AN ANALYSIS OF HYPERBOLE IN THE SOUR ALBUM OF OLIVIA RODRIGO

Pande Putu Intan Sruti Prapila Maha Wirta Putri[1], Ida Ayu Mela Tustiawati[2]

English Study Program Faculty Of Foreign Languages, Mahasaraswati Denpasar University,
Jl. Kamboja No. 11A, Dangin Puri Kangin,Denpasar Utara,
Denpasar, Bali-Indonesia, 80233
Email : intanpande65@gmail.com, mela.tustiawati@unmas.ac.id

Abstract
Figurative language has an important role in literary works. One of them is song lyric. Many songwriters write their songs using figures of speech for the deep message they want to convey to their target. Therefore, the aim of this study is to find out how many figures of speech hyperbole are contained in the lyrics of Olivia Rodrigo's song on the album "Sour". The researcher also tried to analyze the meaning of the sentences contained in the hyperbole figure of speech. The data studied were analyzed qualitatively to see the types and meanings contained in the song. The researchers found 13 data contained in the hyperbole figure of speech in the album "Sour" by Olivia Rodrigo. Hopefully this research is useful and also provides benefits for everyone to understand more about figurative language contained in song lyrics, because song lyrics are one of the literary works that contain a lot of figurative language. In addition, this research is expected to be able to contribute as a medium for language styles learning because songs are loved by many people so that teaching will be interesting.

Keywords: *hyperbole figure of speech*, *meaning*, *song lyric*, *Olivia Rodrigo*

Abstrak
Bahasa kiasan memiliki peranan penting dalam karya sastra. Salah satunya adalah lagu, banyak pencipta lagu menulis lagu mereka menggunakan majas untuk pesan mendalam yang ingin mereka sampaikan kepada target mereka. Oleh karena itu penelitian ini bertujuan untuk mengetahui berapa banyak majas hiperbola yang terdapat dalam lirik lagu Olivia Rodrigo pada album "Sour". Peneliti juga mencoba menganalisis makna kalimat-kalimat yang terdapat dalam majas hiperbola. Data yang diteliti dianalisis secara kualitatif untuk melihat jenis dan makna yang terkandung dalam lagu tersebut. Peneliti menemukan 13 data yang terkandung majas hiperbola didalam album "Sour" oleh Olivia Rodrigo Semoga penelitian ini bermanfaat dan juga memberikan manfaat bagi semua orang untuk lebih memahami tentang bahasa kiasan yang terdapat dalam lirik lagu, karena lirik lagu merupakan salah satu karya sastra yang banyak mengandung bahasa kiasan. Selain itu, penelitian ini diharapkan mampu berkontribusi sebagai media untuk pembelajaran gaya bahasa karena lagu digemari banyak orang sehingga pengajaran akan menarik.

Kata kunci: *majas hiperbola*, *arti*, *lirik lagu*, *Olivia Rodrigo*

Introduction

Algeo (2005) asserts that language is a set of conventional vocal signs used by people to communicate. Furthermore, according to Owen & Stiawan (2006), that language is a mixture of those symbols that are both socially shared and guided by rules. Besides that, refers to Lyons (1981) the definition of language is the institution through which people engage and communicate with one another using commonly employed oral-auditory arbitrary symbols. In addition, Croft (2000) asserted that language is symbolic or metaphorical and is not meant to be taken literally. Moreover, language also has an important role for humans, for instance, as a media for transferring human needs or feelings to others.

Language also has many types, one of which is figurative language. Figurative language, according to Erika Sweeney (1995), is a technique for employing description to conjure a particular picture and elicit strong feelings. However, Verdonk (2003) declared, figurative language is a kind of stylistic. Several experts proposed different types of figurative language. For example, Knickerbocker and Reninger (1963) identified ten different categories of figurative language. Meanwhile, there are twelve different categories of figurative language, according to Perrine's Theory (1992). Nevertheless, based on the theory of Kennedy (1974) there are only seven types of figurative language. Kannedy's (1974) theory is the one with the fewest types compared to other theories, namely; metaphor, simile, personification, hyperbole, allusion, metonymy, symbols, and irony. Kennedy's theory does not have the type of dead metaphor that Knickerbocker and Reninger (1963) have, besides that, only Perrine's (1992) theory has an allegory and understatement type. Therefore, depending on which theory to use, figurative language can be quite distinctive from one theory to the other.

