THESIS

**THE ANALYSIS OF HYPERBOLIC FORM IN SELENA
GOMEZ'S SELECTED SONG LYRICS**

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UNIVERSITAS FAJAR
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2023

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Submitted for the English Literature Study Program of Economic and Social Science Faculty at Fajar University of Makassar in Partial Fulfillment of the Requirements of the Literature Scholar Degree (S.S)

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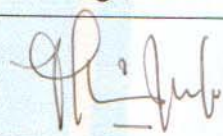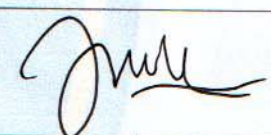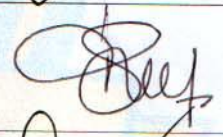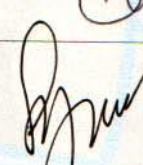Universitas Fajar

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THESIS

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And stated has qualified graduation

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PERNYATAAN KEASLIAN

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Dengan ini menyatakan dengan sebenar-benarnya bahwa skripsi berjudul *The Analysis of Hyperbolic Form in Selena Gomez's Selected Song Lyrics* adalah karya ilmiah saya sendiri dan sepanjang pengetahuan saya di dalam naskah skripsi ini, tidak terdapat karya ilmiah yang pernah diajukan orang lain untuk memperoleh gelar akademik ini di suatu perguruan tinggi, dan tidak terdapat karya atau pendapat yang pernah ditulis atau diterbitkan oleh orang lain, kecuali secara tertulis dikutip dalam naskah dan disebutkan dalam sumber kutipan dan daftar pustaka.

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Makassar, 28 Agustus 2023

Yang membuat pernyataan,

Nurul Asrah

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The researcher realizes that this research is still far from perfection both in terms of material and presentation. Therefore, all suggestions and constructive criticism are highly expected by researcher. Regardless of the imperfections of this research, the researcher hopes that this research can provide benefits for English Literature students who are conducting research on the same topic. Thank you.

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Nurul Asrah

ABSTRACT

THE ANALYSIS OF HYPERBOLIC FORM IN SELENA GOMEZ'S SELECTED SONG LYRICS

NURUL ASRAH
ANA ROSIDA

The aim of this study is to find out the form and meaning of hyperbolic expression found in the Selena Gomez song. The significance of this research is to increase knowledge about the form of hyperbolic expressions. In addition, this research also increases knowledge regarding the process of searching for meaning contained in hyperbolic sentences.

This study uses a qualitative descriptive method and the data source is the lyrics of the songs *Lose You to Love* and *Back to You*, song lyrics written and sung by Selena Gomez. In analyzing the data, the researcher used the theory put forward by Claudia Claridge. Claudia Claridge's theory states that there are seven forms of hyperbolic expressions, namely single-word hyperbole, phrasal hyperbole, clausal hyperbole, numerical hyperbole, hyperbolic superlative, hyperbolic comparison, and hyperbolic repetition.

The results of this study indicate that it is not all forms of hyperbolic expression are contained in the selected song lyrics. There are five forms of hyperbolic found: single-word hyperbole, phrasal hyperbole, clausal hyperbole, numerical hyperbole, and hyperbolic repetition. Meanwhile, hyperbolic forms that are not found are hyperbolic superlative and hyperbolic comparison. This study also explains the meanings contained in all forms of hyperbolic expression found in the songs *Lose You to Love* and *Back to You.*

Keywords: Hyperbolic Form, Qualitative Descriptive, Lose You to Love, Back to You

ABSTRAK

ANALISIS BENTUK HIPERBOLIK DALAM LIRIK LAGU PILIHAN SELENA GOMEZ

NURUL ASRAH
ANA ROSIDA

Tujuan dari penelitian ini adalah menganalisis bentuk dan makna dari ekspresi hiperbola yang terdapat pada lagu Selena Gomez. Signifikansi penelitian ini ialah untuk meningkatkan pengetahuan tentang bentuk dari ekpresi hiperbola. Selain itu, penelitian ini juga meningkatkan pengetahuan terkait proses pencarian makna yang terkandung dalam kalimat hiperbola.

Penelitian ini menggunakan metode deskriptif kualitatif dan sumber datanya adalah lirik lagu *Lose You to Love* dan *Back to You*, lirik lagu yang ditulis dan dinyanyikan oleh Selena Gomez. Dalam menganalisis data, peneliti menggunakan teori yang dikemukakan oleh Claudia Claridge. Teori dari Claudia Claridge menyatakan bahwa terdapat tujuh bentuk ekspresi hiperbola yaitu hiperbola kata tunggal, hiperbola frasa, hiperbola klausa, hiperbola angka, hiperbolik superlatif, hiperbolik perbandingan, dan hiperbolik pengulangan.

Hasil penelitian ini menunjukkan bahwa tidak semua bentuk ekspresi hiperbola terdapat di dalam lirik lagu yang dipilih. Adapun lima bentuk hiperbolik yang ditemukan: hiperbola kata tunggal, hiperbola frasa, hiperbola klausa, hiperbola angka, dan hiperbolik pengulangan. Sementara itu, bentuk hiperbolik yang tidak ditemukan yakni hiperbolik superlatif dan hiperbolik perbandingan. Penelitian ini juga menjelaskan makna-makna yang terdapat pada semua bentuk ekspresi hiperbolik yang ditemukan di lagu *Lose You to Love* dan *Back to You.*

Kata Kunci: Bentuk Hiperbolik, Deskriptif Kualitatif, Lose You to Love, Back to You

TABLE OF CONTENT

CHAPTER I
INTRODUCTION

This chapter explains the research background, research questions, research objectives, research significance, and research scope. The explanation of those subchapters will be discussed deeply below.

1.1 Research Background

Humans are social creatures who live side by side. As social beings, humans need interaction in their lives by communicating. In communicating, language is needed as a tool in communication. Armstrong & Ferguson (2010) define language is used as a tool to convey information and to maintain relationships through communication. Language plays a big role in the communication process which functions to share, find, help, and provide ideas and information for others.

The use of language in life is not only found in daily conversation but can also be seen in the form of songs. The use of language in a song often uses figurative language. Figurative language itself is always interesting to discuss because figurative language is a part of semantics that cannot be interpreted literally. Rambi et al., (2019) defined that semantics consists of two parts, namely literal meaning and non-literal meaning. The literal meaning is based on the actual word while the non-literal meaning is the opposite, the actual word is different from the meaning. That is the reason why figurative language is included in the semantic category of non-literal meaning, this statement was also emphasized by Sumigar (2019), he stated that figurative language is a language, expression, whose meaning is different from its literal one.

The use of figurative language is often found in literary works and there are several types of figurative language, one of them is hyperbole. According to Mora (2008) hyperbole can be interpreted as a form of extremity or

exaggeration that enlarges or reduces some real situation. Not only in literature, hyperbole is also widely used in daily language. The use of hyperbole in language can make communication messages easier to grasp because it emphasizes contrast or even deceive the idea (Ruminda & Kharimah, 2017). Hyperbole in literary works has always been a unique thing to identify because hyperbole as a figurative language can make a literary work more interesting to read or to listen because the presence of exaggeration makes the communication sound more unique.

One of literary works that uses hyperbole is song lyric. In songs, hyperbole is often found where in general the purpose of songwriters used hyperbole to make songs much more beautiful. Besides that, songwriters use hyperbole to make the song more valuable and meaningful, listeners can also feel the emotion that the songwriters put into the song when using hyperbole (Ruminda & Kharimah, 2017). Song lyrics are the media to express or communicate what the songwriter thinks or feels about. Moreover, lyrics are the result of all kinds of emotions of the songwriter.

In song lyrics that use hyperbolic expression, the songwriter often inserts messages that are not blatant. It is the same as what Juniartha (2022) said that song lyrics are the songwriter's expression about something that has been seen, heard, or experienced. To express experiences, the songwriter play words and language to create the impression and uniqueness of the lyrics. In general, the way songwriters write lyrics is the same as writing a poem, this is the same as what was said by Luxemberg (1998, as cited in Ruminda & Kharimah, 2017), he said poem does not only involve types of literary works but also involves language expressions such as proverbs, messages, advertisements, slogans, politics, and song lyrics. So, it can be concluded that song is also part of poem.

In the music industry, there are so many songwriters who always use hyperbolic expression in their songs. Hyperbolic expression itself is an expression that goes beyond literal expressions (Claridge, 2011). One of the famous singers who has also taken part in writing her own songs is Selena Gomez. Selena Gomez is an American singer, actress, songwriter, and businesswoman was born in born Grand Prairie, July 22, 1992. As a song writer, she likes to pour her feelings, thoughts, and experiences into the songs she writes. There are lots of hyperbole found in the songs she writes and sings so that the songs sound more beautiful. Selena Gomez's song is able to make listeners relate and feel the emotions she wants to convey.

Selena Gomez's last album which most of the songs are also written by her is *Rare*. *Rare* was released on January 10, 2020 where the album was very popular and gave Selena Gomez her third number 1 album on the Billboard 200 chart. In an interview conducted with Billboard, Selena Gomez revealed many things behind the making of the songs on her new album, *Rare*, she admitted that most of the songs on the album were the result of Selena Gomez's reflection on her life. She admitted, in writing some of the songs on the *Rare* album, Selena Gomez was in a phase of depression. So, she poured her emotions into the songs she wrote. One of Selena Gomez's songs on the *Rare* album is *Lose You to Love* and *also Back to You*. Where, in the interview Selena Gomez also revealed that *Lose You to Love* was written by her when she was in a chaotic condition.

