

CHAPTER 2

THEORITICAL FRAMEWORK

2.1. Literary Psychology

Endraswara (2008) explains that psychology can be studied through four main areas, namely author psychology, character psychology, reader psychology, and the creative process of appreciating literary works themselves. Literary psychology itself is an approach to literary studies that focuses on the psychological aspects of humans as represented in literary works, whether through characters, authors, or readers. Therefore, literary psychology seeks to understand how human emotions, inner conflicts, or psychological drives are manifested through the language and aesthetic structure of literary works. Endraswara also emphasizes that emotions are the most dominant psychological element. Emotions such as love, longing, anxiety, and loneliness are desires that often drive the main plot of a text's meaning. Through figurative language, metaphors, and symbols, authors convey subjective emotional experiences into aesthetic experiences that can be felt by readers.

2.2. Music Emotional Representation

The theory of music as a representation of emotions was proposed by (Langer, 1942). This theory stems from his view that music is not merely a means of entertainment or a medium for the creator to express their feelings. In the book *Philosophy in a New Key* (1942/1957), Langer asserts that music is a symbolic form that functions to represent human emotional life in an abstract way. Music does not work as a verbal language but rather as a presentational symbol that conveys meaning in the form of sound.

Music is another form of art that has a function not only as entertainment material but can also be a means of expressing a message or content of thoughts from a singer or songwriter that contains emotions in it. According to (Cahya & Sukendro, 2022) music is a place for an individual to convey feelings and subjective experiences

such as love through the medium of sound and lyrics, and in this context makes music an expression of deep psychological conditions.

In a dream pop genre like Cigarettes After Sex, the soft, melancholic and intimate atmosphere of the music is an effective means to convey emotions like love. The songs in the album *X* (2024) are full of lyrics that express love and longing for the past, desire for intimacy, and inner conflict due to unfulfilled relationships. Using a psychoanalytic approach, the representation of love in Cigarettes After Sex's songs can be analyzed as a reflection of unresolved internal conflicts. Therefore, music becomes an important medium in understanding the psychic expression of love and longing deeply through its lyrics.

2.3 Figurative language

Figurative language is language that uses various figures of speech. Some examples are metaphor, simile, and hyperbole. In general, figurative language is a type of language that departs from language used in traditional and literal ways to describe people or things. Using figurative language makes imaginative descriptions more interesting. It is usually immediately obvious whether an author's language style is figurative language or literal language (Reaske, 1966).

2.4. Types of Figurative Language

There are 10 types of figurative language, there are simile, metaphor, personification, symbol, metonymy, irony, hyperbole, litotes, synecdoche, and idiom. In this research, I only conduct 5 types of figurative language, there are metaphor, simile, hyperbole, personification, and Idiom.

2.4.1. Simile

A simile represents an explicit comparison (Keraf, 2009. p.138). Contrasting two things indirectly means that both are similar to one another. When compared to using figurative language, similes are commonly used for expressing meaning.

2.4.2. Methaphore

Personification is the process of placing human characteristics onto non-human objects, abstractions, or ideas. Attributing personal form to non-human objects and ideas is a standard rhetorical device in poetry. This we often find poets speaking of the moon as a woman, referring to her beauty (Keraf, 2009. p. 139)

2.4.3 Hyperbole

Hyperbole is a figure that contains redundant information by exaggerating something or being discussed in a style that involves exaggeration resemblance (Keraf, 2009. p.135).

2.4.4. Personification

Personification is a figure of speech that describes inanimate objects or lifeless things as if they possess human characteristics. Personification is also a specific type of metaphor that describes inanimate objects as acting, doing, and speaking like humans. (Keraf, 2009. p. 140)

2.4.5 Idiom

An idiom is a structural pattern that deviates from the rules of general language, usually in the form of a phrase, whose meaning cannot be explained logically or grammatically, based on the meaning and words that form it (Keraf, 2009. p. 109).

2.5. Imagery

According to Reaske (1966: 34-35), imagery is an imaginative description of objects or people conveyed through the five senses. In the process of analyzing poetry, imagery cannot be seen or viewed as a single element that can stand alone, but rather imagery itself is part of a pattern of interconnected images.

These patterns can be found in a particular work or may appear consistently in various works created by the same author as recurring imagery patterns. With these patterns, researchers can analyze a poet who constructs a particular imaginary world in their work.