A figure of speech has an extremely significant role in the song lyrics or any other literary work. Many songwriters wrote their songs with a figure of speech to convey their intended message for the audiences. To understand the significance of the figure of speech, Leech (1981) in his book entitled semantic: The study of meaning declared 7 types of meaning, such as conceptual meaning, connotative meaning, social meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning. Swarniti W. (2021) Declared, the meaning is has an important role in a language because the meaning can give benefits to more understanding for what matters they talked about.

This study's methodology involved reading and analyzing several pertinent articles that were concerned with the use of hyperbole in literary works. Many researchers like Filomena Bian (2021) and Riki Astina (2021) focus on analyzing one type of figure of speech and its meaning on drama script and song album. Meanwhile, other researchers such as; Ayu Krisnawati (2021), Jelantik Palguna (2021), and Swarniti (2022) analyze all types of figures of speech on song lyrics. In addition to what the analysis focuses on, there are also differences in the theories used by researchers. For example, there are several researchers such as Riki Astina (2021), Ayu Krisnawati (2021), and Filomena Bian (2021) using the theory of Knickerbocker & Reninger (1963). Other researchers also use the theory of Miller & Greenberg (1981) like Swarniti (2022). Meanwhile, Jelantik Palguna (2021) uses Perrine's theory (1991) to support his research.

This study, the researcher used the theory from Knickerbocker and Reninger (1963) to analyze the type of figurative language and supported the theory by Leech (1981) to analyze the meaning. The data used in this study was taken from Olivia Rodrigo song lyrics. Therefore, this research is expected to be able to contribute as a medium for language styles learning because songs are loved by many people so that teaching will be interesting.

Based on the foregoing review of relevant literature, the researcher was motivated to carry out this study. This study tries to examine the many forms of hyperbole and its connotations in Olivia Rodrigo's Sour album song lyrics.

Method

The results in this study were examined qualitatively and presented descriptively. According to Wiersma (1991), narrative descriptions play a significant role in qualitative research. Related to the explanation above, the qualitative method is the right method used in this research because the data that the researcher collected was in the form of sentences that are elaborate in the description. To ensure that data collected and analysis are valid, data collected and analysis were cross checked by several outsiders. The steps for collecting and analyzing the data can be seen on the chart below:
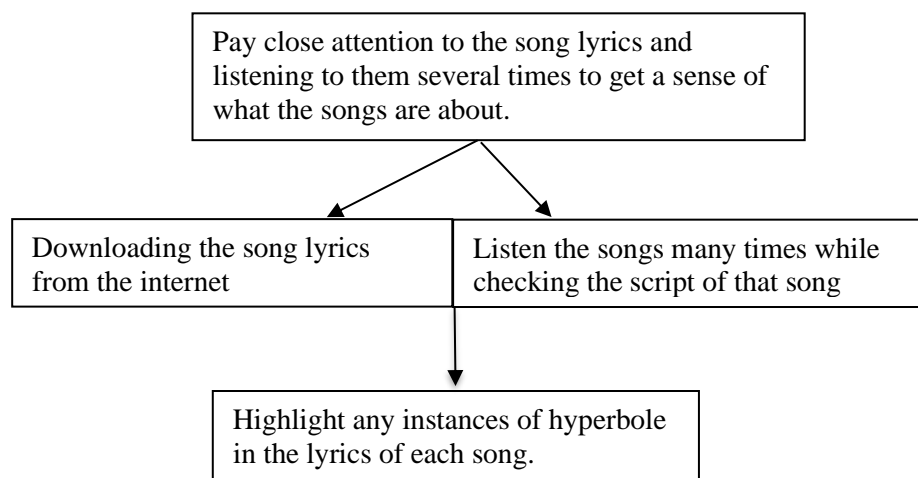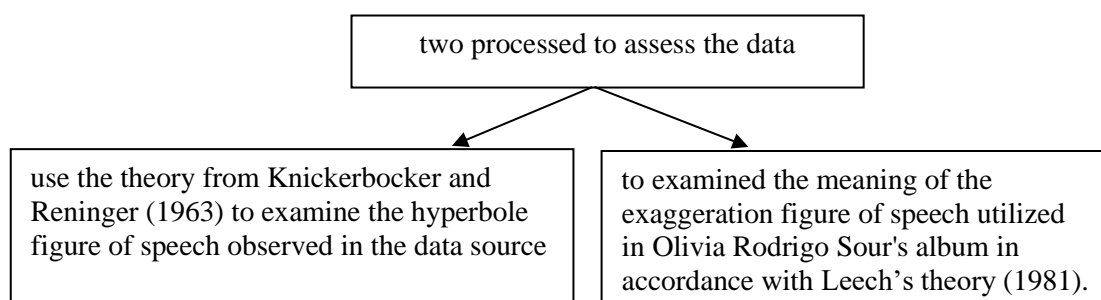
Chart 1. Data collection

