

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the findings and discussion of the kinds of figurative language found in the sour album by Olivia Rodrigo. The data were taken from the lyrics of selected songs in the album, specifically the lyrics that contain figurative language. The data were collected and analyzed based on the types of figurative language using Perrine's theory.

4.1 Research Finding

The research findings present the data found by the researcher based on the research problems. The data show the types of figurative language, the most dominant figurative language, and the conveyed meanings expressed through the figurative language used in the songs from sour by Olivia Rodrigo.

Olivia Rodrigo is an American singer-songwriter and actress who gained worldwide popularity through her emotional and relatable songs. The SOUR album consists of 11 songs, namely Drivers License, Déjà vu, Good 4 u, Brutal, Jealousy jealousy, Traitor, Favorite Crime, Happier, 1 step forward 3 steps, Enough for you, and Hope Ur OK. In this research, the researcher selected these songs as the data source to identify and analyze the figurative language found in the song lyrics using Perrine's theory. In addition, this research also interprets the conveyed meanings expressed through the figurative language in the song lyrics by using Leech's theory of meaning.

A. Types of Figurative Language Used of Sour Album

There are 8 types of figurative language found in eleven selected songs from the SOUR album by Olivia Rodrigo using Perrine's theory. The figurative languages found in the songs are Simile (S), Metaphor (M), Personification (P), Apostrophe (A), Hyperbole/Overstatement (H), Understatement/Litotes (U), Irony (I), and Paradox (PX) The data were analyzed to

identify the types of figurative language and to interpret the conveyed meanings expressed in the lyrics using Leech's theory of meaning. All complete data are shown in Table 4.1.

Table 4.1 The number of figurative language used in sour album by Olivia Rodrigo

No.	Song	H	M	I	PX	S	P	U	A
1.	Driver License	17	3	2	0	0	0	1	0
2.	Déjà vu	7	3	3	4	0	0	1	0
3.	Good 4 u	18	1	14	0	6	0	0	0
4.	Brutal	12	12	4	1	0	0	0	0
5.	Jealousy, jealousy	15	6	0	2	0	4	0	0
6.	Traitor	17	18	1	0	1	0	0	0
7.	Favorite Crime	2	17	0	2	0	0	0	0
8.	Happier	5	10	0	3	0	0	0	0
9.	1 step forward, 3 steps	6	10	0	0	0	0	0	0
10.	Enough for you	17	2	0	0	1	0	1	0
11.	Hope ur ok	5	11	1	1	0	1	0	0
Total		121	93	25	13	8	5	3	0

The following describes data from each type of figurative language:

1. Hyperbole

Based on the data in the table, Hyperbole is the most dominant type of figurative language found in the songs on Olivia Rodrigo's SOUR album, with a total of 121 data. Hyperbole appears in all the songs described. The highest number of hyperbole is found in the song Good 4 U with 18 data, followed by Driver's License, Traitor, and Enough for You which each contain 17 data. Next is Jealousy, Jealousy has 15 data, Brutal has 12 data, Déjà Vu has 7 data, 1 Step Forward, 3 Steps Back has 6 data, while Happier

and Hope Ur OK each have 5 data. The lowest number of hyperbole is found in the song Favorite Crime with only 2 data. These findings indicate that Olivia Rodrigo often uses hyperbole to express intense emotional experiences, such as sadness, anger, disappointment, disappointment, and insecurity.

Some examples of hyperbole can be seen in several lyrics.

Example 1 can be found in Jealousy, jealousy through the lyric “I wannabe you so bad.” This expression exaggerates the speaker’s jealousy and desire to become someone else in order to feel more accepted socially. The phrase “so bad” strengthens the emotional intensity of insecurity and self-comparison.

Example 2 is found in Enough for You through the lyric “All I ever wanted was to be enough for you.” This lyric emphasizes excessive emotional devotion because the speaker describes acceptance from her partner as her only desire. The exaggeration shows how deeply the speaker depends on validation from the relationship.

Example 3 can be found in Good 4 U through the lyric “I still fucking love you.” This expression exaggerates the speaker’s emotional intensity after the breakup. The lyric highlights overwhelming feelings of love, anger, and frustration at the same time, making the emotional conflict feel stronger.

These expressions are categorized as hyperbole because they overstate emotions and situations to create a stronger emotional effect. Therefore, the use of hyperbole in Olivia Rodrigo’s songs helps listeners feel the emotional depth and personal struggles conveyed in the lyrics more strongly.

2. Metaphor

Based on the analysis, metaphor is the second most dominant type of figurative language found in Olivia Rodrigo's songs, with a total of 93 data. Metaphors appear in all songs analyzed in the album. The highest number of metaphors is found in *Traitor* with 18 data, followed by *Favorite Crime* with 17 data. *Hope Ur Ok* contains 11 metaphors, while *Happier* and *1 Step Forward, 3 Steps Back* each contain 10 metaphors. Furthermore, *Jealousy, Jealousy* contains 6 metaphors, *Driver's License* and *Déjà Vu* each contain 3 metaphors, *Enough for You* contains 2 metaphors, and *Good 4 U* only contains 1 metaphor. Meanwhile, *Brutal* contains 12 metaphors. These findings indicate that Olivia Rodrigo often uses metaphors to symbolize emotional pain, heartbreak, insecurity, personal struggles, and unstable relationships in a more imaginative and expressive way.

Some examples of metaphor can be seen in several lyrics.

Example 1 can be found in *Traitor* through the lyric “fall in love.” This expression is categorized as a metaphor because “falling” does not literally mean physically falling, but symbolizes entering deep romantic feelings uncontrollably. The lyric emphasizes how the speaker becomes emotionally attached to someone.

Example 2 is found in *Favorite Crime* through the lyric “favorite crime.” This lyric compares a toxic relationship to a crime. It symbolizes a relationship that is painful and harmful, yet still emotionally unforgettable for the speaker. The metaphor strengthens the emotional meaning of betrayal and attachment in the relationship.

Example 3 can be found in *Happier* through the lyric “butterflies.” In this lyric, “butterflies” do not literally mean insects inside the body, but symbolize nervous

excitement and romantic feelings. This metaphor is used to express emotional reactions when someone is in love or emotionally attracted to another person.

