

CHAPTER 2

THEORITICAL FRAMEWORK

In this research, I apply several theories and concepts related to my research to my research topic. Some of the theories I use in “**A Figurative Meaning Analysis of Sadness in Taylor Swift’s Album ‘The Tortured Poets Department: The Anthology’ (2024)**” include the definition of literature, lyrics in general, song lyrics and poetry lyrics, literary psychology, figurative meaning theory, such as metaphor, personification, hyperbole, and the theory of sadness.

2.1. Literature and Lyrics

2.1.1 Definition of Literature

According to Damono (2005), literature is an imaginative world created by writers to express their views on life. He goes on to say that literary works serve as a vehicle for understanding social and cultural realities, not merely as entertainment.

Pradopo (2012) states that literary works are expressions of human thoughts and feelings that are arranged in aesthetic and expressive language to provide an aesthetic experience for readers. Both perspectives state that literature has two functions, namely as a form of creativity and imagination in a work of art that reflects the complex social and cultural life of humans through the beauty of language.

From my perspective, the theories above have been collectively used as a foundation for analyzing Taylor Swift's album *The Tortured Poets Department: The Anthology* as a work of literature and psychology. The theories proposed by Damono (2005) and Pradopo (2012) present a general framework that views literary works as imaginative creations that reflect human thoughts, emotions, and socio-realities through the beauty of language. This perspective shows that song lyrics are not only part of the musical element, but also literary texts that are capable of illustrating and revealing emotional experiences.

2.1.2 Lyrics in General

Etymologically, the term “lyrics” comes from the Greek word *lyre* (Liddell, 1996), a musical instrument used to accompany poetry recitals in ancient times. In the modern sense, lyrics are defined as the direct expression of a writer's feelings, state of mind, or subjective perceptions conveyed emotionally.

According to Duff (2014), lyrics serve as a medium for writers to communicate deep inner experiences to their audience, where the main focus is not on narrative or plot, but on the intensity of emotion and the honesty of the creator's personal voice.

2.1.3 Song Lyrics and Poetry Lyrics

Although often considered similar, there is a fundamental difference between song lyrics and poetry lyrics in terms of their medium of delivery. According to Scott (1990) poetry lyrics are written works of literature that rely on rhythm, rhyme, and typography on paper to create a poetic effect for the reader. In contrast, song lyrics are specifically designed to blend with musical melodies and rhythms, where the meaning of the words is reinforced by vocal performance and instrumental arrangements.

Booth (1981) explains that song lyrics are dependent on the auditory dimension, but both share the same roots in the use of figurative meaning to capture the essence of complex human emotions. Schäfer, *et. al.* (2013 : 2-3) emphasize that song lyrics influence listener's emotional reactions and responses, and also may further improve the affective effect of music through verbal imagery.

2.2. Literary Psychology

According to Endraswara (2008 : 86), literary psychology is a study that emphasizes the psychological relationship to literary works that aims to understand and explore literary works through a psychological point of view, either through the writers, characters, or readers of the literary works themselves. He also mentioned that literature is the result of an writer's expression of the soul, which means it

contains the nuances of the writer's inner state, both the state of thought and the state of emotion.

Endraswara (2008 : 95-96) also added that in literary psychology, the writer's personal life greatly determines the condition and outcome of his/her literary work. Thus, through the perspective of literary psychology, a work can be interpreted as a medium that can express and present individual inner conflicts, emotional and psychological aspects that are more profound. This approach serves as an interpretation of texts that become a reflection of mental states, emotional experiences and inner conflicts of individuals that can help readers and listeners understand human psychological conditions through the lens of literary psychology.

2.3. Figurative Meaning

Figurative meaning is a language style that functions in the process of expressing and enhancing the emotional effect of an expression in language. According to Reaske (1966 : 33) figurative meaning is a way of expressing thoughts through language in a more expressive way that shows the soul and personality of the writer. He also stated that the use of figurative meaning makes imaginative descriptions more interesting. It is usually immediately apparent whether a writer's figurative meaning is figuratively or literally. Figurative meaning itself is divided into several types, some of which are simile, metaphor, hyperbole, irony, personification, metonymy, synecdoche, litotes.