Pay close attention to the song lyrics and listening to them several times to get a sense of what the songs are about.

Downloading the song lyrics from the internet

Listen the songs many times while checking the script of that song

Highlight any instances of hyperbole in the lyrics of each song.

Chart 2. Data Analysis

two processed to assess the data

use the theory from Knickerbocker and Reninger (1963) to examine the hyperbole figure of speech observed in the data source

to examined the meaning of the exaggeration figure of speech utilized in Olivia Rodrigo Sour's album in accordance with Leech's theory (1981).

The data source of this research was taken from Olivia Rodrigo's song lyrics that were released in the 2021 of (Sour) album. The songs lyric entitled 'Brutal', 'Traitor', 'Driver License', '1 Step Forward 3 Steps Back', 'Déjà vu', 'Good 4 You', 'Enough For You', 'Happier', 'Jealousy Jealousy', 'Favorite Crime', 'Hope Ur Ok'. The script of the song lyrics was recaptured from https://genius.com/albums/Olivia-rodrigo/Sour to ensure the data taken was accurate.

Result

The analysis's findings are presented in this section. Following the identification of the data, the researcher discovered 13 of them to be hyperbole, compared to the previous research conducted by Utami S. (2021) who only obtained 8 hyperbole figures of speech contained in Lewis Capaldi album. The 13 data of hyperbole in the Olivia Rodrigo album as shown in the table below:

Table 1. The occurrence of hyperbole in the songs

No	Song Title	Occurrence of Hyperbole	Percentage of Hyperbole
1	Brutal	4	31%
2	Traitor	0	0%
3	Driver License	2	15%
4	1 Step Forward 3 Steps Back	0	0%
5	Déjà vu	0	0%
6	Good 4 You	2	15%
7	Enough For You	1	8%
8	Happier	0	0%
9	Jealousy, Jealousy	4	31%
10	Favorite Crime	0	0%
11	Hope Ur Ok	0	0%
	Total	13	100%

From eleven songs only five songs from Olivia Rodrigo's album Sour, which is based on the theory of Knickerbocker and Reninger (1963), contained a total of 13 instances of hyperbole. The hyperbolic figure of speech function was identified in Enough 4 U at 8%, in Driver License and Good 4 U at 15%, and in Brutal and Jealousy, jealousy, at 31% in the table above. The song entitled Brutal and jealousy, jealousy, has more figurative language compared to the hyperbole figure of speech in the song A whole new world by Zayn Malik and Zhavia Ward, which was analyzed by researchers named Siti N. & Evie K (2020) only getting two hyperbole figures of speech on their analysis.

Discussion

Hyperbole occurrences in the songs

Hyperbole is an exaggeration utilized for special effects, according to Knickerbocker and Reninger (1963: 367). This type is usually found in everyday life

like in the advertising of something, product etc. It turns out that even though they are the same type of hyperbole figure of speech, they are used to convey different things. And it can be seen on the explanation below.