These expressions are categorized as metaphors because they compare feelings or experiences with symbolic meanings without using direct comparison words such as “like” or “as.” Therefore, the use of metaphor in Olivia Rodrigo’s songs helps listeners understand the emotional struggles and experiences conveyed in the lyrics more deeply and creatively.

3. Irony

Based on the analysis, irony is one of the types of figurative language found in Olivia Rodrigo's songs, with a total of 25 data. Irony appears in several songs in the album. The highest number of irony is found in the song Good 4 U with 14 data. Meanwhile, Brutal contains 4 data, Déjà Vu contains 3 data, Happier contains 3 data, Jealousy, Jealousy and Favorite Crime each contain 2 data, while Driver License, Hope Ur Ok, and Enough for You each contain 1 data. Traitor and 1 Step Forward, 3 Steps Back do not contain irony. These findings indicate that Olivia Rodrigo uses irony to express sarcasm, emotional disappointment, contradiction, and painful situations in a more expressive and dramatic way.

Example 1 can be found in Traitor through the lyric “Ain’t it funny.” This expression is categorized as irony because the situation described is actually painful rather than humorous. The speaker uses the word “funny” sarcastically to express disappointment and emotional betrayal after the relationship ended.

Example 2 is found in Good 4 U through the lyric “Good for you, you look happy and healthy.” This lyric contains irony because although the speaker appears to

congratulate her ex-partner, the actual meaning expresses jealousy, resentment, and emotional pain. The contrast between the literal meaning and the speaker's true feelings creates an ironic effect.

Example 3 can be found in Hope Ur Ok through the lyric "His parents cared more about the Bible than being good to their own child." This expression is categorized as irony because the parents prioritize religious values, but at the same time fail to treat their child with love and care. The contradiction between religious devotion and emotional neglect creates the ironic meaning in the lyric.

These expressions are categorized as irony because the intended meanings are different from the literal meanings of the words. Therefore, the use of irony in Olivia Rodrigo's songs helps emphasize emotional conflict, sarcasm, and disappointment, making the lyrics feel more powerful and relatable to listeners.

4. Paradox

Based on the analysis, Paradox is one of the types of figurative language found in Olivia Rodrigo's songs, with a total of 13 data. Paradox appears in several songs in the album. The largest number of paradoxes is found in Déjà Vu with 4 data. Meanwhile, Happier contains 3 data, Jealousy, Jealousy and Favorite Crime each contain 2 data, while Brutal and Hope Ur Ok each contain 1 data. On the other hand, Driver's License, Good 4 U, Traitor, 1 Step Forward, 3 Steps Back, and Enough for You do not contain any paradoxes at all. These findings indicate that Olivia Rodrigo uses paradoxes to express contradictory emotions, emotional confusion, and complex feelings in relationships and personal experiences, highlighting situations where opposing ideas or emotions coexist simultaneously.

Example 1 can be found in Favorite Crime through the lyric “It’s bittersweet to think about the damage that we do.” This expression is categorized as paradox because the word “bittersweet” combines two opposite feelings, happiness and pain, at the same time. The lyric reflects how the speaker still finds emotional meaning in a toxic relationship despite the suffering it caused.

Example 2 is found in Happier through the lyric “I hope you’re happy but don’t be happier.” This lyric contains paradox because the speaker wants the ex-partner to feel happy, but at the same time does not want them to become happier with someone else. The contradiction between love and jealousy creates the paradoxical meaning in the lyric.

Example 3 can be found in 1 Step Forward, 3 Steps Back through the lyric “Do you love me, want me, hate me?” This expression is categorized as paradox because it presents contradictory emotions of love and hate simultaneously. The lyric emphasizes the unstable and confusing nature of the relationship experienced by the speaker.

These expressions are categorized as paradox because they combine contradictory ideas or feelings that still reveal emotional truth and meaning. Therefore, the use of paradox in Olivia Rodrigo’s songs helps listeners understand the complexity of emotions, relationships, and personal struggles conveyed in the lyrics more deeply.

5. Simile

Based on the analysis, simile is one of the types of figurative language found in Olivia Rodrigo's songs, with a total of 8 data. Simile only appears in several songs in the album. The largest number of similes is found in the song Good 4 U with 6 data. Meanwhile, Traitor and Hope Ur Ok each contain 1 simile. On the other hand, Driver's

License, Déjà Vu, Brutal, Jealousy, Favorite Crime, Happier, 1 Step Forward, 3 Steps Back, and Enough for You do not contain any similes at all. These findings indicate that Olivia Rodrigo uses similes selectively to create clear and understandable comparisons, helping listeners better understand the emotions, relationships, and personal experiences expressed in her songs.

Example 1 can be found in Good 4 U through the lyric “Like a damn sociopath.” This expression is categorized as simile because it directly compares the ex-partner’s behavior to a sociopath using the word “like.” The comparison emphasizes the speaker’s anger and disappointment toward the ex-partner’s cold attitude after the breakup.

Example 2 is found in Traitor through the lyric “Show her off like she’s a new trophy.” This lyric contains simile because it compares the new partner to a trophy using the word “like.” The comparison symbolizes how the ex-partner proudly displays the new relationship as an achievement, which causes emotional pain to the speaker.

Example 3 can be found in Enough for You through the lyric “If I looked like the other prom queens.” This expression is categorized as simile because the speaker compares herself to “prom queens,” representing ideal beauty standards and popularity. The comparison highlights the speaker’s insecurity and desire to gain validation and acceptance from her partner.

These expressions are categorized as simile because they compare one thing with another using comparison words such as “like” or “as.” Therefore, the use of simile in Olivia Rodrigo’s songs helps listeners imagine emotions and situations more clearly, making the lyrics more expressive and relatable.