Not only that, Reaske also emphasizes that imagery is a concept for revealing hidden meanings that cannot be seen on the surface, because imagery contains an element of mystery that is sometimes difficult to define. They are related to other images that are key to understanding the deeper message that the poet wants to convey. By studying these images, researchers are essentially studying the entire world in which the meaning of the poem resides, which is shaped by the poet's fundamental decisions in choosing certain vocabulary and images.

2.6. Love Theory

A Triangular Theory of Love is a theory of love proposed by Robert J. Sternberg in 1986. In this theory, Sternberg has his own view of love and rejects the view that love is only a single emotion, but rather that there are several interacting components. According to (Steinberg, 1986), there are three main components, namely Intimacy, Passion, and Commitment.

Intimacy is the emotional component of love that relates to feelings, closeness, attraction, or warmth between individuals, which usually includes mutual trust, emotional support, mutual understanding, and sharing experiences with loved ones. Intimacy plays an important role as an emotional bond in relationships and continues to develop gradually in relationship interactions.

Passion is a component that tends to be related to physical, romantic, and emotional attraction to others, and this component is related to sexual attraction, arousal, and desire. Passion is quite dynamic because it is influenced by psychological and physiological factors, and usually appears at the beginning and can change over time.

Commitment is a component that encompasses a person's short-term decision to love another person and their long-term commitment to maintaining the relationship. Commitment also plays an important role in maintaining the continuity of a relationship when the other two components, intimacy and passion, are declining.

2.7. Previous research

To support this study, there are several previous studies that have similarities and differences with this study. This proves that there are studies that use the same literature objects but with different theories and approaches. The literature studies that are relevant to this study are as follows:

As in previous studies such as “Taboo Words in Cigarettes After Sex Song Lyrics” is a study conducted by (Marchella & Kumala, 2023) analyzing taboo words in ten songs by Cigarettes After Sex using a qualitative descriptive approach with Jay's (1996) language taboo theory. The results of this study show that the most dominant category of taboo words is sexual taboos, while other categories such as vulgar language, obscenity, and name calling also appear but with lower frequency. This analysis highlights that taboo words are not merely coarse language, but rather convey contextual meanings related to expressions of sexuality, emotions, and culture in the lyrics. The strengths of this study the appropriate use of theory and clear semantic placement, although there are limitations in this study, namely the limitations in exploring the socio-psychological impact of the use of taboo words in music or quantitative frequency analysis.

The research conducted by (Pramesty, 2020) entitled “Figurative Language In Song Lyrics By Cigarettes After Sex” analyzes figurative language in Cigarettes After

Sex songs using a qualitative descriptive method based on Knickerbocker & Renninger's theory. The results of the study show that there are four types of figures of speech, namely simile, hyperbole, metaphor, and personification, with hyperbole being the most dominant type. This study was systematically compiled using tables and frequency of occurrence, but it is still limited because it only focuses on classification without discussing emotional meaning or psychological context. Overall, this study makes an important contribution to the study of music stylistics and linguistics.

The study “Lexical Ambiguity in the Lyrics of the Cigarettes After Sex Album: A Semantic Study” (Chin & Gunawan, 2024) study analyzes lexical ambiguity in the lyrics of the Cigarettes After Sex album using a descriptive semantic approach. The results show that many words and phrases in the lyrics are deliberately made ambiguous to create multiple meanings, especially in the form of homonymy and polysemy involving nouns, verbs, and adjectives. This ambiguity is not merely a linguistic peculiarity, but serves to create emotional depth, personal connection, and subjective interpretation for the listener. The strength of this study is its detailed contextual analysis of the sample data, but the research is still limited to identification without exploring the pragmatic or psychological impact of the use of ambiguity.

Based on the three studies above, the objects used as research material are the same, but they use different analyses and theoretical frameworks, and this is a significant difference. The first study highlights how taboo language is used in song lyrics, the second study highlights figurative language such as simile, hyperbole, metaphor, and personification, and the third study analyzes lexical ambiguity in the lyrics of the Cigarettes After Sex album using a descriptive semantic approach.

My research differs from the previous studies in that I specifically use X's album as the object and focus of my research, which has not been discussed before. In this study, I analyze how the lyrics of X's album represent figurative meaning and how they represent love through the psychology literature perspective in X's album. This shows that my research brings something new that can contribute to the field of literary analysis.