

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Music is an ancient form of entertainment and cultural expression found in all known cultures. Before a song is sung, it is written in lyrics. The lyrics in music usually embody the heartfelt expression of the author. Song lyrics consist of a series of words that convey a tone, inspired by various sources, often drawn from everyday life experiences. According to Aminudin (1995: 115), song lyrics are the result of human creation to describe what is outside of human beings. According to Semi (1988:106), song lyrics are a short form of poetry that expresses emotion. It is used by the author to convey ideas, feelings, and messages to listeners or music lovers. The lyrics are a vital form of communication that can be used for a variety of purposes. Typically, the lyrics tell the story and communicate with the audience in the same way that people converse with one another (Threat, 2009: 18).

Essentially, song lyrics can be regarded as poetic verses harmonized with the melody and vocal nuances of the singer. They are meticulously composed to communicate a distinct message. As previously explained, song lyrics and poetry share resemblances, such as the use of rhyme, rhythm, word count, and syllabic patterns. Songwriting often involves employing structured or figurative language, allowing for the creation of figurative expressions. Figurative language is a form of

deviating from a series of words, deviating from meaning, and using everyday language that aims to get figurative or symbolic meanings (Abrams, 1981:63).

Considering the significance of songs in expressing emotions, the writer is interested to analyze the lyrics of Jorja Smith's songs: *On Your Own*, *The One*, and *Don't Watch Me Cry*. The writer's interest in analyzing these songs arises from the artist's personal experiences of a failed romance with her lover. Despite efforts to salvage the relationship, it ultimately culminated in a breakup. Notably, such experiences are not exclusive to the artist alone but resonate with individuals and cultures worldwide.

Building upon the aforementioned statement, the writer aims to conduct a comprehensive analysis of the song lyrics *On Your Own*, *The One*, and *Don't Watch Me Cry* by Jorja Smith, utilizing Sigmund Freud's theory of defense mechanisms. According to Pradopo (2009), poetry or song lyrics are meaningful structures or signs. The process of analyzing song lyrics entails the pursuit of understanding and conveying the overall meaning encapsulated in the entirety of the song's verses. To conduct a comprehensive analysis of a literary work, one must possess relevant knowledge that serves as a point of reference for dissecting the piece effectively. Furthermore, a lyric can be like a poem, serving as an expressive medium for the personal thoughts and emotions of its author. Poetry can also be interpreted as written language specifically created for or by music (Pasaribu, 2021: 56). Figurative language expresses various thoughts and feelings. It helps arrange sentences that are effective and aesthetically pleasing and can provide a concrete

description in the reader's mind (Stern, 1988: 187). It makes the writer interested in analyzing these lyrics and the writer wants to know or describe the defense mechanism as reflected in these lyrics, which is supported by intrinsic elements such as repetition, alliteration, and hyperbole.

The defense mechanism is a person's desire not to accept something that is not desired as reality. This is the reason why it is interesting to analyze the song, as in the songs there must be meaning and a message from the author (Cramer, 1987: 598). According to Freud, there are some kinds of defense mechanism, denial, repression, projection, displacement, regression, reaction formation, and the others. Therefore, through this theory, the writer tries find out the kinds of defense mechanism as reflected in the lyrics *On Your Own*, *The One* and *Don't Watch Me Cry* by Jorja Smith.

In analyzing these lyrics, the writer utilizes library research and a psychological approach as the methods of the study. To gather relevant references from books, journals, or internet sources pertaining to the topic, library research is employed. Contextual analysis is used to examine the instances of repetition, alliteration, and hyperbole. Furthermore, the psychological approach of Sigmund Freud's theory is applied to analyze the defense mechanism.

Based on the explanation above, this thesis entitled "Defense Mechanism Reflected in Jorja Smith's Songs *On Your Own*, *The One*, and *Don't Watch Me*

Cry,” seeks to show that these songs do not only provide enjoyment to listeners but also hold potential for in-depth analysis in academic research.

1.2 Research Problems

The research problems of this thesis are as follows:

1. How are the figurative languages in the song lyrics *On Your Own*, *The One*, and *Don't Watch Me Cry*?
2. How are the defense mechanisms used in the song lyrics *On Your Own*, *The One*, and *Don't Watch Me Cry*?

1.3 Objectives of the Study

The objectives of this thesis are as follows:

1. Analyzing the figurative languages in the song *On Your Own*, *The One*, and *Don't Watch Me Cry*.
2. Analyzing the defense mechanism in the song *On Your Own*, *The One*, and *Don't Watch Me Cry*.

1.4 Previous Studies

In this study there are no previous studies available.

1.5 Scope of the Study

While collecting data for this study, the writer focuses on both the intrinsic and extrinsic elements of the songs *On Your Own*, *The One*, and *Don't Watch Me Cry*. The intrinsic elements involve a discussion of figurative language, whereas the extrinsic elements encompass the utilization of Sigmund Freud's psychoanalysis concept of defense mechanisms.

1.6 Writing Organization

The writing of this study consists of four chapters which are organized as follow:

CHAPTER I INTRODUCTION

This chapter consists of six sub-chapters namely background of the study, research problems, objectives of the study, previous studies, scope of the study, and writing organization.

CHAPTER II THEORY AND METHOD

This chapter describes the theories and methods used to analyze songs.

CHAPTER III ANALYSIS

This chapter analyzes the intrinsic and extrinsic elements of the song in order to answer the research problems

CHAPTER IV CONCLUSION

This chapter consists of the conclusion of the analysis.