6. Personification

Based on the analysis, personification is one of the least frequently used types of figurative language in Olivia Rodrigo's songs, with a total of 5 data. Personification only appears in two songs on the album. The highest number of personifications is found in the song *Jealousy*, *Jealousy* with 4 data, while *Hope Ur Ok* contains 1 data. The other songs, namely *Driver's License*, *Déjà Vu*, *Good 4 U*, *Brutal*, *Traitor*, *Favorite Crime*, *Happier*, *1 Step Forward*, *3 Steps Back*, and *Enough for You*, do not contain any personification at all. This finding indicates that Olivia Rodrigo only occasionally uses personification to give human characteristics to emotions, feelings, or abstract ideas, so that the emotional experiences conveyed in her songs become more vivid, understandable, and expressive.

Example 1 can be found in *Jealousy*, *jealousy* through the lyric “But jealousy, jealousy started following me.” This expression is categorized as personification because jealousy, which is an abstract emotion, is described as if it were a human capable of following someone. The lyric symbolizes how jealousy constantly haunts and affects the speaker emotionally.

Example 2 is also found in *Jealousy*, *jealousy* through the lyric “comparison is Killin’ me slowly.” This expression contains personification because social comparison is described as if it had the human ability to physically “kill” someone. The lyric emphasizes the emotional suffering and mental pressure caused by insecurity and comparison with others.

Example 3 can be found in *Hope Ur Ok* through the lyric “eyes of salt.” Although symbolic, this expression can be interpreted as personification because the eyes are

described with the characteristic of “salt,” representing tears and sadness. The lyric gives emotional depth to the boy’s appearance and symbolizes hidden pain and suffering.

These expressions are categorized as personification because they give human actions or characteristics to abstract emotions, ideas, or non-human objects. Therefore, the use of personification in Olivia Rodrigo’s songs helps listeners feel emotions more vividly and understand the speaker’s emotional struggles more deeply.

7. Understatement/ Litotes

Based on the analysis, understatement is one of the least common types of figurative language found in Olivia Rodrigo's songs, with a total of 3 instances. Understatement only appears in the songs Driver's License, Déjà Vu, and Enough for You. Each of these songs contains 1 instance of understatement. The other songs, namely Good 4 U, Brutal, Jealousy, Traitor, Favorite Crime, Happier, 1 Step Forward, 3 Steps Back, and Hope Ur Ok, do not contain any understatement at all. This finding suggests that Olivia Rodrigo rarely uses understatement in her songs. However, when it does appear, it serves to dampen emotional pain, disappointment, or insecurity in a subtle yet meaningful way, allowing the listener to feel the underlying emotions more deeply.

Example 1 can be found in Driver License through the lyric “Guess you didn’t mean what you wrote in that song about me.” This expression is categorized as understatement because the speaker minimizes her emotional disappointment by using the word “guess,” even though the lyric actually reflects deep heartbreak and betrayal. The understatement makes the emotion sound calmer while still conveying pain.

Example 2 is found in *Déjà vu* through the lyric “It’s all reused.” This expression contains understatement because the speaker simplifies the emotional hurt of being replaced by describing the repeated experiences as merely “reused.” The lyric indirectly expresses jealousy and disappointment toward the ex-partner’s new relationship.

Example 3 can be found in *Enough for You* through the lyric “Maybe I’m just not as interesting.” This lyric is categorized as understatement because the speaker minimizes her insecurity and emotional pain by speaking modestly about herself. The expression reflects low self-esteem and feelings of inadequacy after being compared to other girls.

These expressions are categorized as understatement because they intentionally present emotions or situations as less serious than they actually are. Therefore, the use of understatement in Olivia Rodrigo’s songs helps create subtle emotional expressions that still reveal sadness, insecurity, and disappointment in a relatable way.

B. The Meanings Conveyed by the Figurative Language Used in Olivia Rodrigo’s

Sour Album

The meanings conveyed by the figurative language used in *Sour* are closely linked to emotional expression and implied interpretations. Based on Leech’s semantic theory, the figurative language found in this album conveys a range of meanings, such as sadness, anger, disappointment, jealousy, insecurity and heartbreak. The following table presents the dominant meanings conveyed through figurative language in each song on this album. All complete data are shown in Table 4.2.

Table 4.2 Shows the meanings conveyed by figurative language in all songs from Olivia Rodrigo's sour album.

No.	Songs	(AM)	(CNM)	(CM)	(SM)	(RM)	(CLM)	(TM)
1.	Driver License	22	13	5	0	0	0	0
2.	Déjà vu	21	14	7	1	0	0	0
3.	Good 4 u	35	10	2	0	0	0	0
4.	Brutal	15	14	9	0	0	0	0
5.	Jealousy, jealousy	18	18	8	0	0	0	0
6.	Traitor	18	24	10	0	0	0	0
7.	Favorite Crime	3	19	5	0	0	0	0
8.	Happier	12	13	8	0	0	0	0
9.	1 step forward, 3 steps	10	14	3	0	0	0	0
10.	Enough for you	36	3	7	0	0	0	0
11.	Hope ur ok	10	13	6	0	0	0	0
Total		200	155	70	1	0	0	0

Based on Table 4.2, the meanings conveyed through figurative language in SOUR are dominated by affective meaning (AM) and connotative meaning (CNM). These two meanings

appear more frequently because the album mainly discusses emotional experiences related to heartbreak, jealousy, disappointment, insecurity, anger, and emotional vulnerability. The dominance of affective meaning indicates that the figurative language is mostly used to express the speaker's personal feelings and emotional condition directly. Meanwhile, connotative meaning becomes dominant because many figurative expressions contain implied meanings beyond their literal interpretation and require deeper interpretation from the listeners.

1. Affective Meaning

Based on the analysis, Affective Meaning (AM) is the most dominant type of conveyed meaning found in Olivia Rodrigo's songs, with a total of 200 data. Affective Meaning appears in all songs analyzed in this study. The highest number is found in Enough for You with 36 data, followed by Good 4 U with 35 data. Meanwhile, Driver License contains 22 data, Déjà vu contains 21, Jealousy, jealousy and Traitor each contain 18, Brutal contains 15, Happier contains 12, 1 Step Forward, 3 Steps Back contains 10, and Hope Ur Ok also contains 10 data. The lowest number is found in Favorite Crime with only 3 data. This result shows that Olivia Rodrigo frequently uses Affective Meaning to express emotional experiences such as heartbreak, jealousy, insecurity, disappointment, anger, and emotional attachment in a deeper and more expressive way.

