

CHAPTER 2

THEORITICAL FRAMEWORK

2.1 Literary Psychology Theory

Literary psychology is an interdiscipline between psychology and literature (Endraswara, 2008:16). Studying literary psychology is actually the same as studying humans from the inside. Perhaps it is this 'inside' aspect that is often subjective, which makes literary observers find it difficult. In fact, studying literary psychology is very beautiful, because we can understand the deep side of the human soul, which is obviously very broad and very deep. The interpretive meaning is wide open (Endraswara, 2008:14). The appeal of literary psychology is in human problems that paint a portrait of the soul. Not only does one's own soul appear in literature, but it can also represent the souls of others. Each author often adds his own experiences to his work and the author's experiences are often also experienced by others.

In addition, the step of understanding psychological literary theory can be done in three ways, first, through understanding psychological theories and then analyzing a literary work. Second, by first determining a literary work as the object of research, then determining the psychological theories that are considered relevant to use. Third, simultaneously finding the theory and the object of research (Endraswara, 2008: 89). Furthermore, it shows that the text displayed through a technique in literary theory can reflect a concept of psychology carried by fictional characters.

Without the presence of literary psychology with its various psychological references, the understanding of literature might be skewed. The intelligence of writers, which often goes beyond the norm, might be detected through literary psychology. That is why the emergence of literary psychology needs to be welcomed. At least the other side of literature will be understood in a proportional way with literary psychology research. Whether literature is a daydream, a dream, a sex drive, and so on can be understood through this science (Endraswara, 2008: 7).

Before examining the relationship between personality and literature, there are some elements that need to be known. 'First, we need to observe the author to explain his work. We examine the exponents that separate and explain the specific qualities of a literary work through reference to the author's qualities of reason, life and environment. Secondly, we need to understand the author apart from the work; in this way, we observe the author's biography to reconstruct the author in terms of his life and use his work as a record of life and characterization. Third, we need to read a literary work to find a reflection of the author's personality in the work (Abrams, 1979:227). For this type, observation is focused on aesthetic values and appreciation while prioritizing aesthetic qualities as a projection of personal qualities by observing the work as a transparent medium to get the author's soul in it (Minderop, 2018:61).

Regarding the relationship between literature and psychology, there are several factors that need to be considered. First, a literary work must reflect the power, craftsmanship and expertise of its creator as stated by Marlowe. Secondly, a literary work must be distinctive in terms of style and language issues as a means of expressing the author's thoughts and feelings. Thirdly, the style, structure and theme of the literary work must be interrelated with elements that reflect the thoughts and feelings of the individual, including: the main message, specialization, passion, pleasure and displeasure that provide continuity and coherence to the personality. According to Edmund Wilson, the most important elements of a work of fiction are those that are embedded in the author's personality: his imagination that is able to present images through the characters, situations and scenes of conflict experienced by the characters. The character is the personification of the author's impulses and emotions; the relationship between these elements in the story is the relationship of the elements experienced by the author (Abrams, 1979:228).

The phenomenon of literature as a personal "mirror" has long been developed, however, the term "mirror" does not mean as a reflection of the author's personality because the author's personality does not always enter into his literary works (Endraswara, 2008:28).

Characters are common in prose and drama works; they appear to construct an object and are psychologically representative of the author. The literary message appears through the characters (Endraswara, 2008:185). The character who becomes the focus of research is usually the main character; while subordinate characters, although not too dominant, they have an important role in supporting and clarifying the character of the main character. (Minderop, 2018:62).

In conclusion, the theory of literary psychology is closely related to the theory of emotion classification. With this theory, I understand that identifying emotions requires an understanding of the complexity of a person's psychology. I also relate this theory to the theory of figurative language to uncover the emotions contained in the song lyrics of the Bewitched album.

2.2 Classification of Emotions Theory

Joy, anger, fear and sadness are often considered the primary emotions. Situations that evoke these feelings are strongly associated with the actions they cause and result in increased tension (Krech, 1974:471). In addition, hatred or resentment is closely related to feelings of anger, jealousy and envy. A distinctive feature that marks the feeling of hate is the emergence of lust or desire to destroy the object of hatred. The feeling of hate is not just the emergence of feelings of dislike or aversion whose impact wants to avoid and does not intend to destroy. Instead, the feeling of hate is always inherent in a person, and he will never feel satisfied before destroying it; when the object is destroyed, he will feel satisfied (Krech, 1974: 479). Feelings of guilt and regret are also included in the classification of emotions.

2.2.1 Grief/Sadness

Sadness or grief is associated with the loss of something important or valuable. The intensity of grief depends on the value, usually extreme grief when losing a loved one. Deep sadness can also be due to the loss of very valuable possessions resulting in disappointment or regret. Parkes (1965) found evidence that protracted grief can lead to depression and despair leading to anxiety; the result can be insomnia, lack of appetite, irritation and anger and social withdrawal.