Selena Gomez stated that the song she wrote on the album *Rare* was related to her love life and also her struggle during her depression phase. She told her experiences into the songs she wrote. One of the songs on the album *Rare* is *Lose You to Love*. She wrote this song based on the story she had with her ex-boyfriend. *Lose You to Love Me* has a deep meaning where this song

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tells the story of a woman who has to let go of her lover to love herself. Likewise in other songs, she gives the message and meaning she wants to convey, therefore, it is very interesting to analyze the hyperbole contained in Selena Gomez's song to find out the meaning to be conveyed by using hyperbolic expression. In addition, in the analysis conducted, it can also be seen that the hyperbolic form used is found in Selena Gomez's song in her album *Rare* entitled *Lose You to Love Me* and *Back to You.*

In this study, the researcher discussed the analysis of hyperbolic expression in Selena Gomez's selected song lyrics which consist of one or two *Lose You to Love Me* and *Back to You*. These songs were chosen because they are have deep meanings based on songwriter's life. Selena Gomez songs also contains hyperbole that make researcher interested in researching the song lyrics. Based on this, the researcher chooses to analyze the forms and meanings of hyperbolic expression found in the songs of Selena Gomez and to know in depth literary works from them. Therefore, the researcher is interested in conducting a hyperbole analysis entitled "*The Analysis of Hyperbolic Form in Selena Gomez's Selected Song Lyrics*".

1.2 Research Questions

Based on the background, the research questions complied as follows:

1. What forms of hyperbolic expression are found in the lyrics of *Lose You to Love Me* and *Back to You* by Selena Gomez?
2. What are the meanings of the hyperbolic expression used in the lyrics of *Lose You to Love Me* and *Back to You* by Selena Gomez?

1.3 Research Objectives

In organizing this research, there are several objectives to achieve. The objectives of the research are intended to answer research questions. The main objectives in this research are:

1. To identify the forms of hyperbolic expression found in the lyrics of *Lose You to Love Me* and *Back to You* by Selena Gomez

2. To describe the meanings of the hyperbolic expression used in the lyrics of *Lose You to Love Me and Back to You* by Selena Gomez

1.4 Research Significance

In this research, the researcher has found some significance that is related to the topic. This is divided into two. They are:

1. Theoretical Significance

Theoretically, this research is expected to give contribution in applying literary works and to identify the forms of hyperbolic expression.

2. Practical Significance

Practically, this research can be a reference for other students, specifically for prospective graduate students from further literature and become new knowledge about figurative language especially hyperbole in literary works.

1.5 Research Scope

The researcher will focus on analyzing the forms of hyperbolic expression in Selena Gomez's songs based on Claridge's theory. The songs that the researcher will be analyzed are *Lose You to Love Me* and *Back to You* by Selena Gomez. The searchers will focus on examining the verbal expressions found in the song. In addition, the researcher also will focus on analyzing the

meaning of each hyperbolic expression in the lyric of *Lose You to Love Me* and *Back to You* by Selena Gomez. For the limitation, the researcher limits to investigate the word, sentence, and phrase used in the lyrics *of Lose You to Love Me* and *Love Me* and *Back to You* by Selena Gomez.

CHAPTER II

LITERARY REVIEW

This chapter presents the review of related literature and studies after the exhaustive and conscientious search conducted by the researchers. The discussion on the review consists of previous studies, semantics, figurative language, and forms of hyperbolic according to Claridge's theory as a theoretical approach of this work.

2.1 Previous Studies

In a study, literature review is needed and is one of the most important aspects of the research conducted. The existence of a literature review is able to provide an explanation related to the research and analysis carried out previously. In this study, the researcher has searched and analyzed some previous studies relate about hyperbolic expression. The previous studies can be used as a comparison and an example of research conducted by researcher and there are three previous studies that researcher has found and chose as references related to this research.

The first research entitled *"Hyperbolic Expression in One Direction Love Song Lyrics".* It was written by Ruminda and Kharimah (2017) from UIN Sunan Gunung Djati Bandung. The researchers used Claridge's theory and took five songs from the album *Take Me Home, Tour,* and *Made in the A.M* by One Direction as the data source. The researcher found eleven hyperbolic expressions and classified them into three characteristics which are also based on Claridge's theory, namely characteristics classified from gradability and intensification, from the context, and from the problem of literal meaning. Therefore, to collect the data, the researcher used qualitative method.

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The second research was conducted by Angela A. Rambi, Tirza Kumayas, and Sanerita T. Olli (2019) an English Education Department students, Universitas Negeri Manado entitled "*A Semantic Analysis of Figurative Language in Selena Gomez's Album Rare*". The writers took six song lyrics from Selena Gomez's album *Rare* as the data source. The purpose of this study is to find figurative language in the song lyrics and the researchers found three forms of figurative language that consists of metaphor, hyperbole, and symbol. The researchers used Kennedy's theory and found twenty-four metaphor, six hyperbole, and three symbol in Selena Gomez's album "*Rare*". Therefore, to collect the data, the researcher used qualitative method.

The third previous study entitled "*An Analysis of Hyperbole in The Sour Album of Olivia Rodrigo*" written by Putri & Ida Ayu (2022), an English Study student, Mahasaraswati Denpasar University. The purpose of this study is to find out hyperbole in the lyrics of Olivia Rodrigo's song on the album "*Sour*". Besides that, the aim of this study is to know the meaning of the hyperbole found in the song lyrics. The sample of the research are the songs of Olivia Rodrigo in the album "*Sour*" and they used the theory from Knickerbocker and Reninger to find out the hyperbole in the data source. To see the types and meanings in the song lyrics, the data studied were analyzed qualitatively. Then, the researcher found 13 hyperbolic expressions in the album "*Sour*" by Olivia Rodrigo.

After reading all the previous studies, the researcher found similarities and differences in the three previous studies. Overall, all of the previous studies discussed figurative language and used qualitative method. Then, for the similarities in the first previous study, they both analyze hyperbolic expression in a song lyric, which makes it different from research conducted by researchers, namely the data source used. In addition, the theory used is also different.

Afterward, in the second previous study, the similarity found in the data source where the previous study also used the Selena Gomez song as the data source, which made it different is the selected song and the theory. The most striking difference in the second previous study is the analysis carried out where the previous study analyzed song lyrics to find all kinds of figurative language. Therefore, research conducted by researcher is more detailed looking for hyperbolic expressions because it refers to the form. Last, in the third previous study, the similarity is they both analyze hyperbole in the song lyrics. However, the data source and theory used are different.

2.2 Theoritical Backgrounds

2.2.1   Semantics

Semantics is a branch of linguistics that deals with meaning of words, phrases, sentences, and texts. This means that when we study semantics, we also learn about the relationship between words and the meaning of those words. It is concerned with how people understand and interpret language, and how meaning is conveyed through words and sentences. According to Kreidler (2013) semantics is a systematic study of meaning. Then, in the book written by Asriati & Asmayanti (2020) they define as semantics is the level of linguistic that study of meaning in language and semantic itself is analysis where meaning is analyzed.

In semantics words are analyzed in terms of their denotation (the literal meaning of the word) and connotation (the associated emotions or feelings that the word evokes). The meaning of words can also be affected by context, tone, and other linguistic and non-linguistic factors. However, Asriati & Asmayanti (2020) did mention briefly that in semantics there are three basic terms that have been widely used, these are:

1. Meaning

Meaning is something that is quite difficult to learn because sometimes, there is something that only the speaker knows the meaning of a sentence that is spoken. Therefore, often someone misinterprets a word or sentence, the meaning conveyed is not in accordance with what the speaker said. The same thing can also be seen in the form of sentences, especially in a literary work such as poetry or song lyrics. Oftentimes, there is a meaning that is difficult for readers and listeners to grasp, therefore, study is needed to focus on analyzing a meaning. This study is called semantics.

According to Asriati & Asmayanti (2020) semantics is one of the most important parts of the study of linguistic structures because they cover several different investigations: how each language provides words and idioms for fundamental concepts and ideas (lexical semantics), how the parts of sentences are integrated to form the basis for understanding their meaning (compositional semantics), and how our judgments about what someone does. So, it can be seen that at any given moment, we depend not only on what is actually said or written in a word, but also on the contextual aspects of what is said and the judgment of the information and beliefs that we share with the speaker.

2. Sense

Sense refers to how we see an object or the amount of information given about an object. For example, the way we see Venus. As a planet, Venus has so many names outside of Venus itself. Venus is often called the morning star when seen in the morning, and the morning star when seen at night. As such, it has two meanings, depending on the time the object is seen. The planet itself is the reference, the morning star is one meaning, the evening star is another. In other words, it allows the listener

to select an actual reference from a potential reference class. In short, sense gives commonly used words meanings in dictionaries and paraphrases them. (Asriati & Asmayanti, 2020).