In data 1, 2, and 3 it is implied that the purpose of a sentence characterizing something as being less in one way than another is to emphasize how excellent that thing is in that particular way.

Data 1: *That I'll die before I drink*
(**Brutal, line/stanza: 2/2)**
Data 2: *I still hear your voice in the traffic, we're laughing*
(**Driver license, line/stanza: 9/6)**
Data 3: *I still see your face in the white cars, front yards*
(**Driver license, line/stanza: 2/6)**

Based on the lyrics above, it can be seen the singer wants to tell the listeners about what she feels with a word which in reality is impossible to happen. In data 1, the lyric *I'll die before I drink* by this lyric, the singer tells the listener that she will die before she drinks, which is the reality she probably will die before she grows up. I drink here when she is mature because usually, we drink when we are adults. In such a way, the singer is highlighting that she will probably die before she grows up. Furthermore, in data 2 and data 3, the songwriter used that sentences for deliver about how she missing her ex until she still hears her ex-voices in the traffic light and she said still see face of her ex in the white cars, which is it cannot happen if someone who means not in that place. By those lyrics the singer wants to clarify that she is still thinking about what memories she has gone through with her ex. Meanwhile, in data 4, data 5, and data 6 the songwriter wrote a lyric with a language style and something which cannot probably be true.

Data 4: *Remember when you said that you wanted to give me the world*
(**Good 4 U, line/stanza: 3/1)**
Data 5: *I'd say you broke my heart But you broke much more than that*
(**Enough For You, line/stanza: 4/4)**
Data 6: *I kinda wanna throw my phone across the room*
(**Jealousy, jealousy, line/stanza: 1/1)**

By this lyric, in data 4, the singer wants to tell the listeners about how her ex will give her the world but in reality, it cannot happen because humans cannot give the world to others. By that lyric the songwriter used the word *"world"* to refer to everything that he had. And by the song lyric in the data 5, the singer also wants to deliver to the audience about how her ex broke her heart, which is, it is just purely for expressing their feelings. The singer wants to tell how that feeling was hurt by her ex and a human also can't break anyone's heart only by attitude or treatment. In data 6, someone wants to throw a phone across the room but someone cannot throw a thing like phone across the room if there is no space or gap in that place. Furthermore, data 7 and data 8, based on Knickerbocker & Reninger (1963:367) proposed hyperbole as an exaggeration used for special effects.

Data 7: *I'm so sick of myself*
(Jealously, jealously, line/stanza: 4/3)
Data 8: *And I'm so sick of seventeen, where's my fucking teenage dream*
(Brutal, line/stanza: 1/2)
Data 9: *But it feels like that weight is on my back*
(Jealously, jealously, line/stanza: 1/2)

In this lyric, the singer tells the listeners about how she thinks that she is so sick of herself. It could be said that the sentence contained a hyperbole figure of speech because the songwriter gave a special effect like in the data 7 and data 8 by using the word *"sick"* to describe that in that situation she felt very hurt and felt betrayed. In that situation, the songwriter used that word to give an illustration for the listener about the feel of the song. Although in the data 8 the songwriter used a sentence *"weight is on my back"* which is it gave a special effect for the sentence. In reality, by that lyric the songwriter wants to convey about how she has so many problems on her shoulder which is very tiring when carried.

Types of Meaning in the Songs

After identifying the data. The researcher analyzed the types of meaning contained in the song's lyrics and from seven types of meanings, the researcher only found three types of meaning. But compared to Justin Bieber's album "Changes" which was analyzed by Hawung L. only got 2 types of meaning. And the meaning of the data in Olivia Rodrigo's song can be seen in the table below:

Table 2. The meaning of hyperbole in the songs

No	Type of Meaning	Occurrence	Percentage
1	Conceptual meaning	3	23%
2	Connotative meaning	9	69%
3	Social meaning	0	0%
4	Affective meaning	1	8%
5	Reflected meaning	0	0%
6	Collocative meaning	0	0%
7	Thematic meaning	0	0%
	Total	13	100%