According to Leech's theory (2021), Affective Meaning refers to meaning that reflects the speaker's personal feelings, emotions, attitudes, and emotional responses toward something or someone. This theory is relevant to the findings because many lyrics in Olivia Rodrigo's songs not only communicate literal information, but also strongly express emotional conditions such as sadness, anger, jealousy, frustration, disappointment, and emotional vulnerability experienced by the speaker. The use of

Affective Meaning helps listeners understand the emotional intensity and psychological struggles conveyed in the songs.

Example 1 can be found in Good 4 U through the lyric “Good for you, you look happy and healthy.” This expression is categorized as Affective Meaning because although the literal meaning sounds positive, the lyric actually conveys sarcasm, jealousy, resentment, and emotional pain toward the ex-partner. The expression reflects the speaker’s emotional response after the breakup.

Example 2 is found in Jealousy, jealousy through the lyric “I wannabe you so bad.” This lyric reflects Affective Meaning because it expresses emotional insecurity, jealousy, and dissatisfaction with oneself. The statement conveys the speaker’s emotional struggle and desire to become someone considered more perfect or socially accepted.

Example 3 can be found in Enough for You through the lyric “All I ever wanted was to be enough for you.” This expression contains Affective Meaning because it conveys emotional dependence, insecurity, and the speaker’s strong desire for validation and acceptance from the partner. The lyric reflects deep emotional vulnerability and disappointment.

These expressions are categorized as Affective Meaning because they emphasize the speaker’s emotions, feelings, attitudes, and psychological responses rather than simply conveying literal meaning. Therefore, the dominance of Affective Meaning in Olivia Rodrigo’s songs supports Leech’s theory, which explains that language can strongly reflect human emotions and emotional attitudes in communication.

2. Connotative Meaning

Based on the analysis, Connotative Meaning (CNM) is one of the most dominant types of conveyed meaning found in Olivia Rodrigo's songs, with a total of 155 data. Connotative Meaning appears in all songs analyzed in this study. The highest number is found in *Traitor* with 24 data, followed by *Favorite Crime* with 19 data and *Jealousy, jealousy* with 18 data. Meanwhile, *Déjà vu*, *Brutal*, and *1 Step Forward, 3 Steps Back* each contain 14 data. *Driver License*, *Happier*, and *Hope Ur Ok* each contain 13 data, *Good 4 U* contains 10 data, and the lowest number is found in *Enough for You* with only 3 data. This result shows that Olivia Rodrigo frequently uses Connotative Meaning to express emotional experiences symbolically, especially feelings of heartbreak, insecurity, betrayal, jealousy, trauma, and emotional attachment.

According to Leech's theory (2021), Connotative Meaning refers to meanings associated with emotions, ideas, values, or experiences beyond the literal meaning of words. This theory is relevant to the findings because many lyrics in Olivia Rodrigo's songs use symbolic expressions and implied meanings rather than direct literal language. Through Connotative Meaning, listeners can interpret deeper emotional messages hidden behind the lyrics, making the songs more expressive and emotionally meaningful.

Example 1 can be found in *Driver License* through the lyric "And all my friends are tired of hearing how much I miss you." This expression contains Connotative Meaning because the phrase "tired of hearing" does not literally mean physical exhaustion, but symbolizes emotional frustration and the speaker's inability to move on from the breakup. The lyric reflects ongoing emotional pain and sadness.

Example 2 is found in Favorite Crime through the lyric “You used me as an alibi.” This lyric is categorized as Connotative Meaning because the word “alibi” symbolically represents emotional manipulation and being used as protection or justification in a toxic relationship. The lyric does not refer to an actual crime, but emotionally compares the relationship to something harmful and dishonest.

Example 3 can be found in Jealousy, jealousy through the lyric “Comparison is Killin’ me slowly.” This expression contains Connotative Meaning because the phrase “Killin’ me slowly” does not literally mean physical death, but symbolizes emotional exhaustion, insecurity, and mental pressure caused by constant social comparison. The lyric reflects the speaker’s emotional suffering and dissatisfaction with herself.

These expressions are categorized as Connotative Meaning because the meanings go beyond literal interpretation and contain emotional, symbolic, and psychological associations. Therefore, the dominance of Connotative Meaning in Olivia Rodrigo’s songs supports Leech’s theory, which explains that language often carries implied meanings connected to personal emotions, experiences, and social understanding rather than only literal meanings.

3. Conceptual Meaning

Based on the analysis, Conceptual Meaning (CM) is one of the conveyed meaning types found in Olivia Rodrigo’s songs, with a total of 70 data. Conceptual Meaning appears in all songs analyzed in this study. The highest number is found in Traitor with 10 data, followed by Brutal with 9 data. Meanwhile, Jealousy, jealousy and Happier each contain 8 data, Déjà vu contains 7 data, Enough for You contains 7 data, Hope Ur Ok contains 6 data, Driver License and Favorite Crime each contain 5 data, 1

Step Forward, 3 Steps Back contains 3 data, and the lowest number is found in Good 4 U with only 2 data. This result shows that Olivia Rodrigo also uses direct and literal expressions in her songs to clearly describe emotional situations, actions, and experiences without relying entirely on symbolic or implied meanings.

According to Leech's theory (2021), Conceptual Meaning refers to the literal, dictionary, or basic meaning of words that can be understood directly without additional emotional or symbolic interpretation. This theory is relevant to the findings because many lyrics in Olivia Rodrigo's songs contain straightforward statements that directly communicate the speaker's feelings, situations, and experiences. Conceptual Meaning helps listeners understand the narrative context of the songs clearly before interpreting deeper emotional meanings.

Example 1 can be found in Driver License through the lyric "I got my driver's license last week." This expression is categorized as Conceptual Meaning because it directly states an event experienced by the speaker without symbolic or hidden meaning. The lyric simply introduces the narrative context of the song.

Example 2 is found in Traitor through the lyric "We broke up a month ago." This lyric contains Conceptual Meaning because it directly explains the timeline of the breakup. The sentence communicates factual information clearly and literally without emotional symbolism.