3. Reference

Reference is the person or thing referred to by a linguistic expression or other symbol. Asriati & Asmayanti (2020) said that two expressions that have the same referents are said to be co-referential. Reference is a relationship in which symbols, signs, or words signify something; the referent is the thing that is marked. The reference might be an actual person or object, or it might be something more abstract, like a series of actions. Linguistic-reference itself is a systematic denotation of some linguistic expressions in language. Linguistic-reference, in contrast to speaker-reference in the semantic domain because it deals with reference which is a systematic function of the language, not of the speaker and context (Asriati & Asmayanti, 2020).

Apart of the basic terms, semantics consists of two parts, namely literal meaning and non-literal meaning. Rambi et al., (2019) defined that the meaning is based on the actual word while the non-literal meaning is the opposite, the actual word is different from the meaning. In semantics, the literal meaning of a word or phrase is its dictionary definition or its most basic, straightforward meaning, while the non-literal meaning is a meaning that goes beyond the literal or dictionary definition. Literal meaning refers to the actual meaning of a word or phrase, as it is commonly understood. For example, the literal meaning of the word "book" is a bound collection of pages with information printed on them. Non-literal meaning, on the other hand, refers to a meaning that is not intended to be taken literally. It includes figurative language like metaphors, similes, idioms, and other types of

expressions that are used to convey a meaning that goes beyond the literal definition of the words. For example, the phrase "a storm of applause" uses the non-literal meaning of "storm" to mean a large, powerful and enthusiastic outburst of applause.

2.2.2 Figurative Language

Figurative language is a part of semantics which is included in the non-literal where the actual word is different from the meaning to be conveyed. The figurative language is used to state the implicit meaning of a sentence (Ramadhika, 2022). Dewi et al., (2020) said that figurative language can repair social communication by enable experts to change the perception of listeners or readers about words or ideas by comparing them with something. In writing lyrics, songwriters usually use figurative language to make their song lyrics more beautiful, meaningful, and valuable. This is related to Ruminda & Kharimah (2017) mentioned, songwriters used figurative language such as hyperbole to makes the songs more valuable and meaningful. So, listeners are able to feel the emotions that the songwriters put into the songs.

Dewi et al., (2020) defined that figurative language is the intended implication of words, sentences, and expressions used that are not in accordance with their literal meaning. In other words, figurative language refers to a word or groups of words that are sensationalized or change the general meaning of the elements of these words. Simply put, figurative language does not mean exactly what it says so that it makes the reader must create an imaginative way to understand what the author or speakers want to convey. In other words, figurative language uses words other than literal language in its meaning. Traditionally, the figurative language has been seen as deviating from the literal language. Furthermore, figurative language is a general part of a daily language and social interaction.

The use of figurative language has many positive impacts in life and becomes a good medium in learning language. The positive impact of figurative language can be seen in the field of education and in the literature that can help the people in writing literary work, this positive impact is mostly felt by educators, authors, until musician. The example can be seen at this time, so many songs that use figurative language both in the form of hyperbole or other forms such as simile, irony, to metaphor. The used of figurative language in the literary work has always been a unique thing to use because figurative language can make a literary work more interesting to read or to listen.

There are so many types of figurative language, Perrine (1997, as cited in Arp, Thomas. R & Greg, 2020), there are 12 types of figurative, such as simile, hyperbole, personification, metaphor, metonymy, irony, paradox, symbol, apostrophe, synecdoche, belittling, and allegory. However, Abrams (1999) said figurative language consists of 17 figurative languages, they are alliteration, ambiguity, irony, hyperbole, allegory, paradox, pun, simile, metaphor, imagery, onomatopoeia, metonymy, personification, synecdoche, antithesis, allusion and understatement. Then, Leech (1969) assumed that there are seven types of figurative language, including: hyperbole, metonymy, personifications, metaphor, irony, simile, and litotes.

Based on the descriptions, the researcher can conclude that there are many figurative languages used in work or in conversations to make the language more meaningful and valuable. From all the expert explanations, it can be concluded that there are nine figurative languages in general, namely;

1. Personification

   Personification is a type of figurative language where human qualities or characteristics are associated with non-human entities, such as animals, objects and abstract concepts. This is the same as what is defined by Abrams (1999), stated personification in which inanimate objects or abstract concepts are spoken of as if they were alive or with human attributes or feelings. For example, "the wind howled through the night" is a personification because the wind is given the human quality of "howling", that is typically associated with human vocalizations. Another example would be "the leaves danced in the breeze", where the leaves are given the human quality of "dancing". The use of personification is able to make descriptions lively and interesting because they are made with non-human entities appearing more relatable and familiar to human experience. The use of personification can also be used to convey a certain mood or tone. In addition, personification can add depth and complexity to a piece of writing.

2. Metaphor

   Metaphor is a type figurative language that uses an analogy or parable of two different things that are comparative without using the word "like" or "as" this is the same as what Abrams (1999) said where metaphor is a word or expression which in literal use shows one type of thing that is applied to a different thing clearly. For example, "she is 26 years old, but he looks so young because has a **baby face**" is a metaphor that compares the person's face to a baby face, emphasizing that her face looks very young unlike her age.

3. Irony

   Irony is a part of figurative language that conveys a message or criticism in a subtle manner where its use refers to words or sentences that do not clearly state what is intended or are contrary to their true meaning. Abrams (1999) said the use of irony refers to the concealment or disguise of the truth, but the intention is not to deceive but to achieve a certain rhetorical or artistic effect. For example, the use of the word "you came on time" to someone who came late.

4. Simile

   A simile is a type of figurative language that compare two things that are essentially different, but are considered to contain similar aspects, stated explicitly with words "like" or "as" (Abrams, 1999). For example, "she is cute like a cat" that is an example of simile that compares a person with cat because cat is known as a cute animal. Similes can be used in literature, poetry, and even everyday conversation to make it easier for readers or listeners to understand something by relating it to something else that is more familiar.

5. Metonymy

   Metonymy is a part of figurative language whose existence is able to replace a phrase with another phrase that has the same meaning. Metonymy is used when you want to describe something indirectly. Abrams (1999) stated metonymy is a literal term for something that is used to refer to something else and has been very familiar because it is often used with common experience and has grown up in society. For example, when we say "**The White House** announced to the cabinet that a meeting would be held soon." This sentence uses phrase "white house" which it refers to the

office of the President of the United States, where this is associated with the building where the President lives and works.

6. Paradox

Paradox is an expression or statement that seems logically contradictory or makes no sense, but in fact the statement can be interpreted in a way that makes sense (Abrams, 1999). Paradox is part of figurative language which is contradictory so that paradox is able to make listeners or readers challenged to grasp the meaning to be conveyed due to its nature which is quite contrary to the idea. For example, "He has no friends, therefore **he is rich but poor**." This example describes someone who is rich but also called poor because he has no friends. Where these examples are contradictory so that it tests the listener's ability to grasp the meaning to be conveyed.

7. Hyperbole

Hyperbole is a part of figurative language that exaggerates statements and even hyperbole statements can give an unreasonable picture. Hyperbole itself is used to emphasize the points of a statement so that the meaning is more up to the listener or reader and make the statement seem more important or impressive. According to Abrams (1999) hyperbole is an overstatement of fact or possibility and the existence of hyperbole is often used starting from daily conversation to being used in the world of literature such as poetry, novels, to songs. Hyperbola is still divided into several forms and according to the theory of Claridge (2011), there are seven the hyperbolic forms, namely:

A. Single-word hyperbole

In figurative language, single-word hyperbole is a form of hyperbole that uses exaggerated expression to create emphasis or impact through the use of one word. So, that one word is redundant and affects the meaning and emphasis on the existing sentence where the meaning conveyed is able to influence the listener's emotion and understanding of the sentence conveyed. Therefore, when the exaggerated content of a statement is solely or primarily contained in one word, this is known as single-word hyperbole (Claridge, 2011).

For example:

A: What are you looking for?

B: Seventeen photos, they're my idol. They look so handsome. I'm going **crazy** for them.

The word "crazy" is a single-word hyperbole that emphasizes the speaker's feeling because she really admires the photo of her idol so she describes it with the word "crazy" even though in reality she is not really crazy.

B. Phrasal Hyperbole

Phrasal hyperbole is a form of hyperbole that exaggerates a statement to emphasize that statement where the pattern of the hyperbolic sentence is in the form of a phrase. The use of phrasal hyperbole aims to strengthen the meaning of the phrase in order to create a stronger effect or emotion on the reader or listener.

For example: A: **Everybody knows**, we're in love

"Everybody knows" is a hyperbolic as it is an exaggerated statement that is not meant to be taken literally. The use of hyperbole in this phrase emphasizes the speaker's love, but the actual is definitely not everyone knows about it.

C. Clausal hyperbole

Clausal hyperbole is a part of figurative language in which the exaggerated statement is in the form of a clause where the exaggerated statement cannot be interpreted literally. A clause is a group of words that contains a subject and a predicate (verb). Clause hyperbole is a special combination of words in the form of clauses and senses that produce hyperbolic meanings. (Claridge, 2011).

For example: A: Did you still love your boyfriend?

B: No, he always makes me cry. **He could break my heart in two**

"He could break my heart in two" is the form of a clause that emphasizes a girl's point of view towards her ex-boyfriend who hurt her and she assumes can make her heart break.

D. Numerical hyperbole

Numerical hyperbole is a type of figurative language in which an exaggerated statement is made through the use of numbers where the numbers used are not meant to be taken literally, but to create emphasis in a statement.