According to Leech (1981) In his theory of semantics, there were seven varieties of meaning. The writer found 13 data of hyperbole figures of speech found in 5 songs or Olivia Rodrigo's album entitled Sour. From these 13 data, all of the song lyrics contain conceptual meaning, connotative meaning, and affective meaning. The dominant type on Olivia Rodrigo's album is conceptual meaning and connotative meaning, compared to the 'Sempiternal' album from 'Bring Me The Horizon' which was analyzed by Sari, Santika, & Juniartha. (2021) where affective and connotative types were found to be more dominant. The analyze of the type of meaning in this research can be seen in the analysis below:

Conceptual Meaning

According to Leech (1981:9), conceptual meaning—also known as denotative meaning and cognitive meaning—is usually believed to be the key component of linguistic communication and may be demonstrated to be crucial to language's fundamental purpose. In other words, the sentence's suitable meaning is its conceptual meaning, and it has no other meaning.

Data 1: *Quit my job, start a new life*
(Brutal, line/stanza: 6/1)
Data 2: *Got a broken go, broken heart*
(Brutal, line/stanza: 1/6)

Data 1 and data 2 can be said as conceptual meaning because in this context of situation *"new life"* and *"broken heart"* can be declared as an integral part of the important function of language in a way that other types of meaning do not. The sentences above are included in the conceptual meaning because it can be said *new* and life, broken and heart of the two words that are put together are interrelated and have their meanings. And another reason the two sentences above are categorized as conceptual meaning is because it has its denotative meaning. The songwriter used the words above to make a sentence more interesting.

Affective Meaning

According to Leech (1981:15), affective meaning is the feeling and attitude that is conveyed by the speaker through the use of language.

Data 3: *I'm so sick of myself*
(Jealously, jealously, line/stanza: 4/3)

The lyric above is related to affective meaning because the lyrics above express the emotions of affective language behavior that cause affective reactions. Based on the context of situation, the lyrics above means someone she loves makes her jealous after that she feels betrayed, and so she becomes sad and feels very hurt of herself so that she touches herself sick. Besides that, the lyric above can be interpreted like the singer want to say about how she really tired of everything in herself. So that she was exhausted of the situation she was in at that time, which made her give up on herself. The lyric above is purely for expressing what the songwriters feel. And for the listener, by using a word like that it can help the sentence of the lyric look more power full and sound deeper. It also can make the listeners of the song can feel more related with the song they hear.

Connotative Meaning

Connotative meaning is the communication value that a word has via what it alludes to. Leech (1981:12). In other words, a word may have a different meaning or relate to something else in the connotative sense depending on the sentence's context.

Data 4: *I still see your face in the white cars, front yards*
(Driver License, line/stanza: 2/6)

Data 5: *I kinda wanna throw my phone across the room*
(Jealously, jealously, line/stanza: 1/1)
Data 6: *I still hear your voice in the traffic, we're laughing*
(Driver License, line/stanza: 6/6)
Data 7: *That I'll die before I drink*
(Brutal, line/stanza: 2/1)

Based on the explanation of connotative meaning by Leech (1981) above data 4, data 5, data 6, data 7 can be classified as connotative meaning. In other words, a word may have a different meaning or relate to something else in the connotative sense depending on the sentence's context. Furthermore, data 4 says that the singer still sees her ex's face in the car, but in reality, it cannot happen if the person is not in that place. Data 5 says how she wants to throw a phone across the room, and the real meaning of this sentence is her emotion is bad in that situation. Meanwhile, in data 6, the songwriter said she still hears her ex's voices in the traffic light, in this context, it means she still remembers how they talked to each other in the traffic light before their relationship broke up. Moreover, based on data 7, the songwriter wants to talk about how she can die before she grows up. The word drink here can indicate when we are growing up because we usually drink when we are adults. By the four lyrics above, it can be assumed that the singer wants to deliver what she wants and what she feels by using a word or sentence that may not happen to make the song lyrics more interesting when the listener hears the songs.