Example 3 can be found in Jealousy, jealousy through the lyric "I kinda wanna throw my phone across the room." This expression can also be interpreted as Conceptual Meaning because it directly expresses frustration and emotional reaction

experienced by the speaker. The lyric describes the speaker's action and feeling clearly without requiring symbolic interpretation.

These expressions are categorized as Conceptual Meaning because they convey literal and straightforward meanings that can be understood directly from the words used. Therefore, the use of Conceptual Meaning in Olivia Rodrigo's songs supports Leech's theory, which explains that language carries basic literal meanings that function as the foundation for understanding communication and emotional narratives in song lyrics.

4. Social Meaning

Based on the analysis, Social Meaning (SM) is the least dominant type of conveyed meaning found in Olivia Rodrigo's songs, with a total of only 1 datum. Social Meaning appears only in *Déjà vu*, while the other songs such as Driver License, Good 4 U, Brutal, Jealousy, jealousy, Traitor, Favorite Crime, Happier, 1 Step Forward, 3 Steps Back, Enough for You, *and* Hope Ur Ok do not contain Social Meaning. This result shows that Olivia Rodrigo rarely uses language that reflects social background, dialect, level of formality, or social identity in her lyrics. Instead, her songs focus more on emotional expression, personal experiences, and psychological feelings through associative and connotative meanings.

According to Leech's theory (2021), Social Meaning refers to meaning that conveys information about the social context of language use, such as social relationship, level of formality, dialect, style, or cultural background. This theory is relevant to the finding because Social Meaning can appear when certain expressions reflect intimacy, informal communication, or a particular social relationship between

speakers. However, in Olivia Rodrigo's songs, this type is rarely found because the lyrics mainly emphasize emotional experiences rather than social identity or social hierarchy.

Example 1 can be found in *Déjà vu* through the lyric "Yeah, everything is all reused." This expression is categorized as Social Meaning because the informal word "yeah" reflects casual spoken language commonly used in everyday social interaction. The lyric creates an intimate and conversational tone between the speaker and the listener, showing closeness and emotional spontaneity.

Example 2 can also be identified in the conversational style used throughout *Déjà vu*, especially in expressions that resemble casual daily communication between young people. The use of informal diction and relaxed expressions reflects contemporary teenage communication and emotional interaction in social relationships.

Example 3 is reflected in the general speaking style of the song, which uses simple and informal language rather than formal or poetic structures. This style supports Social Meaning because it shows the social identity of teenagers and creates a relatable atmosphere for listeners with similar emotional and social experiences.

These expressions are categorized as Social Meaning because they reflect informal social interaction, conversational tone, and the social relationship between the speaker and listener. Therefore, although Social Meaning is rarely found in the analyzed songs, its presence still supports Leech's theory, which explains that language can reveal social context, style, and interpersonal relationships beyond literal meaning.

4.2 Discussion

Based on the findings presented in the previous section, this discussion explains the results in relation to the theories proposed by Laurence Perrine and Geoffrey Leech as well as previous studies related to figurative language in song lyrics. This discussion is intended to findings presented in 4.1, namely: (1) the types of figurative language used in sour and (2) the meanings conveyed through the figurative language found in the album.

4.2.1 Types of figurative language used in Olivia Rodrigo's sour album.

SOUR is an album by Olivia Rodrigo consisting of 11 songs, namely driver license, Deja vu, good 4 u, brutal, jealousy, jealousy, traitor, favorite crime, happier, 1 step forward, 3 steps back, enough for you, and hope ur ok. Based on the analysis, the researcher found eight types of figurative language in the album based on Perrine's theory, namely simile, metaphor, personification, hyperbole, understatement, irony, and paradox, while apostrophe was not found in the data. The findings show that hyperbole is the most dominant type, appearing 121 times, followed by metaphor with 93 occurrences. Irony appears 25 times, while paradox appears 13 times. In addition, simile is found 8 times, personification appears 5 times, and understatement is the least frequent type with only 3 occurrences. These findings indicate that Olivia Rodrigo mostly uses hyperbole and metaphorical expressions to convey intense emotions, personal experiences, and relationship issues throughout the songs in the album.

These findings indicate that hyperbole is the most prevalent form of figurative language used in the album. The prevalence of hyperbole is closely linked to the emotional themes explored in the songs, particularly heartbreak, disappointment, jealousy, insecurity, frustration, anger and emotional distress. Olivia Rodrigo often exaggerates emotional experiences to amplify the emotional impact conveyed to the listener. This exaggeration makes the speaker's emotions appear more dramatic, expressive, and emotionally impactful. Songs such as "good

4 u,” “Drivers license,” “brutal,” and “enough for you” contain numerous hyperbolic expressions, as the singer tends to articulate emotional pain and frustration in an exaggerated and intense manner, rather than through literal expression. In this context, hyperbole serves to reinforce emotional emphasis and create a stronger affective resonance for the listener. This finding aligns with Perrine’s theory, which states that hyperbole serves to intensify emotional expression and emphasis meaning beyond literal interpretation. Similar findings were reported by Santika and Syafriyadin (2023), who found that hyperbole often dominates contemporary pop songs due to its effectiveness in representing intense emotional experiences.

Metaphors emerged as the second most dominant figure of speech, with 85 occurrences. The high frequency of metaphors suggests that Olivia Rodrigo often describes emotional experiences symbolically and indirectly. Metaphorical expressions were primarily used to describe betrayal, heartbreak, unhealthy relationships, insecurity, and emotional instability. Songs such as “traitor”, “Favorite crime”, “happier”, and “1 step forward, 3 steps back” contain numerous metaphorical expressions, as the songwriter tends to transform abstract emotional states into symbolic representations. Through metaphor, emotional experiences become more imaginative and semantically layered, allowing listeners to interpret meanings beyond literal understanding. This finding aligns with Leech’s semantic theory, which explains that metaphors function as a form of semantic deviation that generates imaginative and connotative meanings. Similar findings were also identified by Wulandari and Ma’shumah (2025), who reported that metaphors are generally dominant in modern pop lyrics because they effectively convey abstract emotions and symbolic experiences.