Figurative meaning allows the writer to express emotions in a more expressive, complex and beautiful way when compared to the use of literal language. In this case, figurative meaning acts as a medium to convey inner nuances and feelings that are not expressed literally. Figurative meaning plays a role in strengthening the emotional expressions in the lyrics of songs and resonating psychological aspects for song listeners and lyric readers. Thus, Reaske's (1966) figurative meaning theory plays a role in interpreting how sadness can be shaped not only through the narration of experiences and events, but also as a beautiful and expressive choice in the use of language.

2.3.1 Types of Figurative Meaning

There are 10 types of figurative meaning, namely metaphor, simile, personification, hyperbole, irony, metonymy, synecdoche, paradox, allusion, and allegory. Although Reaske (1966) classified various types of figurative meaning, this study deliberately limited its analysis to metaphors, personification, and hyperbole because these three are the most dominant poetic devices used by Taylor Swift to express her emotional depth in this album. I view metaphors and personification as crucial in transforming abstract sadness into vivid and concrete images, while hyperbole serves to emphasize the intensity of that sadness to an extreme degree. The focus on these three figures of speech aims to maintain the sharpness of the analysis so that it remains synchronous with Kövecses' sadness concept, enabling the study to specifically reveal how these elements of language work as a means of effectively channeling Swift's inner suffering. Therefore, in this research I only use 3 types of figurative meaning: metaphor, personification, hyperbole.

2.3.1.1 Metaphor

According to Reaske (1966 : 36), metaphor is a comparative figurative meaning that equates two different things without using comparative words such as “like”, “as”. In a metaphor, two objects are compared directly because they are considered to have essential characteristics in common, not just a form of resemblance. The nature of metaphor is implicit and requires contextual understanding from the reader. Metaphors also act as a form of aesthetic and philosophical affirmation of meaning.

2.3.1.2 Personification

Personification is a style that gives human characteristics to inanimate objects, abstract ideas, or animals. According to Reaske (1966 : 39), personification is included in the category of comparative figurative style because personification relates non-human objects or objects. Personification is also used to strengthen the imagery and life of the object being discussed so that the reader can feel a deeper emotional connection. Personification makes

it easier for readers to understand abstract ideas because it is conveyed in a concrete and familiar way.

2.3.1.3 Hyperbole

Reaske (1966 : 34) stated that hyperbole is a style of language that states something excessively and exaggerates the reality. Hyperbole is included in the category of assertion because hyperbole aims to emphasize a point in a dramatic and exaggerated way. Hyperbole is used with the aim of creating a strong impression and evoking the emotions of the message to be conveyed. Hyperbole is also used to emphasize frustration, love, happiness or suffering.

2.4. Imagery

According to Reaske (1966 : 34-35), imagery is an imaginative description of objects or people revealed through the five senses. In analyzing poetry, imagery is not viewed as a single, stand-alone element, but rather as part of a pattern of imagery that is interconnected. This pattern can be found in a particular work or appear consistently in various works by the same writer as a recurrent pattern of imagery. Through these patterns, a researcher can dissect how a poet constructs a specific imaginary world in his work.

Furthermore, Reaske emphasizes that the main function of imagery analysis is to reveal hidden meanings that are not apparent on the surface. Because imagery contains elements of mystery that are difficult to define rigidly, its relationship with other imagery becomes the key to understanding the deeper message that the writer wants to reveal. By studying imagery, researchers are essentially studying the entire world in which the meaning of the poem resides, which is shaped by the writer's conscious decisions in choosing certain words and sensory images.

2.5. Conceptualization of Sadness

According to Kövecses (2000 : 6), emotions are generally conceptualized and expressed through figurative meaning. As an abstract emotional experience, sadness cannot be observed directly, so it is often understood through concrete domains rooted in physical and everyday experiences. In this study, metaphor,

personification, and hyperbole—as proposed by Reaske (1966)—function as the language tools that shape this conceptualization. These figurative expressions allow emotions to be identified through language expression rather than through direct access to the speaker's/writer's internal cognitive processes.

