 Contradictive between Eros and Thanatos**

The explanation above constitutes a study regarding eros within lyrics and melodies, as well as thanatos within lyrics and melodies. However, besides lyrics and melodies that concurrently reflect eros or thanatos, there are also those that exhibit

contradictory elements between eros and thanatos. For example, lyrics are classified as eros due to their content of happiness, love, or zest for life, yet the melody conveys a melancholic atmosphere, and vice versa. This demonstrates that eros and thanatos contend between joyous or sorrowful moods that will ultimately be perceived by the listener.

After the researcher identified and analyzed, there are 29 forms of contradictive between eros and thanatos were found; 3 in the song titled “SSR”, 1 in the song titled “All Along All Things Were Wrong”, 4 in the song titled “Caught in a Trap”, 3 in the song titled “The Rush”, 2 in the song titled “Vita O Morte”, 3 in the song titled “Telenovia”, 1 in the song titled “On My Own Again”, 3 in the song titled “Alexandra”, 3 in the song titled “A Sorrowful Reunion”, 6 in the song titled “2112” the discovery of the contradictive in eros and thanatos in figurative language in the lyrics of the album *What Do You Really Know?* By Reality Club. The data are:

**a. “SSR”**

In the song titled “SSR” there are 3 contradictive between eros and thanatos. In the lyrics “[...] I turn the other cheek” the author uses the phrase “other cheek” refers to an action that is inversely proportional to the previous action (dancing with the devil). This lyrics describes responding to violence or insults with peace and compassion, not with retaliation or revenge. The lyrics reflect eros because it emphasizes love, forgiveness, and harmony, all of which are aspects of eros in the context of human relationships and efforts to maintain peace and strengthen social bonds. Meanwhile the tone reflects thanatos because it is accompanied by a minor tone which creates resignation.

In the lyrics “[...] You’ll see there’s no surprise” The author uses the phrase “there’s no surprise” refers to the narrator (as seen from the previous lyrics “look beyond my eyes”), The narrator portrays that there is nothing surprising or hidden within themselves, expressing they are what they are. This lyrics reflects eros because it implies honesty in intentions, actions, and feelings, meanwhile the tone reflects thanatos because it is accompanied by a minor tone which creates resignation.

In “I tore apart an empty heart last night to find deep regret” The author uses the word “tore” refers to an expression of remorse, and the phrase “empty heart” refers to feelings of disappointment. The narrator expresses profound regret, indicating that this line is a response to their own disappointment. This lyrics reflects thanatos because it tells the disappointment and regret that often occur in human experience, meanwhile the tone reflects eros because it is accompanied by a major tone which creates an enthusiastic atmosphere.

**b. “All Along All Things Were Wrong”**

In the song titled “All Along All Things Were Wrong” there is 1 contradictive between eros and thanatos. In the lyrics “Mashin’ the buttons that bashes your brain”, the author uses the phrase “mashin the buttons” refers to acts of violence and destruction, and the phrase “bashes your brain” to indicate the resulting impact of these actions. This lyrics reflects thanatos because it depicts the act of destroying something that is harming you, essentially signifying revenge through the use of violent language. Meanwhile the tone reflects eros because it is accompanied by major which creates an enthusiastic atmosphere.

**c. “Caught in a Trap”**

In the song titled “Caught in a Trap” there are 4 contradictive between eros and thanatos. In the lyrics “I won’t come down from your pedestal” The author depicts the narrator in a position of being loved or admired by someone else, and he wants to maintain that position. The lyrics reflects eros because it implies an aspect of love and appreciation, but the tone reflects thanatos because it is accompanied by a minor tone.

In “Stay a little while let me take you for a ride” the author uses the phrase “take you for a ride” which refers to inviting someone to do something interesting and enjoyable. The author depicts the narrator as wanting to spend time with the person he loves. This lyrics reflects eros because it emphasizes the desire to interact longer and share pleasant experiences with others, while the tone reflects thanatos because it is accompanied by minor tone.