Irony is the third most dominant figurative device in this album. This frequent use of irony is linked to themes of sarcasm, emotional contradiction, bitterness and disappointment that are evident throughout the songs. Olivia Rodrigo often uses phrases that appear positive or neutral on the surface, yet implicitly convey a negative emotional meaning. Songs such as

“good 4 u” and “Deja vu” notably demonstrate ironic expressions where the singer appears to express support or acceptance, yet implicitly reveals jealousy, resentment, and emotional pain. The use of irony contributes to the complexity of emotional meaning by creating a contrast between literal expression and intended meaning. Consequently, irony allows listeners to understand the speaker’s hidden emotions more deeply. This finding supports Sau’s (2024) argument that irony in contemporary song lyrics serves to depict the contradiction between external expression and internal emotional reality.

Paradoxes rank fourth as the most dominant figurative language in this album. The presence of paradoxes reflects the emotional complexity experienced by the singer throughout these songs. Olivia Rodrigo often depicts conflicting yet coexisting emotional states, such as love and pain, happiness and disappointment, or attachment and emotional exhaustion. Songs such as “traitor,” “happier,” and “1 step forward, 3 steps back” contain paradoxical expressions that depict emotional confusion and the instability of relationships. The use of paradoxes enhances the psychological depth of the lyrics, as contradictory expressions are able to represent complex emotional experiences more effectively than direct statements. Consequently, paradoxes serve to illustrate the singer’s internal conflicts and emotional ambivalence.

Similes appear less frequently in this album because Olivia Rodrigo tends to use symbolic comparisons through metaphors rather than explicit comparisons that employ comparative markers such as ‘like’ or ‘as’. The infrequent use of similes suggests that the songwriter prefers indirect, figurative expressions that are open to interpretation rather than direct comparisons. Similes are primarily used to reinforce imagery and provide clearer visualization within specific lyrical contexts. Similar findings were reported by Gampur et al. (2022), who found that similes appear less frequently in contemporary pop lyrics because

songwriters generally prefer metaphorical and symbolic expressions to convey emotional meaning.

Personification is also found in relatively limited quantities. This figure of speech primarily occurs when abstract emotions or states are depicted as if they possessed human characteristics. In this album, personification features most prominently in the song “jealousy, jealousy,” in which emotions such as jealousy and insecurity are portrayed as if they were capable of influencing human behavior. The use of personification contributes to the clarity of emotional imagery and helps listeners to conceptualize abstract emotions in a more concrete manner. However, compared to hyperbole and metaphor, personification is less dominant as this album primarily emphasizes emotional exaggeration and symbolic representation rather than the humanize of abstract concepts. This finding is consistent with Intan, Bouti, and Saud (2025), who state that personification in pop songs generally serves to reinforce emotional imagery and aesthetic expression.

Understatement or litotes is the least common figure of speech found on this album. The limited use of understatement is influenced by the overall emotional tone of the sour album, which is generally intense, dramatic, and full of emotional expression. As the songs primarily focus on heartbreak, insecurity, disappointment, anger, and jealousy, expressions that minimize emotional intensity are less suited to the album’s communicative purpose. Consequently, Olivia Rodrigo tends to use exaggerated figurative language such as hyperbole rather than understated expressions. Understatement appears only occasionally because its function of softening or minimizing meaning runs counter to the intense emotional atmosphere depicted throughout the album.

Apostrophe is not found in any of Olivia Rodrigo’s songs analyzed in this study, with a total of 0 data. None of the songs, including Driver License, Déjà vu, Good 4 U, Brutal,

Jealousy, jealousy, Traitor, Favorite Crime, Happier, 1 Step Forward, 3 Steps Back, Enough for You, *and* Hope Ur Ok, contain apostrophe. This result indicates that Olivia Rodrigo does not use apostrophe as a stylistic device in the lyrics analyzed.

The absence of apostrophe can be explained by the characteristics of apostrophe itself. Apostrophe is a figurative language that occurs when the speaker directly addresses someone absent, dead, imaginary, or a non-human object as if it were present and able to respond. In the analyzed songs, Olivia Rodrigo mainly focuses on expressing personal emotions, heartbreak, jealousy, disappointment, and insecurity in a direct and realistic way. The lyrics tend to describe real experiences and emotional situations rather than creating imaginary conversations with abstract objects, deceased individuals, or non-human entities.

This finding is in line with several previous studies on figurative language in song lyrics. Santika and Syafryadin (2023) found that hyperbole and metaphor were the most dominant types of figurative language in Taylor Swift's *Midnights* album because these figurative expressions effectively convey emotional intensity, heartbreak, and personal conflict. Similarly, Wulandari and Ma'shumah (2025) reported that metaphor frequently appears in contemporary pop songs since it enables songwriters to express abstract emotions and symbolic experiences in a more imaginative and meaningful way. In addition, Gampur et al. (2022) explained that hyperbole is commonly dominant in modern pop lyrics because exaggeration strengthens emotional expression and increases listeners' emotional engagement. Previous researchers also found that personification and simile tend to occur less frequently because they are generally used only to reinforce imagery or comparison in specific emotional contexts. Intan, Bouti, and Saud (2025) stated that personification mainly functions to strengthen emotional visualization and aesthetic imagery rather than becoming the central figurative device in pop songs. Therefore, the results of this study support previous findings

that contemporary pop songwriters, including Olivia Rodrigo, tend to prefer emotionally expressive figurative language rather than subtler forms such as understatement or litotes.

Furthermore, this study is also consistent with previous research indicating that emotional-themed songs commonly emphasize exaggeration and symbolic meaning in order to create stronger emotional impact on listeners. Olivia Rodrigo's songs predominantly discuss heartbreak, jealousy, disappointment, insecurity, and emotional suffering; therefore, figurative language such as hyperbole and metaphor becomes more relevant and effective in communicating emotional intensity. Meanwhile, litotes is rarely identified because understatement does not strongly represent the dominant emotional tone of the album, which is characterized by dramatic and emotionally intense expressions. Similar findings were also reported by Sau (2024), who argued that emotionally expressive figurative language is more frequently employed in contemporary pop music because it enables songwriters to portray emotional complexity and psychological conflict more effectively. Therefore, the findings of this study not only support previous studies but also strengthen the argument that the selection of figurative language is strongly influenced by emotional themes and the communicative purposes of song lyrics.