Those 3 types of meaning are many or often found in songs because songwriters usually use hyperbole to convey what they feel. Besides that, hyperbole is also often used to convey something beyond ordinary words. Songwriters use hyperbole in their song lyrics to attract listeners because sentences that are usually styled with this figure of speech look interesting and sound better. By using the figure of speech in the song lyrics also make the song more memorable in the listener's heart because if the songwriter presents a unique lyric of the song, the listener usually makes the song become one of their favorites and it cannot be left behind by the times. Furthermore, the song containing the figure of speech mostly can still compete with the newly released songs because they have their own characteristic that can still attract the listener's target. Thus, it can be said that figure of speech has an important role and is very influential on the songs at this time.

Conclusion

This study has analyzed the album Sour by Olivia Rodrigo. Based on the discussion and analysis of data in the previous chapter, the researcher found 13 data that contained hyperbole figures of speech. The dominant song which has a hyperbole figure of speech entitled Brutal and Jealously, jealousy. Then, the researcher also found out the three types of meaning such as affective meaning, conceptual meaning, and connotative meaning with a total of 13 data. The 3 types are all used in the aforementioned data, with connotative meaning being used more frequently than affective and conceptual meaning types.

Reference

Algeo. (2005). *Pengertian Bahasa Menurut Para Ahli.* E-Journal: Retrieved April 17, 2021, from site: https://www.e-jurnal.com/2013/11/pengertian-bahasa-menurut-paraahli.html?m=1

Astina, R. (2021). *An Analysis Of Hyperbole In Album The Chainsmoker*. Denpasar: Elysian Journal.

Bian, F. (2021). *An Analysis of Hyperbole in Drama "Romeo and Juliet" By William Shakespeare*. Denpasar: Elysian Journal

Knickerbocker, K.L and Williard R. (1963). *Interpreting Literature*. New York: Holt, Rinehart, and Winston

Krisnawati, A. (2021). *Types Of Figurative Language in Miley Cyrus's Song*. Denpasar: Elysian Journal

Kennedy, (1983:481). *Literature: An Introduction to Fiction, Poetry, and Drama. Second Edition*. Boston Little Brown and Company

Leech, G.N (1981). *Semantic: The study of meaning. (Print book) Second Edtion*. London: Penguin Books.

Lyons, John. 1981. *Language and Linguistics: An Introduction*. Cambridge University Press.

Palguna, J. (2021). *The Analysis of Figurative Language on Passenger Song Lyric in Runaway Album*. Denpasar: Elysian Journal

Perrine, L. (1977). *Sound and Sense: An Introduction to Poetry*. New York: Harcourt Brace Jovanovich.

Rodrigo, O. (2021). *Olivia Rodrigo Song Lyrics*. Available from URL https://genius.com/albums/Olivia-rodrigo/Sour

Swarniti, N. W. (2022). *Analysis of Figurative Language in "Easy On Me" Song Lyrics.* Retorika: Jurnal Ilmu Bahasa.

Stiawan, Y. (2006). *Perkembangan Bahasa*. Posted on www.siaksoft.com.

Siti, N., & Evie, K. (2020). *An Analysis of Figurative Language Used in The Lyric of "A Whole New World" By Zayn Malik & Shavia Ward*. Project Journal Sweeney. E. (1995). *Figurative language*

Sari. M., & Santika, I.D.A.D.M., & Juniartha W. (2021*). Hyperbole in Song Lyric of Sempiternal Album by Bring Me The Horizon*. Journal of Language and Applied Linguistic,

Swarniti. W. (2021*). The Analysis of Semantics Meaning Found in Comments of Instagram Account of Info Denpasar*. Prosiding Seminar Nasional Linguistik dan Sastra (SEMNALISA)

Utami. S., & Utami. V., & Putri. W. (2021). *" An Analysis of Hyperbole in Album "Devinely Uninspired to a Hellish Extent"*. Elysian Journal

Verdonk. (2003). *Figurative Language as Stylistics Language*. Amsterdam: Verdonk Company

Wiersma, W. (1991). *Research methods in education: An introduction.* Boston: Allyn and Bacon.