2.2.2 Hate

Hatred is closely related to feelings of anger, jealousy and envy. A distinctive feature that marks the feeling of hate is the emergence of lust or desire to destroy the object of hatred. The feeling of hate is not just the emergence of feelings of dislike or aversion / aversion, the impact of which wants to avoid and does not intend to destroy. On the contrary, the feeling of hate is always inherent in a person and he will never feel satisfied before destroying it; when the object is destroyed he will feel satisfied (Krech, et al., 1974: 479).

2.2.3 Love

Psychologists feel the need to define love by understanding why love arises and whether there are forms of love that are There are also so-called selfish loves, such as the love of a mother who is very demanding and possessive of her daughter. Based on an analysis of the love story of Romeo and Juliet, Driscoll, Davis and Lipetz (1972) found that heavy parental intervention in children's romances from the beginning-whether the couple would marry or not-would intensify the lovers' mutual love; i.e., a love affair that was obstructed would intensify the feelings of those who made love (Krech et al., 1974:477-478).

The conclusion is that the theory I quote from Krech about the classification of emotions is highly relevant to what I aim to explore, especially in correlating song lyrics with emotions. Krech's theory explains seven basic classifications of emotions found in humans, which serves as my main foundation in identifying emotions revealed in song lyrics. Krech's theory also becomes my primary supporting theory, which I combine with figurative language theory and literary psychology theory.

2.3 Figurative Language Theory

Perhaps in order to define what literature is, it is better to focus not on the term fictional or imaginative, but on the language used and the content contained in a literary work.

Literature is a vague term which usually denotes works that belong to the major genres: epic, drama, lyric, novel, short story, ode. If we describe something as "literature", as opposed to anything else, the term carries with it qualitative connotations which imply that the work in question has superior qualities; that is well above the ordinary run of written works. For example: 'George Eliot's novels are literature, whereas Fleming's Bond books are unquestionably not.'

However, there are many works which cannot be classified in the main literary genres which nevertheless may be regarded as literature by virtue of the excellence of their writing, their originality and their general aesthetic and artistic merits. A handful of examples at random suggests how comprehensive the term can be. For example: Aristotle's on Poetics and Rhetoric; St. Augustine's Civitas Dei;... Scores of others might be added to such a list (Cuddon, 1979:365-66).

From the various views of experts on the definition of literature, it seems that the limitations can be summarized as follows: literature is a written work that provides entertainment and is conveyed with unique, beautiful and artistic language and contains life values and moral teachings so that it is able to arouse: experience, moral awareness, spiritual and emotional readers (Minderop, 2018:76).

Language style includes a variety of language figures including metaphor, hyperbole, and personification. Stylistics is a kind of language that stems from the language used in a traditional and literal style to describe people or objects. By using stylistics, imaginative descriptions become fresher and more memorable.

2.3.1 Metaphor

Metaphor is a style of language that compares one thing to another directly, which in English uses to be. In Indonesian there is no to be and it can be used directly, for example: "life is a hungry beast" or "my love is a flying bird that travels in all directions". The hungry beast is a metaphor for life, meaning a voracious and ferocious life, and the flying bird is a metaphor for the poet's love that travels everywhere.

Metaphor: the figure of speech which compares one thing to another directly. Usually a metaphor is created through the use of some form of the verb "to

be." For example, if we say, "life is a hungry animal," a hungry animal has become a metaphor for a life. If a poet writes, "my love is a bird, flying in all directions," the bird has become a metaphor of the poet's love (Reaske, 1966:37).

2.3.2 Hyperbole

According to Tarigan (2013) hyperbole is a type of figurative language that is exaggerating number, size, or nature with the intention of focusing into a statement, or situation to intensify, increase its impression and influence. This includes words, phrases, or sentences. According to Barnwell (1977:49) hyperbole is a statement that is intentionally exaggerated to emphasize dramatic effects.

In the song lyric hyperbole is commonly found, many song writer such as Laufey uses this type of figurative language oftenly.

2.3.3 Personification

Personification is the process of using human characteristics for non-human objects, including abstractions or ideas: For example: the moon is likened to a woman because of her beauty. There are many personifications of various qualities such as virginity, evil or immortality. The poet personifies them as if they have human-like characteristics:

Personification is the process of assigning human characteristics to nonhuman objects, abstractions and ideas. Attributing personal form to such nonhuman objects and ideas is a standard rhetorical device in poetry. Thus we frequently find poets addressing the moon as a lady, referring to her beauty. We talk about the lady beauty and about old man river. In allegorical dramas or poems certain characters are personifications of various qualities such as virginity or virtue, evil or eternity, etc. The poet thus personifies qualities or describes them as if they were in fact people (Reaske, 1966:39). The poet thus personifies the qualities or describes them as if they were in fact people (Reaske, 1966:39).