For example: A: I've been waiting you since 8 a.m.

B: I'm sorry, I overslept, I can't handle my eyes.

A: You must have drunk **a thousand cups** of coffee!

The speaker used the hyperbolic number "a thousand" to exaggerate the number of cups of coffee the speaker should consumed. The use of numbers does not mean that the speaker absolutely has to drink that much coffee, but the use of numerical hyperbole adds emphasis to the statement so that the speaker does not fall asleep in an important situation.

E. Hyperbolic Superlative

Hyperbolic superlative is a type of figurative language in which exaggerated superlatives are used to describe something or someone. The superlative has a function to describe something that has the highest or lowest level.

For example: I am the saddest girl in this universe

The example is a hyperbolic superlative because the speaker is exaggerating her statement by using superlative "saddest" and adding emphasis with the phrases "in this universe".

F. Hyperbolic Comparison

Hyperbolic comparison is a type of figurative language which statements are made using exaggerated comparisons with the aim of emphasizing something. Hyperbolic comparison is made not to be interpreted literally because the actual word is very excessive. Hyperbolic comparisons contain explicit comparison particles, such as **more** and **than**.

For example: I breathe more air **than** you do, so don't think you know everything!

The example is a hyperbolic comparison because the speaker is exaggerating the amount of air he breathed to emphasize that he was born first and knew better about something they were talking about.

G. Hyperbolic Repetition

Hyperbolic repetition is a type of figurative language that contains statements that are repeated several times for the purpose of emphasis or exaggeration. In repetition hyperbole, the statement that is repeated is not meant to be taken literally, but to reinforce the statement.

For example: A: **I've been waiting** for ages! I mean, **I've been waiting** for a really long time! No, **I've been waiting** for eternity!"

In the example, the speaker is using repetition hyperbole to emphasize how long they have been waiting. By repeating the statement "I've been waiting" multiple times and exaggerating the duration with each repetition, the speaker emphasizes the length of their wait and creates a sense of frustration or impatience.

2.3 Selena Gomez

Known as a famous singer, Selena Gomez's early career began when she was kid where she started her career in the entertainment industry as a little actress before she finally decided to start her career as a singer which ultimately made her very famous until now. Selena Gomez is an American singer, actress, producer, songwriter and businesswoman was born in born Grand Prairie, July 22, 1992. Selena famous as a song writer who likes to pour her feelings, thoughts, and experiences into the songs she writes. The songs written by Selena Gomez are dominated by love-themed songs and there are lots of

hyperbole found in the songs she writes and sings so that the songs sound more beautiful. Selena Gomez's song is able to make listeners relate and feel the emotions she wants to convey.

Selena Gomez's last album which most of the songs are also written by her is *Rare*. *Rare* was released on January 10, 2020 where the album was popular and gave Selena Gomez her third number 1 album on the Billboard 200 chart. In an interview conducted with Billboard, Selena Gomez revealed many things behind the making of the songs on her new album, *Rare*, she admitted that most of the songs on the album were the result of Selena Gomez's reflection on her life. She admitted, in writing some of the songs on the *Rare* album, Selena Gomez was in a phase of depression. So, she poured her emotions into the songs she wrote. One of Selena Gomez's songs on the *Rare* album is *Lose You to Love* and also *Back to You* and those songs will be a source of data in this study.

CHAPTER III

METHODOLOGY

This chapter consists of five sub-chapters which present all aspect of the research method. The descriptions in the research method include research design, data resource, data collection instrument, data collection procedure, and data analysis. All these sub-chapters will be discussed in-depth below.

3.1 Research Design

The research method is used to make the research easy to be analyzed. In this research, the research used qualitative research method. Creswell & Poth (2017) claim that this method is suitable for delving into a research subject, when a complicated, in-depth understanding is required, when a researcher will write in a literary work, adaptable style, and when the researcher wishes to understand the context of the participant. Based on the statement, the researcher has chosen to analyze the problem using a qualitative approach in this research.

In this research, the researcher uses qualitative content analysis in conducting the research. According to Krippendorff (1980), content analysis is a research method that can draw conclusions from data to context in order to advance knowledge, offer new perspectives, reflect truth, and offer actionable suggestions. Then, content analysis permitted the researcher to test theoretical issues to make the data easier to interpret. The researcher also can explain the implicit meaning that conveyed by the songwriter by using content analysis. Because of that, in this study, the researcher used content analysis to analyze form of the hyperbolic expression and to describe the meaning of the hyperbole song lyrics in Selena Gomez's songs.

3.2 Data Resource

In this study, the source of the data taken is Selena Gomez's song lyrics. These songs are selected songs from album that have been released by Selena Gomez. The data source of this research are taken from the lyrics on the two songs of Selena Gomez. Definitely, the researcher listening the hyperbolic expression of these song lyrics. The lyrics data in the research are from the songs *Lose You to Love* from *Rare* album and *Back to You* from the soundtrack of *13 Reason Why* that the end was also included on the *Rare* album. The data taken from the internet site genius.com. Genius.com is a trusted legal and popular song lyrics site. This site provides song lyrics from singers around the world and can be accessed freely on the website.

3.3 Data Collection Instrument

The data collection technique in this research is note-taking technique. Note-taking is the practice of writing down or otherwise recording key points of information and that is an important part of the research process (Nordquist, 2019). Note-taking technique used to get the data in the song lyrics. In using this technique, the researcher provides laptop, notes, pen, and the song lyrics to do analysis. Then, the researcher reads the song lyrics in-depth to gain a complex understanding of the problem in the research questions. This technique is used to record and collect all data from the Selena Gomez's songs *Lose You to Love Me* and *Back to You.*

3.4 Data Collection Procedure

The process of collecting the data itself starts:

1. Hearing the songs from Selena Gomez, *Lose You to Love Me* and *Back to You*

2. Furthermore, searching the song lyrics of Selena Gomez's Song *Lose You to Love Me* and *Back to You* in websites.

3. And then, noting the hyperbole found in *Lose You to Love Me* and *Back to You* song lyrics.

4. After that, marking the data to be analyzed.

5. Marking is done from each stanza containing hyperbolic expression.

6. And then, analyzing the form of the hyperbolic expression in the song lyrics by using the theory by Claridge (2011).

7. Analyze the meaning of the hyperbolic forms found in the song lyrics.

3.5 Data Analysis Technique

The research collects the data as detail as possible. The data are hyperbolic expressions in Selena Gomez's song *Lose You to Love Me* and *Back to You*. Theory used in this research is theory by Claridge (2011). Claridge (2011) classified that there are seven forms of hyperbole, there are single-word hyperbole, phrasal hyperbole, clausal hyperbole, numerical hyperbole, hyperbolic superlative, hyperbolic comparison, and hyperbolic repetition.

Then, the first step taken to analyze the data will start from taking song lyrics on the website genius.com. Secondly, the lyrics are read carefully to make sure that nothing missed and the lyrics are in accordance with the song. Third, the writer starts to identify the type of hyperbole in the selected Selena Gomez song. Fourth, researchers begin to identify hyperbolic expressions more specifically using Claridge's theory. Fifth, the researcher will analyze the meaning. The final step is the researcher, the researcher draws a conclusion based on the analysis.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter presents the result of the research, which has been done by the researcher. The research findings present the form of hyperbolic expression found in the Selena Gomez's selected song lyrics and interpretation of semantics meaning. Then, in the discussion, it focusses on how the writer presents the correlation between the findings and other literary resources.

4.1 Findings

Selena Gomez, in writing songs that will be sung by her-self, often keeps so many hidden meanings behind her beautiful song lyrics. Selena Gomez as a popular singer has written so many songs that these songs are also enjoyed by music lovers. Selena Gomez admits that the songs she writes have a lot of stories to tell, so the songs she writes are something she has seen or felt herself, whether the songs tell her story or someone else's story. To make the message conveyed much more beautiful, not conspicuously, or blatant, Selena Gomez plays word in the lyrics she writes using figurative language, one of which is hyperbole. On this basis, Selena Gomez's song is very beautiful to listen.

The beautiful lyrics of Selena Gomez's songs become the data source by the researcher. The data used in this research is Selena Gomez's song lyrics. The data taken from each verse of her selected songs containing hyperbolic expression namely: *Lose You to Love Me* and *Back to You.* These two selected song lyrics were analyzed and classified according to (Claridge, 2011) theory that has been classified hyperbolic expression into seven forms; single-word hyperbole, phrasal hyperbole, clausal hyperbole, numerical hyperbole, hyperbolic superlative, hyperbolic comparison, and hyperbolic repetition.

4.1.1 Hyperbolic Form Found in Selena Gomez's Selected Song Lyrics

According to theory by Claridge (2011), the forms of hyperbolic expression consist of single-word hyperbole, phrasal hyperbole, clausal hyperbole, numerical hyperbole, hyperbolic superlative, hyperbolic comparison, and hyperbolic repetition. Then, in the research carried out, all forms of hyperbole are found in existing data sources except for hyperbolic superlatives and hyperbolic comparison.

