

CHAPTER III

METHODOLOGY

3.1. APPROACH

The writer uses a qualitative approach to analyze the figures of speech and their connotative meaning since the writer identifies, describes, and explain each figure of speech along with their connotative meaning. The writer uses a document observation method to describe the figures of speech in terms of frequencies and she wants to see which figures of speech are mostly used in the songs' lyrics.

3.2. SOURCE OF DATA

Only six songs in *Kantata Takwa* album become the source of the data used in the research. They are 'Kesaksian' (Testimony), 'Orang-orang Kalah' (The Losers), 'Paman Dobleng' (Uncle Dobleng), and 'Balada Pengangguran' (Unemployment Ballad), 'Nocturno', and 'Gelisah' (Restless). The writer concentrates on the language of the lyrics. The music arrangement, the performance of the singer including the tone, the repeated lines or fades, and background vocals are not analyzed.

3.3 INSTRUMENT

The writer does not have to play the cassette to collect the data because the texts in the inlay cover of the album have provided the lyrics sung by Iwan Fals. Thus, the instrument of the research is the writer herself. The writer also consults an

Indonesian dictionary to define precisely the connotative meaning after looking at the denotative meaning of a word

3.4. DATA COLLECTION

First, the writer reads lines by lines of each lyric to find figures of speech. The lines or expressions of each lyric where figures of speech used are collected and enlisted. Finding the lines that carry figures of speech is similar with finding the lines containing connotations since the words using figures of speech carry connotative meanings as well.

After the data or lines containing figures of speech are collected, the writer translates the lines into English. Then, the lines are arranged according to the types of figures of speech. The arrangement makes the writer easier to analyze the data. Later, in the analysis, the writer reports the finding according to the title of the songs not to the types of figures of speech because the writer calculates the frequency of figures of speech in each lyric.

3.5. DATA ANALYSIS

First, after the lines containing figures of speech are collected, each line that contains figure of speech is followed by the identification of figure of speech. The identification of each line using figures of speech starts from the first line of the lyric to the last line. The numbers of the lines are put before the text. The writer underlines words that show the figures of speech. After the identification of figure of speech, the writer puts a brief description of particular figures of speech being used.

Second, the identification of each figure of speech is followed by the identification of connotative meaning of words that show the figures of speech. In identifying the connotative meaning, the writer relies on her background knowledge. Before she analyzed these songs, she already knew what each song is about. The background knowledge about the themes of the lyrics helps the writer to identify the connotative meaning of the words being used. Also, the connotative meaning of the words showing the figure of speech is briefly explained based on the linguistic context in each lyric. For example, *air mata* or 'tears' is commonly acknowledged by people as an emotional expression of grief. Thus, *air mata* is known as the symbol of sadness. But, it could also be a symbol of extreme happiness. From its linguistic context or, particularly other lines in the lyric, the writer gets a better understanding what *air mata* really symbolizes in the lyric. Because the connotative meanings come along with the figures of speech, they are as important as the figures of speech themselves. Without a brief explanation of the connotative meanings of the words being used, this thesis would be merely about the identification of figures of speech. Both figures of speech and connotative meanings are equal although the results of connotative meanings are not put in tables.

After the identification of figures of speech and the description of connotative meanings in each lyric finished, the writer comes to the third step. The writer puts the results of the analysis in Table 4.1 to Table 4.6 to show the frequency of the figures of speech used in each lyric. The second column of the tables shows which lines that contain the figures of speech. The third column shows the classification of figures of speech based on Perrine's theory. The last column shows the frequency of figures of

speech used in each lyric. The last row shows the total of figures of speech used in each lyric. This is how the table looks like:

Table 4.1

Figures of Speech in "KESAKSIAN"

No.	Lines	Figures of speech	Frequency
1.		Metaphor	
2.		Simile	
3.		Personification	
4.		Synecdoche	
5.		Metonymy	
6.		Symbol	
7.		Allegory	
8.		Hyperbole	
9.		Apostrophe	
10.		Paradox	
11.		Understatement	
12.		Verbal Irony	
		TOTAL	

The final result of the analysis is also put in Table 4.7 showing the frequency of all figures of speech in six songs. From the table, the writer finds out the frequency of each figure of speech being used. To shorten the space of the table, the writer does not put the titles of the songs in the table. This table is numbered to simplify the content of the table. The lyrics are numbered 1-6 according to its order in the album. One also abbreviates some kinds of figures of speech to save space. **Meta.** refers to metaphor, **personif.** for personification, **synecc.** for synecdoche, **meto.** for metonymy, **alleg.** for allegory, **hyper** for hyperbole, **apost.** for apostrophe, **underst.** for understatement, and **irony** for verbal irony.