In the lyrics “[...] Coz I’ll come running to your door” the author depicts the narrator as someone who will always return to the person he loves. This lyrics reflects eros because it shows a strong attraction. Even though the narrator is aware of the risks or problems that may arise, he remains loyal and committed. Meanwhile the tone reflects thanatos because it is accompanied by a minor tone.

In “The roadmaps and the footpaths, the constellations up above, all lead to you” The author uses the words “roadmaps” and “constellation” to refer to life’s guidance, depicting that all the paths the narrator has taken lead him to the person he loves, and everything in his life always points to the one he loves. This lyrics reflects eros because it depicts the various life paths and guides that lead to a person, showing a focus on the relationships found in the person's love or presence, while the tone reflects thanatos because it is accompanied by a minor tone.

#### **d. “The Rush”**

In the song titled “The Rush” there are 3 contradictive between eros and thanatos. In the lyrics “[...] without another kick-start to feel I’m alive” The author uses the phrase “kick-start” to refer to a new beginning. The narrator feels that they need another chance to do something but without wanting to endure the struggle that requires starting from scratch. This lyrics reflects thanatos because it depicts a state of despair where the narrator doubts their ability to survive and has lost the motivation to revive their zest for life. Meanwhile the tone reflects eros because it is accompanied by a major tone.

In “Merely just a spectacle to this show” the author uses the word “spectacle” to refer to something that is watched. The narrator feels as though they are merely a part of a performance in their own life, where they can only follow the course of their life without being able to take any action. This lyrics reflects thanatos because it depicts the feelings of emptiness and powerlessness, conveying a sense of insignificance and weakness. Meanwhile the tone reflects eros because it is accompanied by a major tone.

Another example is in the lyrics “Spinning time, breathing lines, I need it now” The author conveys a sense of urgency and an immediate need to experience that

sensation. The phrase “Spinning time” could refer to feelings of confusion or loss of control over time, while the phrase “breathing lines” might describe the intense and profound process the narrator is undergoing, requiring them to take time to “breathe” This lyrics reflects thanatos because it depicts a condition where someone feels suffocated by time that feels so fast. Meanwhile the tone reflects eros because it is accompanied by a major tone.

**e. “Vita O Morte”**

In the song titled “Vita O Morte” there are 2 contradictive between eros and thanatos. In the lyrics “Take me further than before, never settling the score” The author uses the word “score” to refer to life's conflicts or issues. The narrator has a desire to continuously move forward and grow, never content with past achievements. They do not wish to resolve the conflicts or issues present in their life but instead want to keep living without being bothered by those conflicts. This lyrics reflects eros because it depicts a desire to continue growing and advancing, as well as a longing for greater achievements than before. Meanwhile the tone reflects thanatos because it is accompanied by a minor tone.

Then in the lyrics “No point in staying where desire divides my frigid mind” the author uses the phrase “frigid mind” refers to a cold, unresponsive state of thought. The narrator feels it's pointless to remain in a situation where all their desires only lead to internal conflict, causing confusion or suffering. This lyrics reflects thanatos because it depicts a despair, internal conflict, and suffering caused by desire, while the tone reflects eros because it is accompanied by a major tone.

**f. “Telenovia”**

In the song titled “Telenovia” there are 3 contradictive between eros and thanatos. In the lyrics “All along the west, we look to the east” The author uses the words “west” and “east” refer to signify something contradictory. The narrator expresses that all the hopes they desire haven't materialized at present. This lyrics reflects thanatos because it depicts the search for hope or answers elsewhere because

reality doesn't align with their hopes, while the tone reflects eros because it is accompanied by a major tone.

In the lyrics “[...] It’s a shade that we will never be” The author uses the word “shade” to refer to a certain situation that will never be achieved. The narrator expresses that despite their continuous efforts, there is something that will never be attainable. This lyrics reflects thanatos because it depicts the feelings of despair and resignation in facing life, while the tone reflects eros because accompanied by major tone.