1. Single-word Hyperbole

    Here are the titles and stanza from Selena Gomez's songs which belongs to single-word hyperbole.

    a. Song title: *Lose you to Love Me*

    Data 1

    You promised the **world**, and I fell for

    I put you first, and you adored it

    Set fires to my forest and you let it burn

    Sang off-key in my chorus, cause it wasn't yours

    In the song lyrics *Lose You to Lose Me*, the researcher found single-word hyperbole in the word 'world', where the word 'world' is single-word hyperbole. The word 'world' gives an exaggerated meaning to the lyrics of the song 'you promised the world' where the presence of the word 'world' gives a hyperbolic meaning which is not meant literally.

2. Phrasal Hyperbole

    Here are the titles and stanza from Selena Gomez's songs which belongs to phrasal hyperbole.

    a. Song title: *Lose you to Love Me*

    Data 2

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We'd always go into it blindly

I need to lose you to find me

This dancing was **killing me** softly

I need to hate you to love me, yeah

In the song lyrics Lose You to Lose Me, the researcher found a phrasal hyperbole in the lyrics 'this dancing was killing me softly' where the word 'killing me' is included in the phrasal hyperbole category. 'Killing me' is a form of verb phrase which gives the meaning of hyperbole with exaggeration and unrealistic description. This phrase also gives a hyperbolic meaning to the song's lyrics as a whole where the lyrics cannot be translated based on their actual word.

b. Song title: *Back to You*

   Data 3

   We never got it right

   Playin' and replayin' old conversations

   Overthinkin' **every word** and I hate it

   'Cause it's not me, cause it's not me, 'cause it's not me.

   In the lyrics of the song *Back to You*, a hyperbolic phrasal is found in the lyrics 'Overthinkin' every word and I hate it'. Every word is a form of noun phrase which is included in the hyperbole category because it gives an exaggerated statement and emphasizes the meaning to be conveyed. It can be seen from the word 'every word' which influences the meaning of the song lyrics in the third lyric so that its meaning cannot be translated literally.

   Data 4

And what's the point in hidin'?

Everybody knows, we got unfinished business

And I'll regret it if I didn't say

This isn't what it could be (Isn't what it could be)

In the lyrics of the song *Back to You*, in the lyrics of the song 'Everybody knows, we got unfinished business' there is a hyperbole phrasal. The phrase 'everybody knows' is a verb phrase that gives hyperbolic meaning to the song lyrics. Where, words convey their meaning with excessive emphasis and depiction through exaggerated statements.

3. Clausal Hyperbole

Here are the titles and stanza from Selena Gomez's songs which belongs to clausal hyperbole.

a. Song title: *Lose you to Love Me*

Data 5

You promised the world, and I fell for

I put you first, and you adored it

Set fires to my forest and you let it burn

Sang off-key in my chorus, cause it wasn't yours

In the lyrics of the song *Lose You to Love Me*, the researcher found a clausal hyperbole contained in the lyrics 'set fires to my forest and you let it burn'. This clause gives an exaggerated statement. On the other hand, the use of hyperbole in this clause also uses comparison. So that the meanings to be conveyed in one clause are very deep and the

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meaning must be seen from the side of hyperbole, not from the literal meaning.

Data 6

We'd always go into it blindly

I need to lose you to find me

Data 7

This dancing was killing me softly

I need to hate you to love me, yeah

In the song *Lose You to Love*, two clausal forms are found, namely in the lyrics 'I need to lose you to find me' and 'I need to hate you to love me'. Both song lyrics are a form of clausal hyperbole. Both put emphasis on the lyrics of the song. Due to exaggeration, the meaning of each song's lyrics cannot be interpreted literally.

Data 8

I gave my all and they all know it

Data 9

You tore me down, and now it's showing

In two months you replaced us, like it was easy

Made me think I deserved it, In the thick of healing, yeah

In the lyrics of the song *Lose You to Love Me*, there is clausal hyperbole where the lyrics of the song 'I gave me all and they all know it' and 'you tore me down, and now it's showing' are forms of clausal hyperbole. 'I gave me all and they all know it' provides an exaggerated statement to convey the meaning. On the other hand, 'you tore me down, and now it's showing'

29

provides an unrealistic description. Therefore, the meaning of these two song lyrics cannot be translated literally.

b. Song title: *Back to You*

Data 10

You could break my heart in two

But when it heals, **it beats for you**

I know it's forward but it's true

I wanna hold you when I'm not supposed to

    In the song title Back to You, 'it beats for you' is a clausal hyperbole. Where there is unrealistic statements so that the lyrics seem very exaggerated. However, the existence of hyperbole is to emphasize the meaning of the song lyrics.

Data 11

When   I'm   lying   close   to   someone   else

You're stuck in my head and I can't get you out of it

If I could do it all again

I know I'd go back to you

    In the song lyrics *Back to You*, there is a clausal hyperbole in the song lyrics 'you're stuck in my head and I can't get you out of it'. The song's lyrics are described as an unrealistic statement. In this part of the lyrics, the meaning to be conveyed is emphasized with exaggerated statements so that the clause falls into the category of clause hyperbole.

4. Numerical Hyperbole

Here are the titles and stanza from Selena Gomez's songs which belongs to numerical hyperbole.

a. Song title: *Back to You*

Data 12

You could **break my heart in two**

But when it heals, it beats for you

I know it's forward but it's true

I wanna hold you when I'm not supposed to

In the song lyrics *Back to You*, the researcher found numerical hyperbole in the song lyrics 'you could break my heart **in two**.' 'In two' is part of a single-word hyperbole, but because the hyperbola form uses numbers, it is more appropriate to call it a numerical hyperbole. On the other hand, this form of hyperbole is described in an unrealistic way to emphasize the lyrics of the song as a whole.

5. Hyperbolic Repetition

Here are the titles and stanza from Selena Gomez's songs which belong to hyperbolic repetition

a. Song title: *Back to You*

Data 13

And every time we talk

Every single word builds up to this moment

And I gotta convince myself

I don't want it **even though I do, even though I do**.

In the song *Back to You*, a form of hyperbolic repetition is found, where in the lyrics of the song 'I don't want it, even

though I do, even though I do', there are repetitions. There is a repetition of the word 'even though I do' which is a form of hyperbole where the sentence is actually not in accordance with the existing situation. Because what was written in a different situation then repetitions were found in the sentences, these lyrics fall into the category of hyperbolic repetition**.**

Data 14

I know **I'd go back to you**

I'd go back to you

I'd go back to you

I know I said I wasn't sure

Likewise with the previous hyperbolic repetition, what is in the lyrics of this song also has the same context where there is a form of hyperbolic repetition that conveys a different meaning from the situation written in the song lyrics. The lyrics of the song 'I'd go back to you' are repeated three times, however, it conveys the opposite emphasis, different from what was written.

4.1.2   The Meaning of Hyperbolic Form in Selena Gomez's Selected Song Lyrics

1.   Single-word Hyperbole

  a.   Song title: *Lose you to Love Me*

  Data 1

  You promised the **world**, and I fell for

  Meaning: The earth with all its countries, peoples, and natural features

  Sense: The place where people are now

Reference: Everything that exists in the world

2. Phrasal Hyperbole

    a. Song title: *Lose you to Love Me*

    Data 2

    This dancing was **killing me** softly

    Meaning: An act of killing people deliberately

    Sense: The person who got killed

    Reference: A person who feels unbearably hurt so much that she feels she will be killed by the pain she feels

    b. Song title: *Back to You*

    Data 3

    Overthinkin' **every word** and I hate it

    Meaning: All of the words, promises, or guarantees

    Sense: All of the statement from people

    Reference: The memories in their relationship and she always thinking about the memories and it out of her control

    Data 4

    Everybody knows, we got unfinished business

    Meaning: Anybody, nobody, somebody all around the world know

    Sense: Everybody know they are ha unfinished business

    Reference: Many people around them know that they have problem in their relationship.

3. Clausal Hyperbole

    a. Song title: *Lose you to Love Me*

Data 5

Set fires to my forest and you let it burn

Meaning: Someone's forest was burned

Sense: A forest was set on fire by her lover and left to burn just like that

Reference: The love ends disappointed and she was hurt and the person who gave her pain left hurt just like that.

Data 6

I need to lose you to find me

Meaning: Lost people to find herself

Sense: Someone who is willing to forget someone to find herself

Reference: Someone who has to end their relationship with her lover to find her former self

Data 7

I need to hate you to love me, yeah

Meaning: Lost people to love herself

Sense: Someone who is willing to hate someone to love herself

Reference: Someone who has to end their relationship with her lover to love herself

Data 8

I gave my all and they all know it

Meaning: A person who gave everything

Sense: Someone who gave everything he had and everyone knew

Reference: Someone who sacrifices herself by giving many things to her lover and many people know about it

Data 9

You tore me down, and now it's showing

Meaning: Someone torn up

Sense: Someone who is torn and the tear is visible

Reference: Someone whose feelings were hurt by her lover so that he could not handle the wound

b. Song title: *Back to You*

Data 10

But when it heals, **it beats for you**

Meaning: Something that only beats for someone

Sense: A heart that has healed will only beat for someone

Reference: Someone who dedicates her life to someone she loves even though she has been hurt many times

Data 11

You're stuck in my head and I can't get you out of it

Meaning: Someone stuck in someone's head

Sense: Someone stuck in someone's head and she cannot get him out

Reference: A person whose mind is dominated by someone and she is unable to forget the memories of that person

4. Numerical Hyperbole

    a. Song title: *Back to You*

Data 12

You could break my heart **in two**

Meaning: Into two parts

Sense: A person's heart capable of being split in two

Reference: Someone who was hurt by her lover to the point that

her heart hurts so much

5. Hyperbolic Repetition

    a. Song title: *Back to You*

Data 13

I don't want it **even though I do, even though I do**.