4.2.2 Meanings conveyed by the figurative language used in the song lyrics of the album *sour* by Olivia Rodrigo

These findings suggest that affective meaning is the most dominant type of meaning in Olivia Rodrigo's album *SOUR*, based on Leech's semantic theory. This dominance of affective meaning is closely linked to the album's emotional orientation, which primarily focuses on heartbreak, disappointment, jealousy, insecurity, frustration, anger, and emotional vulnerability. Olivia Rodrigo frequently employs figurative language to convey the singer's personal feelings and psychological state directly to the listener. Songs such as "Drivers

license,” “Deja vu,” “good 4 u,” “brutal,” “happier,” and “enough for you” are heavily dominated by affective meaning, as these figurative expressions emphasis emotional intensity and subjective emotional experiences. Hyperbole and irony, in particular, contribute to reinforcing affective meaning, as both figurative devices amplify emotional expression and reveal the speaker’s emotional instability. The dominance of affective meaning indicates that the primary communicative aim of this album is to foster an emotional connection and empathy between the speaker and the listener. This finding is consistent with Leech’s theory, which explains that affective meaning reflects the speaker’s emotions, attitudes and personal psychological responses as conveyed through language. Similar findings were reported by Santika and Syafryadin (2023), who found that affective meaning often dominates contemporary pop songs because emotional expression is a central aspect of lyrical communication.

Connotative meaning is the second most prominent meaning identified in this album. The frequent use of connotative meaning is influenced by Olivia Rodrigo’s tendency to convey emotional experiences symbolically and indirectly through figurative language. Songs such as “jealousy, jealousy,” “traitor,” “favourite crime,” “1 step forward, 3 steps back,” and “hope ur ok” contain numerous metaphorical and symbolic expressions representing betrayal, unhealthy relationships, insecurity, instability, regret, empathy, and emotional trauma. These expressions carry meanings beyond literal interpretation, requiring listeners to interpret the implicit emotional messages within the lyrics. Metaphors and paradoxes, in particular, contribute to the dominance of connotative meaning, as both figurative devices rely heavily on symbolic and implied interpretation. Consequently, connotative meaning enables these songs to achieve greater emotional depth and artistic complexity. This finding supports previous research conducted by Wulandari and Ma’shumah (2025), who argued that connotative meaning

generally emerges in modern pop lyrics because songwriters frequently use symbolic language to represent abstract emotional experiences.

Conceptual meaning is the third most dominant meaning identified in this album, as many lyrics retain their literal and logical meanings despite containing figurative expressions. Conceptual meaning emerges when listeners are able to grasp the basic or dictionary meaning of the words directly, without relying entirely on implied interpretations. In several songs, Olivia Rodrigo blends emotional figurative language with straightforward expressions that realistically depict situations, relationships, and emotional experiences. Consequently, conceptual meaning remains significant as it serves as the foundational meaning underpinning the interpretation of figurative and emotional expressions. The presence of conceptual meaning indicates that these songs do not rely solely on symbolic meaning, but also maintain clarity in conveying narrative situations and emotional contexts.

Social meaning ranks as the fourth most dominant meaning, as several expressions in the album reflect social attitudes, interpersonal relationships, and the informal communication style commonly used by teenagers and young adults. Olivia Rodrigo frequently employs conversational language, emotionally expressive language, and informal expressions that reflect the communication of today's youth. Social meaning emerges through the singer's attitudes towards relationships, social expectations, emotional insecurity, and interpersonal conflict. However, social meaning is less dominant than affective and connotative meanings because the album's primary focus is on emotional expression, rather than social identity or social status. Consequently, social meaning serves merely as a supporting aspect in reinforcing the realism and relatability of the songs.

Based on the analysis, Reflected Meaning (RM), Collocative Meaning (CLM), and Thematic Meaning (TM) were not found in any of Olivia Rodrigo's songs analyzed in this

study, with a total of 0 data for each type. None of the songs, including Driver License, Déjà vu, Good 4 U, Brutal, Jealousy, jealousy, Traitor, Favorite Crime, Happier, 1 Step Forward, 3 Steps Back, Enough for You, *and* Hope Ur Ok, contain these three types of meaning. This result indicates that the lyrics analyzed are more strongly dominated by emotional, affective, conceptual, and connotative meanings rather than meanings related to multiple conceptual interpretations, lexical associations, or structural emphasis.

According to Leech's theory (2021), Reflected Meaning (RM) occurs when one meaning of a word influence another meaning because the word has multiple conceptual meanings or associations. Reflected Meaning is usually found in words that carry double meanings, taboo meanings, or additional interpretations that affect how the word is understood. This type was not found in the analyzed songs because Olivia Rodrigo's lyrics mainly focus on direct emotional expression, heartbreak, jealousy, insecurity, and personal experiences rather than using words with double interpretations or layered semantic ambiguity. The lyrics tend to communicate emotions clearly and emotionally, so the meanings are more appropriately categorized as Affective Meaning or Connotative Meaning instead of Reflected Meaning.

Collocative Meaning (CLM) was also not found in the analyzed lyrics. According to Leech, Collocative Meaning appears when certain words are commonly associated with particular lexical items because they frequently occur together in language use. However, Olivia Rodrigo's songs emphasize emotional storytelling and figurative expressions rather than relying on habitual lexical pairings or conventional word associations. The lyrics focus more on emotional intensity and symbolic meaning than on stylistic word combinations that create collocative effects. Therefore, Collocative Meaning is not significantly identified in the analyzed data.

Meanwhile, Thematic Meaning (TM) was also not identified in the songs analyzed. Leech explains that Thematic Meaning is related to how speakers organize, arrange, or emphasize information through grammatical structure, word order, or sentence focus. In Olivia Rodrigo's songs, the lyrics generally use simple and straightforward sentence structures to express emotions directly. The songs do not significantly manipulate grammatical arrangement or sentence emphasis to create different interpretations of meaning. Instead, the emotional impact is conveyed more through figurative language and emotional diction. Therefore, the lyrics are more appropriately classified under Affective, Conceptual, and Connotative Meaning rather than Thematic Meaning.