2.4 General and Particular Meaning

Reaske (1966) states that poetry is a literary form which expresses human experience and emotion through carefully selected and condensed language,

emphasizing sound, imagery, and figurative devices rather than direct statement (p. 9-10).

The distinction between general and specific meaning is a key concept in semantics. It emphasises the evolving relationship between a word's general meaning and its more precise significance in a particular context. Leech (1981) suggests that every lexical term has a general meaning which can be refined based on the linguistic context and situational factors surrounding its use. According to Leech, 'A word can possess a broad meaning that can be developed into a precise meaning based on the context in which it is utilised' (p. 9). Similarly, Lyons (1977) asserts that a word's broad meaning outlines its potential range of references, whereas its precise meaning is what is ultimately expressed in a specific communication scenario. Lyons (1977) states that 'the broad meaning of a word provides a range of potential references, while the specific meaning is the actual significance manifested in a certain context' (p. 212). Palmer (1981) also supports this perspective, emphasising that meaning is fluid and transitions from general to specific according to the communication context and the speaker's purpose. He remarks that meaning can evolve from general to specific based on the context of communication and the speaker's intent (Palmer, 1981, p. 45). These scholars' insights suggest that language users often switch between general and specific meanings to communicate effectively and accurately. For instance, while the term 'book' generally refers to a written or printed item, in a specific context such as 'I'm reading a mystery book', its meaning becomes more specific, indicating a particular type of book. Therefore, understanding the relationship between general and specific meanings is crucial for interpretation, translation and discourse analysis, as contextual elements significantly impact how meaning is formed and conveyed.

In the book entitled *How to Analyze Poetry* (1966) by Reaske he explains that understanding a poem requires separating general meaning from particular meaning (Reaske, 1966:47). According to Reaske, general meaning is the essence or basic substance of the entire poem, which is often related to the major theme or universal idea that the poet wants to convey to the reader (Reaske, 1966:47). This meaning can usually be summarized in one or two sentences that explain what the poem is about in broad terms, such as love, death, or nature, without getting too

caught up in the technical details of each line. The general meaning serves as a basic framework that unites all the elements of the poem so that readers can grasp the global moral or philosophical message.

On the other hand, Reaske explains that particular meaning is a much deeper and more detailed explanation of how each element of the poem, such as diction, imagery, metaphor, and rhyme, works together to form a unique meaning (Reaske, 1966:47). In this section, the analysis no longer looks only at the big picture, but examines microscopically how certain word choices give specific emotional nuances or how sentence structure builds a certain tension in a stanza. This particular meaning requires readers to interpret each literary device individually and see its contribution to the overall mood, so that readers can understand why poets choose certain ways to express their ideas. By combining these two types of meaning, a literary critic can present a comprehensive analysis that not only touches on the surface of ideas, but also appreciates the technical beauty of the work.

2.5 Previous 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 theory and approach with different objects of literature.

The first previous research by Haliza (2024) titled “Figurative Language in The Song Lyrics of Laufey’s Album Bewitched” in this previous study, researchers only focused on the types of figurative language produced in Laufey’s song lyrics in the Bewitched album, this research did not link literary psychology with the song lyrics, making the resulting research only focus on the linguistic realm without having literary elements, especially psychology.

The second previous research is by Lubis & Hidayatullah (2024) titled “*Klasifikasi Emosi Pada Lirik Lagu Dalam Album Mengudara Karya Idgitaf: Kajian Psikologi Sastra*” this research focuses on finding 10 out of 12 types of emotion in Idgitaf’s album using classification of emotions theory, this research didn’t use figurative language like the other two previous studies.

The third previous study is by Aditya (2023) titled “Figurative Language Used in Ed Sheeran’s Album “Divide” (2017)”. The author uses figurative language theory to identify figurative language consisting of: simile, metaphor, personification, metonymy, synecdoche, hyperbole, and litotes, while the previous two research doesn't include metonymy, and litotes.

According to the three previous studies, the first research by Haliza (2024) did not link literary psychology with the song lyrics and in theoretical framework, making the research only focuses on linguistic and didnt include any literary theory especially literary psychology that I use in my research.

The second research by Lubis & Hidayatullah (2024) did not elaborate the classification of emotion theory with general & particular meaning and figurative language theory. The research rather only focuses on classification of emotions theory from Krech as its theoretical framework.

The third research by Aditya (2023) did not link use literary psychology too, rather it only uses some specific figurative language theory to identify Ed Sheeran’s album named “Divide”. The specific figurative language consists of: simile, metaphor, personification, metonymy, synecdoche, hyperbole, and litotes. The difference with the other two is that this research includes metonymy and litotes. And the difference with my research is that I only use three which is metaphor, hyperbole, and personification.

In conclusion all of the previous studies except Lubis & Hidayatullah uses figurative language theory as its theoretical basis while I use 3 theories; classification of emotions, general & particular meaning, and figurative language.