CHAPTER 2

THEORY AND METHOD

2.1 Theoretical Framework

In this theoretical framework, two elements are identified: intrinsic elements and extrinsic elements. The writer emphasizes figurative language as the intrinsic element and defense mechanisms as the extrinsic element.

2.1.1 Intrinsic Elements

The intrinsic element is the body of the literary work. No literary work is properly formed without an essential element. It is the basis for literary works. The author does not only use a figurative language composed of advertising terms and traditions but also other forms of communication available to him, such as similes, metaphors, and repetitions (Stern, 1988: 187). Figurative language is an implication and also a way of getting the reader or listener to interpret the words or sentences being conveyed as creatively as possible.

A figurative meaning is determined culturally. Figuratively, the language that underlies culture or society. Sometimes, such as a metaphor that is well understood in one culture may have a completely different meaning in another one in the world (Hayakawa, 1974: 105).

Figurative language is a linguistic technique and style of reasoning that transcends the literal meanings of supporting words, instead conveying added or implied meanings within poems, plays, or songs. It is often employed in written language, including lyrics, to artfully express the emotions and thoughts of an author, writer, or speaker. This study explores various forms of figurative language, such as repetition, alliteration, and hyperbole, through the use of images.

2.1.1.1 Repetition

Repetition is a linguistic style that involves the deliberate repetition of the same words, phrases, or clauses to reinforce the meaning of a sentence or discourse. It serves as a crucial unifying element in almost all forms of poetry and much of prose writing. This technique can encompass various aspects, including sounds, syllables, specific words, phrases, stanzas, prosodic patterns, ideas, idioms, and forms. Therefore, assonances, rhymes, inner rhymes, alliterations, and onomatopoeias are often repeated (Cuddon, 2000: 742). Additionally, the above quote reinforces litcharts.com's statement that repetition is a literary means by which a word or phrase is repeated more than once. There are so many different forms of iteration that it's not usually considered a single idiom. Instead, it makes more sense to think of repetition as a category that covers a more specific set of idioms. All of these idioms use repetition in different ways.

2.1.1.2 Alliteration

Alliteration is an idiom that sounds at the beginning of nearby words, like singing a song of experience. Alliteration is the repetition and dubbing of the same letters, especially consonants at the beginning of words or idioms in which stressed syllables are repeated. This is indeed a very old tool in English poetry (before rhyming) and common in rhyme in general. Furthermore, the above quote reinforces litcharts.com's statement that repetition is his literary means of repeating a word or phrase more than once. There are so many different forms of repetition that they are not usually considered as idioms. Instead, it makes more sense to think of repetition as a category that covers a more specific set of idioms. All of these idioms use repetition in different ways (Cuddon, 2000: 23).

Alliteration is a literary device and form of figurative language in English grammar. Its primary function is to embellish sentences rather than serving a descriptive purpose, which is characteristic of other sentence structures. Within this figure of speech, all words or other forms of repetition share the same initial sound, creating an inherent harmony and connotation, whether within the same sentence or across multiple sentences.

2.1.1.3 Hyperbole

Hyperbole is a literary expression that employs exaggeration to intensify impressions and enhance impact. It has a long history of study in rhetorical and persuasive written discourse, focusing on defining, describing, and classifying its implications in comparison to other literary devices. The general definition aligns

with the term's etymology in Greek and Latin, underscoring the essence of hyperbole. On the other hand, figurative language, including hyperbole, serves an ornamental purpose, enriching the aesthetic significance of literary criticism and adding depth to both spoken and written communication. Thus, exaggeration has traditionally been studied as a creative literary device and, until recently, associated with the production of literary works (Cuddon, 2000: 406). Thus, it can be assumed that hyperbole is a figure of speech that exaggerates something (Keraf, 2001: 135).

Hyperbole is figurative language that is used to express something with an exaggerated impression, for example: "Parents sweat so that the child can continue to go to school." The word sweat means to work hard. Hyperbole is also used to create exaggerations or to emphasis in poetic form, song lyrics, and casual speech. There are so many uses of hyperbole that describe something better or worse than it is.

2.1.2 Extrinsic Elements

An extrinsic element is an element or factor that exists outside the literary work and influences its existence. Extrinsic elements endow a literary work with value and establish connections with the social community, psychology, history, and other external factors. Authors may employ psychology, including defense mechanisms, in their work.

According to Freud's psychoanalysis, there are three aspects to human personality: id, ego, and superego. When the ego and superego attempt to find a

resolution, the ego's defense mechanisms come into play. The ego defense mechanism functions as a psychological safeguard, protecting individuals from the detrimental effects of excessive fear (Cramer, 1987: 598). In this research, there are some ego defense mechanisms, including repression, isolation, denial, and avoidance.

2.1.2.1 Repression

Repression is a defense mechanism, a flaw worth commenting on, especially since, as Freud himself recommends, other cures for psychological defenses emphasize repression to the exclusion of all other defenses (Erdelyi, 2006: 499). This statement strengthens another statement, which mentions that repression is a defense mechanism in which threatening identity is repressed to protect the ego (Feist, 2005: 16).