Therefore, the absence of Reflected Meaning, Collocative Meaning, and Thematic Meaning in the analyzed lyrics is reasonable and supports Leech's theory because Olivia Rodrigo's songwriting style mainly emphasizes emotional expression, psychological experiences, and figurative emotional language instead of semantic ambiguity, lexical collocation, or structural emphasis in sentence arrangement.

Overall, these findings suggest that the figurative language in Olivia Rodrigo's album **SOUR** serves not only as an aesthetic embellishment, but also as a means of communication to convey emotional depth and implied meaning. Through hyperbole, metaphor, irony, paradox, and other figurative expressions, the songs become more expressive, emotionally charged, imaginative, and easily understood by the listener. Consequently, figurative language plays a crucial role in enabling listeners to grasp the emotional experiences, psychological struggles, and interpersonal conflicts depicted throughout the album on a deeper level.

These findings are consistent with several previous studies on figurative language and semantic meaning in song lyrics. Santika and Syafradin (2023) found that affective meaning often dominates contemporary pop songs because songwriters tend to emphasize emotional

expression, heartbreak, disappointment and psychological conflict in their lyrics. Similarly, Sau (2024) reported that emotionally themed songs generally priorities affective meaning to foster emotional engagement and empathy with the listener. Furthermore, Wulandari and Ma'shumah (2025) found that connotative meaning frequently appears in modern pop music because figurative language often conveys symbolic and implied meanings beyond literal interpretation. Furthermore, Intan, Bouti, and Saud (2025) explain that metaphorical and symbolic expressions in pop songs allow listeners to interpret emotional experiences in a deeper and more imaginative way.

The findings of this study therefore reinforce previous theories and research indicating that emotionally themed songs tend to rely heavily on affective and connotative meanings to convey emotional intensity and artistic depth. Olivia Rodrigo's songs largely deal with heartbreak, jealousy, disappointment, insecurity, emotional trauma, and relationship instability; consequently, figurative language containing emotional and symbolic meanings becomes more relevant and effective in conveying these experiences. The dominance of affective and connotative meanings in this study indicates that the selection of semantic meanings in song lyrics is heavily influenced by emotional themes, communicative purposes, and the songwriter's intention to create emotional resonance and interpretative depth for the listener.

4.3 Pedagogical Implication

This study provides important pedagogical implications for the field of English language education, particularly in the areas of reading comprehension, vocabulary development, literary appreciation, and communicative competence through the use of authentic materials. The findings of this study reveal that song lyrics contain various forms of figurative language that can be effectively utilized as meaningful instructional resources in English classrooms. In language learning contexts, songs are considered authentic materials because they represent natural language use, emotional expression, and cultural values that

occur in real-life communication (Puspitorini & Hamdani, 2021). Therefore, integrating song lyrics into teaching activities can provide students with more contextualized, meaningful, and enjoyable learning experiences compared to relying solely on conventional textbook-based instruction.

The analysis of figurative language in song lyrics can significantly support students' reading comprehension and interpretative abilities. Through activities involving the identification and interpretation of figurative expressions such as metaphor, simile, hyperbole, personification, symbolism, and irony, students are encouraged to move beyond literal meanings and explore deeper implied meanings conveyed in the lyrics. This process helps learners develop critical thinking skills, inferential comprehension, and contextual interpretation. In addition, exposure to figurative language may increase students' awareness that language is not always explicit, but frequently contains emotional, imaginative, and cultural dimensions that require thoughtful interpretation (Bere & Pratiwi, 2022).

Moreover, the use of songs as teaching media can create a more engaging and motivating classroom atmosphere. Songs are closely related to students' daily lives, interests, and emotional experiences, making them effective tools for increasing learners' motivation and classroom participation. Learning English through music may also help reduce students' anxiety and boredom, especially for learners who perceive English as a difficult subject. Songs provide repetitive, meaningful, and memorable linguistic input that can facilitate language acquisition while simultaneously enhancing emotional engagement in the learning process (Saputra et al., 2021). Through repeated exposure to song lyrics, students can improve their pronunciation, listening ability, vocabulary mastery, and understanding of language patterns in a more natural and enjoyable manner.

In terms of vocabulary learning, figurative language found in songs can enrich students' lexical knowledge because figurative expressions often contain idiomatic and contextual meanings that are rarely found in ordinary classroom conversations. Students are not only introduced to new vocabulary items, but they also learn how meanings can shift depending on context and communicative intention. This process may help learners develop semantic awareness and understand the flexibility of language use in authentic communication. Furthermore, the emotional and imaginative nature of songs may help students remember vocabulary more effectively because the learning process becomes more meaningful and personally relevant (Ma'rifa & Astutik, 2021).

Pedagogically, this study also implies that English teachers can implement various interactive and student-centered learning activities based on song lyric analysis. Teachers may ask students to identify types of figurative language, interpret literal and implied meanings, discuss the moral or emotional messages conveyed in songs, conduct group discussions, or present their analyses orally in front of the class. Such activities encourage collaboration, communication, creativity, and critical discussion among students. In addition, integrating songs into classroom instruction aligns with learner-centered approaches in modern English language teaching, where students actively participate in constructing meaning rather than passively receiving information.

Furthermore, the use of song lyrics in teaching figurative language can support the broader objectives of English language education, particularly the development of communicative competence and cultural understanding. Through figurative language, students become more sensitive to implied meanings, emotional nuances, and indirect expressions that frequently appear in authentic English communication. Consequently, exposing students to

figurative language through songs may help them become more competent and confident English users in both academic and real-life communication contexts.

Finally, this study is expected to provide useful insights for English teachers, curriculum developers, and future researchers regarding the educational value of song lyrics in language learning. The findings may serve as references for designing innovative teaching strategies and instructional materials that integrate figurative language analysis with authentic media. Future researchers are also encouraged to investigate the effectiveness of song-based instruction in improving students' reading comprehension, vocabulary mastery, speaking skills, listening abilities, and critical thinking in different educational settings. Hopefully, through continuous exposure to figurative language in song lyrics, students will develop greater interpretative awareness and deeper understanding of authentic English expressions, which are essential aspects of successful foreign language learning.