Meaning: Even though he did something

Sense: Someone who doesn't want to do something but does it

anyway

Reference: Someone who does not want to convince herself

but he does it anyway

Data 14

I know **I'd go back to you**

I'd go back to you

I'd go back to you

Meaning: Someone who will return to someone

Sense: Someone who already knows that she will come back

to someone

Reference: Someone who had convinced herself that their

relationship would get better but she also knew that it would not

get any better.

4.2 Discussion

Based on research that has been conducted by the researcher. In this research, two song lyrics have been used, namely *Lose You to Love Me and Back to You*. In the lyrics of the song *Lose You to Love Me*, the forms found in are single-word hyperbole, phrasal hyperbole, and clausal hyperbole. Furthermore, in the song *Back to You* there is a hyperbole form consisting of single-word hyperbole, phrasal hyperbole, clausal hyperbole, numerical hyperbole, and hyperbolic repetition. Based on the research that has been done on the two songs, it can be seen that there are two forms of hyperbola that are not found, namely hyperbolic superlative and hyperbolic comparison.

4.2.1 Hyperbolic Form Found in Selena Gomez's Selected Song Lyrics

In the lyric of the song *Lose to Love* 'you promised **the world** and I fell for it' talks about someone who believes in her lover about a sentence that later does not come true. She is being promised something big in the form of love. Her ex-lover promised to give her everything. After that, she believed in everything her lover promised. She fell in love with her ex-lover who later broke her promise and made her get the opposite treatment and she was hurt by that.

The single word 'world' from the song lyric gives a hyperbolic meaning which aims to exaggerate where this meaning cannot be translated from the actual word and must be translated hyperbolically. The meaning that the songwriter wants to convey is unknown if translated literally. From this, it can be seen that the function of the hyperbola itself is to convey the meaning of the song indirectly, but its existence in the lyrics of the song is still emphasized so that the meaning can be known.

In the data source, the researcher also found another quote, namely the phrasal hyperbole. In the lyrics of Selena Gomez's selected songs, it is also found that there are only three phrasal hyperboles. Based on the analysis conducted by the researcher, it can be identified that the phrase 'killing me' in the lyrics 'this dancing was **killing me** softly' is included in the hyperbole phrasal. The phrase 'killing me' itself is a form of a verb phrase which gives a statement with an unrealistic description. The lyric 'this dancing was **killing me** softly' mean a girl who only gets bitter memories from a relationship where she is always hurt during a relationship. She was unable to hold back the wound which she felt as if the wound was slowly killing her.

In the song lyric *Back to You* "overthinking **every word** and I hate it" it contains a phrasal hyperbole seen from the use of the phrase 'every word' that is included in the form of the noun phrase. The songwriter uses the word overthinking which is already given excessive emphasis plus the use of the phrase 'every word' makes the lyrics exaggerate. From the exaggerated statement that emphasizes the song lyrics, the meaning contained in the phrase 'killing me' cannot be translated from the actual words.

However, this phrase from that lyric has its own meaning that must be translated not literally. This lyric means the girl or the songwriter of the song recalled their conversation again and still could not forget the man she loved or the memories they had gone through together. Because of their memories about her relationship stuck in her head. It made her overthinking and it bothered her and she hate it.

Afterward, in the song lyrics **'everybody knows** we have unfinished business'** that means many people around them know about their relationship. These people also know that there are unresolved problems in their

relationship. The phrasal '**everybody knows'** is considered excessive and it replaces the use of the word 'many'. The existence of the phrase 'everybody knows' is also included in the verb phrase where the meaning in the song lyrics is described in an exaggerated way to emphasize the meaning to be conveyed. One of the functions of hyperbole is to emphasize. Because it is in the form of a hyperbole, the description is excessive and provides emphasis, the phrase 'killing me' is categorized in the phrasal hyperbole form.

Furthermore, the next data found in the data source is the clausal hyperbole. In this study, the researcher found seven data in the form of clausal hyperboles where the data itself dominated. In a book entitled *Hyperbole in English* written by Claridge (2011), he said that clause hyperbole includes all cases where hyperbole is made only by the combining the effect of items in two or more constituent clauses as a minimum requirement. The meaning of the sentence from the hyperbole clause cannot be translated literally or even makes no sense where such a category is still included in the clause hyperbole. In the data that has been found, all categories meet the requirements written by Claridge (2011) where the sentence structure patterns in the form of clauses cannot be translated literally and does not make sense. So, the meaning is non-literal.

The lyrics "**set fires to my forest**, and you let it burn" it is considered as a clausal hyperbole because the lyric is exaggerated and combined in some constituent clauses. On the other hand, the use of hyperbole in this clause also uses comparison, the form of the clause compares his equality and love with nature. These two things are described excessively to describe the songwriter's feelings about what he is feeling. So that the meanings to be conveyed in one clause are very deep and the meaning must be seen from the side of hyperbole,

not from the literal meaning. Then, this clause also gives an overemphasis effect in the song lyrics. The meaning contained in the lyric 'lyric "**set fires to my forest**, and you let it burn" is about someone who gives all her deep love to her lover. However, on the other hand her lover even gave the opposite feedback. She made her hurt and gave her disappointment by ending her relationship and just letting her get hurt.

The next data found in the song lyric *Lose You to Love Me.* The lyrics '**I need to lose you to find me'** and **'I need to hate you to love me'** are the form of clausal hyperbole. One of the functions of hyperbole is to emphasize the meaning that is to be conveyed. These two lyrics emphasize their meaning with an exaggerated statement. Both put emphasis on the lyrics of the song. Due to exaggeration, the meaning of each song's lyrics cannot be interpreted by the lexical meaning and those clauses have the non-literal meaning or the hyperbole meaning. Because the meaning to be conveyed is full of emphasis and exaggerated delivery, both song lyrics fall into the category of hyperbole clauses.

The lyrics '**I need to lose you to find me'** and **'I need to hate you to love me**' are mean the songwriter that need to forget her ex-lover who has made her change. So, she has to find herself again, but in this context, she does not really lose herself but her personality changes because of her ex-lover and she should find her old self or her old personality. As well, she never really loved herself but rather, she loved her ex-lover too much so that she subordinated herself. She has to forget her ex-lover so she can love herself more.

The lyric '**I gave my all and they all know it'** is categorized as clausal hyperbole. The clause provides an exaggerated statement to convey the

meaning. If the clause is translated based on the actual cluse, the meaning will appear very exaggerated, so in this case, it is very important to see the meaning of the song lyrics from the context of hyperbole. There are other meanings contained in the song's lyrics that are not overt and replace the existence of other words. For this reason, the clause falls into the category of clausal hyperbole. This lyric talks about the girl that gave something to her ex-lover that can be in the form of material or feelings where the things given are so abundant that she cannot interpret them in numbers. She chooses to use the word 'all'. Then, related to this, the people around her also know and witness how she struggles to fight for her love until she inflamed many things for her ex-lover.

Same case with the lyric '**you tore me down, and it's showing'**. If translating it literally, it is certain that the lyrics convey something that is very hyperbolic where the context of the clause also cannot be interpreted literally. It cannot catch the meaning the lexical context. The writer said that her ex-lover had torn her down and it was shown, but she was not really torn apart. The clause has its own meaning by hyperbolic context. For this reason, the clause 'you tore me down, and it's showing' categorized into the clausal hyperbole. The lyric itself talk about a person whose feelings were hurt by her lover where the wound he received was so deep that she felt pain as if she was being torn apart. The wound itself was so deep that she felt like her wound was being shown to people**.**

Afterward, on the song lyrics 'when it heals, **it beats for you'** the lyric is still a part of clausal hyperbole because that cannot be translated literally, but the meaning can still be known even though it is written with exaggerated expressions. The clausal 'it beats for you' is exaggerated since heart beats only

for its owner of the heart to keep her alive. From this opinion, it can also be interpreted that the lyrics provide an unrealistic statement to convey their meaning. By knowing the clausal hyperbole in that song lyric, it is included in the clausal hyperbole category. The lyric itself talk about she loved her ex-lover so much that even though her heart was hurt, she would wait for the heart to heal and be hurt again by him but even so, she still chooses to love him and she wants to live her life just with him. She dedicated her life to her ex-lover whom she loved very much

The last of clausal hyperbole from the song lyric *Back to You* '**you're stuck in my head** and I can't get you out of it'. It talks about someone who keeps thinking about her ex-lover. She kept thinking about all the memories they had gone through together while in a relationship. She always recalled these memories thinking it was out of her own control. The researcher interprets the lyric in the form of clausal hyperbole because she used an exaggerate expression in the form of clause. The meaning of the song's lyrics cannot be translated literally, but even so, the meaning is still there, but it must be seen from the hyperbolic side. The conveying of the meaning is also explained in an unrealistic way in the form of a clause. Therefore, this clause is in clausal hyperbole form.