Repression is a defense mechanism that seeks to remove impulses and memories from the past that are unacceptable and cause anxiety in an individual's life. Repression is the unconscious oblivion of the existence of obstacles to an individual's well-being. Repression is the unconscious exclusion of repressive or painful thoughts and memories.

2.1.2.2 Isolation

Isolation involves creating a mental crevice or barrier between a distressing experience and other thoughts and emotions. According to *vocabulary.com*, isolation can be likened to being completely alone, such as a stranded skier stuck on a mountaintop after an avalanche. Isolation does not actually remove the problematic thoughts from your mental existence, but it does minimize their impact (Baumeister, etc., 1998: 1199–1100). Thus, isolation as a defense measure does not actually remove threatening thoughts from our mental existence but minimizes their impact. Without associative connections, threats are poorly remembered and cannot affect other areas of mental functioning. It may not have a significant impact on self-esteem or self-concept.

2.1.2.3 Denial

Denial is the most primitive of defenses and helps protect a child from excessive or harmful stimuli that are physically inescapable (Baumeister, etc., 1998: 1107). Denial is a refusal and often means a refusal to believe or accept something as true. According to vocabulary.com, denial was silly because his face was covered in powdered sugar.

Freud's notion of denial encompassed everything from a rare, almost psychopathic refusal to make sense of the physical facts in our immediate surroundings to a general reluctance to accept the meaning of events. The distinction between denial and suppression can be blurry and difficult to articulate

in a meaningful way (Cramer, 1991: 597). Denial is a form of self-defense that involves denying previously experienced external threats or traumatic events. Individuals who use this mechanism typically do not want to accept the painful reality they are experiencing and prefer to daydream about things they believe will ease their anxiety.

2.1.2.4 Avoidance

Avoidance is a condition where individuals withdraw or avoid objects that have been traumatized (Bartholomew, 1990: 149). In short, avoidance is a condition of defense that make prevent themselves from touching or doing something.

Avoidance is a condition where individuals withdraw from or avoid objects that have been traumatized (Bartholomew, 1990: 149). In short, avoidance is a condition of defense that prevents someone from touching or doing something.

So, Avoidance is a defense mechanism in which the individual withdraws from or avoids objects or situations that have caused trauma. For instance, if a child gets bitten by a dog, they might choose to avoid being near any dogs for a certain period of time.

2.2 Methods of Study

In this research, the writer uses the qualitative method to analyse Jorja Smith's songs *On Your Own*, *The One*, and *Don't Watch Me Cry*. Qualitative methods focus on describing and analyzing phenomena, social activities, perceptions, beliefs,

individuals, and thoughts (Burhan, 2011: 118). The search process involves library methods to collect various sources, including not only books but also magazines and internet materials. The writer thoroughly read and sought to comprehend the songs, subsequently extracting data and categorizing them based on intrinsic and extrinsic elements. The research in this study can be described as a systematic approach for collecting and analyzing data taken from Jorja Smith's songs *On Your Own*, *The One*, and *Don't Watch Me Cry*.

2.2.1 Method of Research

The research method used in this study is a library method. According to George, it is necessary to select and determine expert opinion references that provide information on the subject of research in library research (2008: 6). In this study, the writer uses books, journals, articles, and internet sources related to the topic of analysis.

According to Given, there are two types of data collection: primary data and secondary data. Primary data includes statements, texts, and personal experiences (2008: 830). Based on that statement, the primary data for this study is the songs *On Your Own, The One,* and *Don't Watch Me Cry* songs by Jorja Smith. On the other hand, historical data was collected by researchers. The secondary data obtained from books, journals, articles, and internet sources relevant to thematic analysis.

2.2.2 Method of Approach

According to Wellek and Warren, the psychological approach is to discuss the process of creating literature, discuss the psychology of writers (both as types and as researchers), and analyze the principles of psychological aspects that exist in a literary work (1953: 81). Therefore, psychology and literature are interconnected when utilizing psychology to study literature. In this study, the writer uses psychoanalysis from Sigmund Freud to analyze defense mechanisms as reflected in Jorja Smith's songs *On Your Own*, *The One*, and *Don't Watch Me Cry*.

2.2.3 Method of Literary Analysis

The method that is implied in the analysis of this study is the contextual method. The contextual method is a method that connects the analysis of intrinsic and extrinsic elements as a representation of meaning and reality from the author's perspective in a literary work (Beard, 2001: 2). The contextual method does not not only focus on the text but also on what is outside the text, for example, the ideas of historical, social, and psychological aspects.

The contextual method used in this study is psychoanalysis from Sigmund Freud which is used to analyze defense mechanisms as reflected in the songs *On Your Own, The One,* and *Don't Watch Me Cry* by Jorja Smith. The theory is used to analyze figurative language in the songs.