In the case of sadness, Kövecses (2000 : 25-26) identifies a number of recurring conceptual figurative meaning, such as **sadness is darkness**; the concept that equates the emotion of sadness with the absence of light, illustrating uncertainty., **sadness is lack of vitality**; the concept that mapped sadness as a condition of the body losing vital energy, losing function, and moving towards death., **sadness is opponent**; a concept that positions sadness as the cause, as an enemy that attacks and demands sacrifice., **sadness is a burden**; the concept that understands sadness as an object that has mass and weight., **sadness is a physical force**; a concept that views sadness as an external energy that causes the subject to lose balance, be hurt, or be struck., **sadness is a natural force**; The concept that equates sadness with an uncontrollable and destructive natural phenomenon., **sadness is a living organism**; a concept that describes sadness as a living being or entity., **sadness is a social superior**; the concept that illustrates sadness as something that creates distance., **sadness is illness**; the concept that views sadness as a medical condition, a health disorder that infects the body or soul.

These expressions reflect a negative assessment of sadness by mapping emotional pain to experiences of darkness, illness, pressure, loss of energy, or physical suffering. Through such figurative meaning expressions, sadness can be analyzed as it appears in language, including literary texts and song lyrics, without requiring direct psychological assessment of the emotional subject.

2.6. Previous of Related Studies

In supporting this research, there are several previous studies that have similarities and differences with this research. Hereby proves the existence of research that uses same object of literature with different theory and approach.

The first research by Zesifah Maulidyah, Fauzi Syamsuar and Noviana Lestari (2024) with the title “An Analysis on Types of Phrases Used in Taylor Swift

Songs's Lyrics from 'The Tortured Poets Department' Album". In their research, it was concluded that this research analyzed types of phrases in the album The Tortured Poets Department by Taylor Swift and found that adverbial phrases is highly dominant. The researchers analyzed three chosen songs; The Tortured Poets Department, Guilty as Sin, and Fortnight. The study identified 5 types of phrases in 66 total data in distributions as followed: adverbial phrase (36%), noun phrase (29%), verb phrases (23%), prepositional phrases (9%) and adjective phrases (3%).

The second research by Hilda Shalehah and Ary Iswanto Wibowo (2024) with the title "Figurative Language in The Selected Songs from The Tortured Poets Department Album". In their research, it was concluded that the main function of figurative language is to provide imaginative pleasure and strengthen emotional intensity. Metaphor is the most common form of figurative language found in the songs selected in the study.

The third research by Adinda D, Supriatnoko and Mawarta O. Sinaga (2024) with the title "Poetic Lyrics of Taylor Swift's 'The Tortured Poets Department: The Anthology' and Its Translation Quality". In their research, it was concluded that this study discusses how poetic lyric styles shape and define the translation quality of The Tortured Poets Department album. The study identified 41 poetic lyric data classified into three types, namely elegiac (70.7%), ballad (19.5%), and ode (9.8%), and found 12 translation techniques with calque technique being the most dominant (25%) with translation quality evaluation results at an accuracy score of 1.9 and readability of 1.5, indicating that the translation quality has not achieved good quality.

Based on the three studies above, there are several significant differences. Three of these previous researchs used the same object but with different approach. First, the research approach used is different. The first study focused on analysis on types of phrases used in songs' lyrics, the second study focused on figurative language on selected songs, while the third study focused on the quality of the translation of the songs. The second difference lies in the type of analysis. The first study highlights types of phrases, while the second study highlights on figurative language, and the third study highlights on the quality of translation in poetic lyrics.

From this previous research review, my research has main differences in terms of focus of analysis. My research uses Taylor Swift's "The Tortured Poets Department: The Anthology" album as an object. In addition, my research analyzes the concept of sadness through literary psychology in different types of figurative meaning which have not been analyzed in the three previous studies. This shows that my research offers a different contribution in the field of literary analysis with figurative meaning in song lyrics.