Then, another form that was also found in this research is the numerical hyperbole. In this study, numerical hyperbole is the least used form of hyperbole where only one form of hyperbole is found in the form of a number where the data is contained in the lyrics of the song lyric *Back to You*. The lyric 'you break my heart in two' include numerical hyperbole where the word 'in two' is numerical hyperbole. This example is in the form of a single-word hyperbole but because it used number to give exaggerated expressions, it is included in

the category of numerical hyperbole. That lyric talk about someone who feels very hurt by the attitude or the manner of her ex-lover where the hurt is so deep. She cannot handle her heartache so he made an exaggerated of his feelings that her heart was break in two.

Lastly, the data found was also found in this study is hyperbolic repetition. Based on the theory by Claridge (2011), hyperbolic repetition is the re-occurrence of the same item or phrase in strict sequence without interruption by other material. Spaced-out repetition, such as employed for the sake of cohesion is a totally different matter. Only the straightforward 'piling-up' can possibly cause a hyperbolic effect. So, it is important to know the meaning of the repetition expression to find out whether the sentence is categorized as a repetition which is indeed classified as a hyperbole.

In the song *Back to You*, an example of using hyperbolic expressions in the form of repetition can be seen in the lyric 'I don't want it **even though I do, even though I do**." It talks about that a person does not want to convince herself of something she is going to do, but on the other hand she still does the thing where she has to do it. She stated that he did not want to convince herself but on the other hand she still did it. In the lyric, there is repetition of sentences 'even though I do' twice because there is a meaning to be conveyed in the repetition. The repeated sentence is inversely proportional to the situation that occurred where the description is 'the opposite'. By knowing the hyperbolic repetition in the song lyrics, the researcher believed that the data is a part of hyperbolic repetition.

Likewise with the previous hyperbolic repetition, what is in the lyrics of this song also has the same context where there is a form of hyperbolic repetition that conveys a different meaning from the situation written in the song lyrics.

The lyrics of the song **'I'd go back to you'** is repeated three in three verses of the song. However, it conveys the opposite emphasis, different from what was written. Due to this reason, the song's lyrics fall into the category of hyperbolic repetition. That lyric itself talk about girl who is not sure that she will return to a relationship with her ex-boyfriend. She convinced herself that their relationship would get better but on the other hand, she already knew that their relationship would never get better.

4.2.2 The Meaning of Hyperbolic Form Found in Selena Gomez's Selected Song Lyrics

In the lyric "you promised the **world**" seems that who promised can give anything that exists in the world. If it translated literally, it means impossible considering that no one in this world can promise the world. Where the lexical meaning of the 'world' itself is the world, the place where people are now. This is the same in the sense context of semantics where 'world' means the 'earth' or people's land. However, the meaning of "world" in hyperbole context can be interpreted as something big in the form of love so that the writer believes and falls in love when her ex-boyfriend promised about it. So, hyperbole meaning has the same context with reference in semantics. The researcher concluded its meaning from the situation as a reference to explain the existing meaning.

The song lyric "this dancing was **killing me** softly" contains of phrasal hyperbole where the phrasal killing me is a phrasal hyperbole and the third data in this study. In the lexical meaning the phrasal 'killing me' known as make her die. The meaning of the word 'kill' varies depending on how the situation is perceived by the senses. For example, people hear a part of a song that is the best, so it is called 'killing part', this cannot be separated from the reference to

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a word. So, the use of the word 'killing' does not always mean 'make people die', but many other meanings depend on the sense and reference to the word.

Furthermore, because 'killing me' is a hyperbole, the songwriter's used phrasal 'killing me' to explain that she got a pain which hurt her and the pain was felt on her heart. The lyrics also mean she only gets bitter memories from a relationship. She was unable to hold back the wound which she felt as if the wound was slowly killing her. She cannot handle her heartache in her relationship and from this context this dancing means their relationship. The use of the word 'killing me' can be interpreted as a substitute for the word 'hurt'.

In the song lyric *Back to You*, the lyric "overthinking **every word** and I hate it" contains a phrasal hyperbole seen from the use of the phrase 'every word'. The lexical meaning of 'every word' has the same context with previous data, 'every word' lexical context are all of the words, proof, everything, and information. Meanwhile, the hyperbole meaning that the songwriter wanted to convey that she recalled their conversation again and again. She still could not forget the man she loved or the memories they had gone through together. Because of their memories about her relationship stuck in her head, it made her overthinking and it bothered her and she hate it.

Afterward, in the song *Back to You*, there is a lyric that say 'and **everybody knows**, we have unfinished business', there is a form of hyperbole in the form of a phrasal hyperbole. In sense context of semantics, 'everybody' can be interpreted as every person or everyone depending on the senses to see the situation that occurs. Then, based on lexical meaning, 'everybody' is all of the people that exist. However, the actual meaning or the meaning in the hyperbole context itself is supported by references to situations that have occurred at that time.

Based on the explanation above, the meaning of the expression she uses in hyperbole context is that many people around them know about their relationship where those people also know that they have problem in their relationship. Unfinished business and unfinished business itself mean their love story. So, the single word 'everybody' replaces the use of the word 'many'. Overall, the lyrics contain meaning that cannot be translated literally and only can interpreted by hyperbolic meaning.

In lyric, '**set fires to my forest**' is a clausal hyperbole. The lexical meaning of 'fire' is a hot thingy that can burn anything. In the hyperbole context, the word 'fire' is interpreted as passionate love. It can be captured by the intention of the songwriter which she is expressing that she has a very deep love but this love is self-destructive. The songwriter also analogizes her feelings as a 'forest'. The forest is left to burn or it is interpreted that the love ends disappointed because of her ex-boyfriend attitude where her own feelings are also left hurt just like that.

The song lyric '**I need to lose you to find me'** and '**I need to hate you to love me'** are part of clausal hyperbole. The meaning of data '**I need to lose you to find me'** is the songwriter needs to forget her ex-lover who has made her change. So, she has to find herself again, but in this context, she does not really lose herself but her personality changes because of her ex-lover and she should find her old self or her old personality. So, to find out the meaning of the clause, the meaning must be seen from the hyperbolic form.

Likewise in the previous data, the lyric '**I need to hate you to love me** has a meaning that cannot be translated literally. The meaning is she never really loved herself but rather, she loved her ex-lover too much so that she subordinated herself. She has to forget her ex-lover so she can love herself

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more. The songwriter seems to describe her feelings that it will be difficult for her to love herself if her ex-lover is still in her life.

The next data is still in the form of clausal hyperbole. If it is translated literally, it is certain that the lyrics convey something that is very hyperbolic, because in the lexical meaning '**I gave my all and they all know it**' mean the song writer gave her ex-lover everything that she has and everyone knows about it. Meanwhile, in the hyperbole context, the meaning of the lyrics is she gave something to her ex-lover that can be in the form of material or feelings where the things given are so abundant that she cannot interpret them in numbers and chooses to use the word 'all'. Then, related to this, the people around her also know and witness how she struggles to fight for her love until she inflamed many things for her ex-lover.

Further data is found in the song lyrics '**you tore me down and now it's showing**'. The writer said that her ex-lover had torn her down and it was shown. In the lexical meaning 'tore' means rip off so, in this context by using clausal hyperbole she was not really torn apart, but rather, she was hurt by her own feelings where her ex-lover was the reason why her heart was hurt. She said that her heartache was visible in the sense that she was able to interpret that she was injured where the wound in her heart certainly could not be seen with the bare eye, but she could feel the wound because she was sad.

In the song lyric '**it beats for you'** is a clausal hyperbole. When translated literally it seems does not make sense because there is no heart whose beat is destined for someone. However, the meaning that the songwriter wants to convey is that she loved her ex-lover so much that even though her heart was hurt, she would wait for the heart to heal and be hurt again by him but even so, she still chooses to love him and she wants to live her life just with him. The

next data in the song lyric the songwriter said that her ex-lover was stuck in her head and cannot get him out of it when it can be seen that the songwriter's ex-lover was not really stuck in her head that he could not get out of there. Rather, the intention of the songwriter is that, she always thought of her ex-lover so that her thoughts were dominated with the memories about her ex-lover.

In the numerical hyperbole the songwriter said that her heart was broken in two where it was impossible so that the intentions that the songwriter wanted to convey could not be translated literally or can be translate by lexical meaning. Based on the situation, it can be concluded the meaning that she was very hurt by the attitude or the manner of her ex-lover where the hurt is so deep and she cannot handle her heartache so she exaggerated the pain she felt. The use of hyperbolic expressions in the lyrics is not only to beautify the lyrics, but also to have something to emphasize.

In the song lyric *Back to You* there is an expression of hyperbolic repetition in the lyric '**even though I do'**. The researcher can catch the intention that the songwriter wants to convey where in the lyrics she wrote 'I don't want it, even though I do' she wrote the sentence 'even though I do' twice so it can be understood that she wants to convince herself. On the other hand, she said 'I do' she still does the thing where she has to do it. She stated that she did not want to convince herself but she still did it. Furthermore, because of the meaning is inversely proportional to what the songwriter wrote, the lyric is categorized as hyperbolic repetition.

Lastly, the last data is still a part of hyperbolic repetition because there is a repetition of the sentence **'I'd go back to you'**. The songwriter repeats this sentence three times. The meaning written in the song lyrics is different from the situation being conveyed. The meaning of this song is a girl who is not sure

that she will return to a relationship with her ex-boyfriend. She convinced herself that their relationship would get better but on the other hand, she already knew that their relationship would never get better. This is emphasized by the next verse "I know I said I wasn't sure" meaning that she was not sure that their relationship would get better again as before. Due to this reason, the song's lyrics fall into the category of hyperbolic repetition.