In “As the day turn so hollow, will I stare across my lawn to find you whispering stranger things, my love?” The author uses the word “hollow” to refers to sadness, and the phrase “find you whispering” to refer to whispers from the grass in the yard. The narrator feels a sense of loss and emptiness while going through days without a clear meaning. They try to confront and understand their situation by gazing at their yard, hoping to find something missing from their life. The narrator indirectly implies that they miss the presence of someone important in their life. The phrase “stranger things” refers to something unclear or difficult to understand, which makes their relationship feel unfamiliar. This lyrics reflects thanatos because it depicts sadness, emptiness, and alienation in life or a relationship, conveying a pessimistic atmosphere and feelings of despair. Meanwhile the tone reflects eros because it is accompanied by a major tone.

**g. “On My Own Again”**

In the song titled “On My Own Again” there is 1 contradictive between eros and thanatos. In the lyrics “[...] Cause some might say the road to hell is paved with good intentions” The author uses “hell” which refers to a bad outcome or mistake. The narrator conveys that good intentions alone are not enough to avoid bad results, as sometimes negative outcomes can occur even when actions are begun with good intentions. This lyrics reflects thanatos because it depicts an awareness of potential risks and the need for caution in actions, even when they are initiated with good intentions. Meanwhile the tone reflects eros because it is accompanied by a major tone.

**h. “Alexandra”**

In the song titled “Alexandra” there are 3 contradictive between eros and thanatos. In “I’d wait 500 million hours on a park bench out on the moon. But in full view of what you are, oh” The narrator is willing to do extraordinary or impossible things for the one they love. Then, the lyrics “I’d wait 500 million hours on a park bench out on the moon” demonstrates an extraordinary level of loyalty, even in impossible or unlikely situations. However, the last line, “but in full view of what you are” provides a slightly skeptical or realistic nuance, implying that the narrator also acknowledges the true circumstances or nature of the person they love, which may not be as ideal as they had hoped. This is a highly expressive and emotional way to convey feelings of love and hope, while still being aware of its reality. The lyrics tend to reflect the theme of eros. The expression “I’d wait 500 million hours on a park bench out on the moon” indicates a strong desire to patiently wait for someone with full loyalty, which is an aspect of love (eros). Additionally, the phrase “But in full view of what you are, oh” highlights admiration or appreciation for the loved one, which is also related to eros. Meanwhile the tone in this part reflects thanatos due to a minor tone.

Then in the lyrics “[...] she lost a couple but she used to have five. A saviour of mankind” The lyrics primarily reflect eros, stating that the woman is capable of enduring despite hardship or loss and is considered a savior or hero to mankind, which includes the desire for life and defense. However, the music in this part reflects thanatos because it utilizes minor tones that convey sadness.

Another example of contradictive between eros and thanatos is in the lyrics “you’re a goddess you’re my rockstar” the narrator is giving praise to the person he loves by calling the woman “goddess” and “rockstar” he regards the person as someone extraordinary, beautiful, and inspirational in his life. This lyrics reflects eros as it portrays adoration and admiration towards a woman, which alludes to the concept of love. However, the music in this lyrics employs minor tones, which reflect thanatos. This contradiction between eros and thanatos aims to create emotions that are more mature and serene.

#### **i. “A Sorrowful Reunion”**

In the song titled “A Sorrowful Reunion” there are 3 contradictive between eros and thanatos. In the lyrics “She wondered when the raindrops fell” The author uses the word “raindrop” to refer to tears. The narrator depicts someone who feels confused by something that happened suddenly. In this case, it is about feelings of sadness and crying, described as emotions that emerge unexpectedly. It portrays someone wondering what made them cry and what caused their sadness. This lyrics reflects thanatos because it depicts a confusion about an unexpected event that brings about sadness, using the word “raindrop” to symbolize tears. Meanwhile the tone reflects eros due to the major tone.

In “Living an illusion, oh were so compatible” The author uses the word “illusion” to refer to something that is unreal or false. The narrator conveys that they are living a life full of illusions; a life that seems fine on the surface but is filled with conflicts and problems. The narrator describes their relationship with the person as one marked by sadness. This lyrics reflects thanatos because it depicts the sadness and disappointment of facing the reality of a relationship that was initially believed to be strong but is actually fragile, emphasizing that reality does not align with expectations. Meanwhile the tone reflects eros due to its major tone.