In conclusion, from the research that has been carried out, Selena Gomez as the writer of the songs she will sing uses a lot of Clausal Hyperbole. From the clausal hyperbole form used, Selena Gomez emphasizes feelings of sadness and hurt over their relationship. Even though it consists of two different songs, the meaning that is conveyed and can be channeled in the form of hyperbole is still the same, namely Selena Gomez who is still unable to forget her ex-lover.

CHAPTER V

CONCLUSSION AND SUGGESTION

This chapter presents the conclusion of the research finding in chapter IV. It also provides the suggestion for the next researcher, especially English Literature students who are interested studying linguistic.

5.1 Conclusions

In the research conducted by the researcher, conclusions can be drawn based on what has been written in the findings and discussions. The researcher found several forms of hyperbolic expression in two of Selena Gomez's song lyrics, namely *Lose You to Love Me* and *Back to You*. After finding the form, the researchers also found the meaning of the hyperbolic form found.

5.1.1   Hyperbolic Form Found in Selena Gomez's Selected Song Lyrics

In this study, the researcher examined two lyrics of Selena Gomez's songs *Lose You to Love Me* and *Back to You*. To find the hyperbolic forms found in the lyrics of the song, the researcher conducted an analysis used Claridge's theory. Based on the findings and discussions, there are two song lyrics have been used in this study, namely *Lose You to Love Me and Back to You*. In the song lyrics *Lose You to Love Me*, the forms found in are single-word hyperbole, phrasal hyperbole, and clausal hyperbole. Furthermore, in the song *Back to You* there is a hyperbole form consisting of single-word hyperbole, phrasal hyperbole, clausal hyperbole, numerical hyperbole, and hyperbolic repetition. Based on the research that has been done on the two songs, it can be seen that there are two forms of hyperbola that are not found, namely hyperbolic superlative and hyperbolic comparison.

5.1.2 The Meaning of Hyperbolic Form in Selena Gomez's Selected Song Lyrics

The meaning of fourteen hyperbolic expressions in the five forms of hyperbole that have been found have various meanings. In single-word hyperbole, one word in the form of hyperbolic expression greatly influences the meaning contained in the whole stanza. The meaning of the hyperbole is seen from the context of reference in semantics. Then, likewise with phrasal hyperbole, the meaning of the hyperbolic form is known not from the lexical meaning but from the sense and reference related to the semantic context.

Furthermore, numerical hyperbole itself is a hyperbole in the form of a single-word hyperbole but due to the way it exaggerates using numbers, this form of hyperbole is categorized in numerical form. Therefore, in this study, the researcher knows the numerical meaning in terms of reference in a semantic context. Then lastly, the meaning of hyperbolic repetition is known from the sentence that is repeated and then linked to the stanza before and after it. Thus, the meaning that the songwriter wants to convey can be known.

Based on this research, it is known that Selena Gomez chose to use hyperbolic expression to convey the meaning contained in her song lyrics because hyperbolic expression is the most appropriate type of hyperbolic expression to describe the overwhelming feelings and emotions conveyed by the author in both song lyrics. This is because the lyrics of these two songs have the same meaning which is conveyed in the form of a hyperbolic expression, namely a feeling of deep sadness.

5.2 Suggestion

Based on the analysis and conclusions of this study, the researcher offers several suggestions that the researcher hopes will be useful for other researchers or students who are interested in research related to semantics, more precisely regarding hyperbole. For researchers, the authors hope that the results of this study can help future researchers who want to study or analyze hyperbolic forms in song lyrics. The researcher suggests for future researchers to use more song lyrics in order to be able to find all forms of hyperbole so as to produce better knowledge for future researchers.

Then for English Literature students, the researchers hope that students can apply the use of various hyperbole forms when writing a song, poem, novel or other literary work. For example, using hyperbolas in the form of superlatives or comparisons. In addition, in this study, the researchers hope that students will be able to know the meaning behind the use of hyperbole which is widely used in everyday life.

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APPENDIX

Song Lyrics by Selena Gomez

1. Lose You to Love Me

You promised the world and I fell for it

I put you first and you adored it

Set fires to my forest and you let it burn

Sang off-key in my chorus, 'cause it wasn't yours

I saw the signs and I ignored it

Rose-colored glasses all distorted

Set fire to my purpose, and I let it burn

You got off on the hurtin' when it wasn't yours, yeah

We'd always go into it blindly

I needed to lose you to find me

This dancing was killing me softly

I needed to hate you to love me, yeah

To love, love, yeah. To love, love, yeah. To love, yeah

I needed to lose you to love me, yeah

To love, love, yeah, To love, love, yeah To love, yeah

I needed to lose you to love me, yeah

I gave my all and they all know it

You tore me down and now it's showing

In two months you replaced us, like it was easy

Made me think I deserved it, In the thick of healing, yeah

We'd always go into it blindly

I needed to lose you to find me

This dancing was killing me softly

I needed to hate you to love me, yeah

To love, love, yeah. To love, love, yeah. To love, yeah

I needed to lose you to love me, yeah

To love, love, yeah, To love, love, yeah To love, yeah

I needed to lose you to love me, yeah

You promised the world and I fell for it

I put you first and you adored it

Set fires to my forest, and you let it burn,

Sang off key in my chorus

To love, love, yeah. To love, love, yeah. To love, yeah

I needed to lose you to love me, yeah

To love, love, yeah, To love, love, yeah To love, yeah

I needed to lose you to love me, yeah

To love, love, yeah, to love, love, yeah, to love, yeah

And now the chapter is closed and done

To love, love, yeah, To love, love, yeah To love, yeah

And now it's goodbye, it's goodbye for us

2. Back to You

Took you like a shot

Thought that I could chase you with a cold evenin'

Let a couple years water down how I'm feelin' about you

And every time we talk

Every single word builds up to this moment

And I gotta convince myself

I don't want it even though I do, even though I do

You could break my heart in two

But when it heals, it beats for you

I know it's forward, but it's true

I wanna hold you when I'm not supposed to

When I'm lying close to someone else

You're stuck in my head and I can't get you out of it

If I could do it all again, I know I'd go back to you

I know I'd go back to you, oh

I know I'd go back to you

We never got it right

Playin' and replayin' old conversations

Overthinkin' every word and I hate it

'Cause it's not me, *'cause it's not me, 'cause it's not me*

And what's the point in hidin'?

Everybody knows, we got unfinished business

And I'll regret it if I didn't say

This isn't what it could be (*Isn't what it could be*)

You could break my heart in two

But when it heals, it beats for you

I know it's forward, but it's true (Oh, oh)

I wanna hold you when I'm not supposed to

When I'm lying close to someone else

You're stuck in my head and I can't get you out of it (Ah, ah)

If I could do it all again, I know I'd go back to you

I know I'd go back to you

I know I'd go back to you

I'd go back to you

I'd go back to you

I know I said I wasn't sure

But I'd go back to you

I know I'd go back to you

You can break my heart in two

But when it heals, it beats for you

I know it's forward, but it's true

Won't lie, I'd go back to you

You know, my thoughts are runnin' loose

It's just a thing you make me do

And I could fight, but what's the use?

I know I'd go back to you

I wanna hold you when I'm not supposed to

When I'm lying close to someone else

You're stuck in my head and I can't get you out of it (Oh, oh)

If I could do it all again, I know I'd go back to you

I'll go back to you

I'll go back to you, I'll go back to you, oh

I know I'd go back to you (I'll go back to you)

I'll go back to you (I'll go back to you, ooh) Ooh, ooh-ooh

I know I'd go back to you

(*Go back to you, go back to you*)

(*Go back to you, go back to you*)

(*Go back to you, go back to you*)

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EXAMINER/CONSULTANT	COMMENTS	REVISION	SIGNATURES
Andi Febriana Tamrin, S.S., M.Hum.	1. Subtract existing words in sentences and add sentence in paragraph 2. Delete the table contained in the finding 3. Add own opinion in the discussion in the clausal hyperbole section	1. Done in chapter IV 2. Done on finding section in chapter IV 3. Done on finding section in chapter IV	
Dr. Bahar, S.Pd., M.Hum.	1. Separate explanations of form and meaning in the discussion 2. Remove the use of numbers in chapter 4 3. Explain the meaning of the song lyrics not just the hyperbolic form of the lyrics	1. Done on finding and discussion by adding explanations about the form and meaning in chapter IV 2. Done by removing all use of numbers in chapter IV 3. Done on finding and discussion by adding explanations about the	

		meaning behind the hyperbolic expression in chapter IV	
Syahruni Junaid, S.S., M.Pd.	1. Fix the Abstract 2. Make research questions and research objectives in line 3. Add an explanation regarding the differences in the second previous study 4. Add the song lyrics used as the data source 5. Add note-taking definition in data collection instrument 6. Delete data that is not included in the hyperbolic repetition	1. Done on the Abstract 2. Done on the research questions and research objectives in Chapter I 3. Done on Previous Study in Chapter II 4. Done on Appendix 5. Done on data collection instrument in Chapter III 6. Done by removing data that is not included in the hyperbolic repetition	

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