Then in the lyrics “Though life seems to hand out troubles on a tray” the author uses the phrase “hand out troubles on a tray” to refer to problems that continuously arise. The narrator feels that problems in their life come relentlessly without pause. This lyrics reflects thanatos because it depicts a despair in facing a barrage of problems and the inability to overcome them all. Meanwhile the tone reflects eros due to its major tone.

**j. “2112”**

In the song titled “2112” there are 6 contradictive between eros and thanatos. In the lyrics “I’ll fully comprehend why the 21st of December rings heavy on my battle-worn heart” The author uses the phrase “battle-worn heart” to refer to a heart that is tired from experiencing a lot of sadness or wounds. The narrator describes how they always feel heavy and sad when remembering the 21st of December. That date holds

memories and feelings that linger, referring to a specific event that always brings to mind a heart that has endured much pain and sorrow. This lyrics reflects thanatos because it depicts the emotional burdens; sadness and suffering when recalling an event, indicating scars from the past. Meanwhile the tone reflects eros due to its major tone.

In “Nobody's winning in this tale of past and future love” the author uses the contradictive words “past” and “future” to illustrate various situations. The author portrays the narrator's realization that in this love story, whether it's the events of the past or the anticipated love in the future, no one truly "wins" This lyrics reflects thanatos because it contains pessimism and helplessness, indicating that in this love story, both in the past and in the hoped-for future, no one attains happiness or satisfaction and will always be fraught with conflict, sadness, and disappointment. Meanwhile the music reflects eros due to its major tone.

In “A smoke show picturesque affair” the author uses the phrase “smoke show” refers to something physically attractive and captivating, and the phrase “picturesque affair” refers to something very beautiful, akin to being captured in a perfect picture. This lyrics reflects eros because it depicts the beauty and allure, while the music reflects thanatos due to its minor tone.

In “[...] though it felt like the universe knew” The author uses the phrase “like the universe knew” to refer to something special. The author describes the narrator experiencing a special event or emotion (falling in love), so they feel that not only they and their lover felt it, but the universe also felt it, and they have the conviction that it was the universe that brought them to that moment. This lyrics reflects eros because it depicts the feeling of falling in love, but the music reflects thanatos due to its minor tone.

Another example is in the lyrics “Like a pack of friends who couldn’t hold their laughter” The author describes how the narrator's feelings in that moment are so real and hard to hide. These lyrics reflect eros because it shows the feelings or the moment

are so clear and evident to the narrator and their loved one, but the tone reflects thanatos due to its minor tone.

Then in the lyrics “We thrust our weary hearts into each other's arms” The author uses the phrase “thrust our weary hearts” which refers to the feeling of exhaustion in living life, and the phrase “into each other's arms” which refers to mutual trust, support, and intimacy. The author depicts the narrator deciding to commit to one another, complementing each other, and providing mutual support, especially when facing challenges or difficulties in life. This lyrics reflects eros because it shows the feeling of trusting each other when people fall in love, but the tone reflects thanatos due to its minor tone.

The contradictory use of eros and thanatos in a lyrics aims to create contrasting emotions to reinforce feelings of joy and sorrow by blending opposing sentiments. This can also engender heightened interest and engagement from listeners as they endeavor to comprehend and feel the contradictions more deeply. The combination of positive and negative feelings can also foster diverse interpretations by connecting the song to the experiences of the audience. The lyrics which reflect eros but the tone reflects thanatos can create an emotional atmosphere, extreme joy or love. The lyrics which reflect thanatos but the tone reflects eros can create feelings of sincerity, acceptance of situations that are not in accordance with reality, and maturity. These two forms of contradiction can produce different interpretations depending on the listener, and the listener's efforts to connect their experiences with the song so that they feel related to the song they are listening to.

## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter presents the conclusion and suggestions. The conclusion highlights the figurative language and the author's desires (eros and thanatos) in Reality Club's album *What Do You Really Know?*. After analyzing the types of figurative language and the themes of eros and thanatos in the album using Freud's theory, the researcher also provides recommendations. These recommendations are intended to guide and offer advice for future researchers who wish to delve deeper into this topic. By encompassing conclusions and practical recommendations, this chapter aims to provide a concise yet in-depth understanding of the essence of the research.

#### 5.1 Conclusion

The essence of this research lies in the identification of figurative language types with the functions and the desire of author; eros and thanatos within the Reality Club's album *What Do You Really Know?*. The research found a total of 96 instances of figurative language within the album's lyrics. These instances included 5 similes, 31 metaphors, 12 personifications, 1 metonymy, 6 synecdoches, 19 symbolism, 4 paradox, 6 hyperbole, 4 irony, and 8 antithesis. The research also found 28 forms of eros, 24 forms of thanatos, and 29 forms of contradictive between eros and thanatos.

Metaphor becomes the dominant rhetorical device in the album *What Do You Really Know?* because it generally emphasizes the nuance of resignation rather than the hope that may be difficult to realize. The contradiction between eros and thanatos also dominates the theme of desire throughout the album, as it generally illustrates an acceptance of whatever may happen. Sometimes, a cheerful melody can present a sad message in a manner that is more easily accepted or accessible to listeners. Irony can be intensified when a cheerful melody is paired with melancholic lyrics, or vice versa. This can reveal emotional complexity and encourage listeners to reflect on the deeper meaning behind seemingly straightforward lyrics.



Figurative language serves as a crucial tool for writers to depict objects or situations vividly, imbuing them with richer and more nuanced meanings. This enhances the appeal of literary works by helping them to express emotions, create strong imagery, and convey deeper meanings. It acts as a narrative device that employs various linguistic elements to reveal the author's identity through their language choices. These literary tools contribute to the portrayal of characters, settings, and themes, thereby enriching the overall literary experience. Thus, the careful and purposeful use of figurative language is essential for accurately delivering the intended message to the audience. Each figure of speech is selected deliberately, as it carries specific meanings that the author intends to communicate effectively with the reader. According to Freud's theory, even though the choice of words or phrases in figurative language is made consciously, figurative language is a part of the unconscious because it is written in a way that does not convey its literal meaning. Although figurative language is chosen intentionally and consciously, the process of the author selecting what sentences and meanings to convey to the listeners, which results in implicit meanings such as a drive towards death or a drive towards life, belongs to the unconscious.

Eros and thanatos serve as forms of desire for the author. In literary works, eros and thanatos are typically conveyed through the narrator to imply whether the author's inclination leans toward the desire for life or death. eros and thanatos represent two primary drives in human behavior: the desire for life and the desire for death. The complex interaction between these drives influences our actions and choices. In the context of songs, eros and thanatos often serve as metaphors depicting love, life, death, or conflict. Therefore, songs that are lively and optimistic reflect eros, while songs that deal with heartbreak, fascination with destruction, violence, and sadness reflect thanatos, due to a lack of positive psychological engagement with one's existence.

## 5.2 Suggestion

The following recommendations are intended for future researchers interested in exploring figurative language and the author's desire for eros and thanatos within the song lyrics of the album. Future studies should focus on a detailed analysis of figurative language and eros and thanatos, explaining why certain words or phrases are part of figurative language, eros, or thanatos to deepen the understanding of literature. It is advisable to gain a deeper understanding of socio-cultural contexts since some figurative language is associated with specific cultural elements or symbols. Additionally, analyzing the social and cultural aspects of the songs selected for study can deepen the understanding of figurative language in literary works. It is recommended to have a fundamental understanding of major and minor tones to broaden research on eros and thanatos in a song. Researchers suggest that future scholars select any literary work they are interested in as the object of their research.

In conclusion, future research should provide insights into the description of figurative language and its forms, fostering a deeper understanding of eros and thanatos as expressions of the author's desire. The researcher believes there are still some limitations in this study.



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