THE ANALYSIS OF FIGURATIVE LANGUAGES FOUND IN SONG LYRICS OF TAYLOR SWIFT’S ALBUM SPEAK NOW AND ITS APPLICATION IN TEACHING READING AT THE ELEVENTH GRADE OF SENIOR HIGH SCHOOL

A THESIS

Submitted as a partial fulfillment of the requirements to obtain Sarjana Pendidikan degree at the English Education Program of Purworejo Muhammadiyah University

by

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MOTTO

♥ Allah never changes people’s fate only if they change themselves.

(Q.S. Ar Ra’du:11)

♥ Being success is keyword of my spirit, so I can make my beloved parents happy and proud of mine.

(Anonymous)

♥ Challenge is what makes life interesting; overcoming them is what makes life meaningful.

(Aristoteles)
DEDICATION

By the name Allah SWT, The almighty and The Merciful, with gratitude and love, I would like dedicate this thesis to:

♥ Allah SWT for his blessing.

♥ My beloved grandmother, Qomariyah. Thanks for your prayer, support, love, motivation, and patience. No words can describe your love and kindness. I love you so much.

♥ My beloved father and mother, Matal and Suyanti. Thanks for your prayer, support, love, motivation, advice, and patience. No words can describe your love and kindness. I love you so much.

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♥ All of my lectures thanks for your help and guidance to finish this thesis.

♥ All of my friends F class, thanks for giving experience during the last four years, being good and nice friend.

♥ Everyone who have supported my thesis, thank
STATEMENTS

The student who gives the following signature is:

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States that this thesis is absolutely my own work and the contents of the thesis are not written by someone else as the requirement in accomplishing the study in this university or the other, except in a few parts which the researcher draws as the reference according to the written rules of ethics of this thesis. If it is proven that this statements is incorrect, this entirely becomes my responsibility.

Purworejo, January 30th 2017

The researcher

Eka Marwati
ACKNOWLEDGEMENT

Assalamu’alaikum Wr. Wb.

Alhamdulillahi robbil’alamin all praises to Allah SWT. The researcher would like to say thanks for Allah SWT blessing during her study and in completing this final project. The researcher realizes that this thesis could not be completed without the help and guidance from others. The researcher is very grateful to many people who have contributed their ideas and time in completing her final project. Therefore, The researcher would like to express very great appreciation an gratitude to:

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7. My best friends, thanks for your help and suggestion.

8. Everyone who has supported her.

Finally, the researcher hopes this thesis will have some advantages for the readers, especially English teachers who want to be creative to help their students to achieve English language skills. The researcher realizes that this thesis is far from being perfect, therefore the researcher hopes for constructive criticism and suggestion.

\textit{Wassalamu’alaikum Wr. Wb.}

\underline{Purworejo, January 30th 2017}

The researcher

Eka Marwati
ABSTRACT


Language is very important in human life. It is used to communicate to others. Song lyric is one of the examples of the literature. It is hard to understand song lyrics because it often contains figurative languages. Figurative languages are words or expressions whose meanings are different from their literal meanings.

The objectives of this research are to find out the types of figurative languages found in Taylor Swift’s album Speak Now and to describe the application of figurative languages found in Taylor Swift’s album Speak Now in teaching reading at the eleventh grade of Senior High School. In this research, the data are taken from song lyrics in Taylor Swift’s album Speak Now. The researcher uses description-qualitative research because the researcher wants to explain its figurative languages found.

In collecting the data, the researcher searched the songs and the scripts. Read and understood the song lyrics in Taylor Swift’s album Speak Now. While in analyzing the data, the researcher identified the data based on the types of figurative languages, classified the data based on the types of figurative languages, discussing selected the data, described the application of figurative languages found in Taylor Swift’s album Speak Now in teaching reading, and made conclusion and suggestion.

The result of this study shows there are six types of figurative languages in Taylor Swift’s album Speak Now. There are 18 hyperboles (37.5%), 12 similes (25%), 11 symbols (22.92%), 5 personifications (10.42%), 1 metaphor (2.08%), and 1 synecdoche (2.08%).

Keywords: Figurative languages, Speak Now album, application, teaching reading
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CHAPTER I
INTRODUCTION

In this chapter, the researcher presents six sub-chapters related this study. This includes of background of the problem, identification of problem, limitation of the problem, statement of the problem, objective of the study, and significance of the study.

A. Background of the Problem

The word "language" has two meanings: language as a general concept and "a language". Languages other than English often have two separate words for these distinct concepts. French for example uses the word language for language as a concept and langue as the specific instance of language (the meaning of language accessed in internet). A language is very important in people’s life to communicate to each other and also to show and share an expression, reaction, information, feelings, experience, and knowledge. Without a language people do not know the meaning of something and will miss the communication which appears among each other. Language is also systematic way of using words so that people can share information and show their emotion, ideas, feeling, experience, and knowledge efficiently.
Frederik (2008:4) state that literature is fundamentally an expression of live through the medium of language. Frederik (2008:5) state that mastering the language is a matter of degree and knowing the meanings of all the words may be not enough for a full response to literature. Klaler (2008:1) state that in most case literature is referred to as the entirety of written expression with the restriction that not every written document can be categorized as literature in more exact sense of the word.

According to Lyons (2009:136) in linguistics, the study that relates to meaning is called semantics. Semantics is one of linguistics branches, which studies about language meaning, or it can be said that meaning as the main study in semantics term.

Leech (2001: 21) state that the strength of the integrated view is that it makes possible a transfer to semantics of techniques of analysis which have proved successfully with other aspects of language. But the extension of the horizon of semantics in one direction has limited it in another direction: the precise analytic methods developed in the study of grammar and phonology only apply to that part of meaning which is traditionally called ‘conceptual’ or ‘cognitive’; other part, which may be lumped together as ‘connotative’ or ‘associative’ meaning, have been somewhat neglected.

The people know that lyrics in westerns music not only use denotative meaning to express message from singer but also connotative meaning. Connotative meaning happens because the singer wishes to show agreement, disagreement, happiness, unhappiness, etc, for the listeners. Many kinds of
literature give people so much information in which they use non literal meaning of words. For example, some lyric on the songs uses figurative language to make it more interesting and imaginative.

In music, a song is a composition for voice, performed by singing or by musical instrument. The lyrics of songs are typically of a poetic, rhyming nature, though they may be religious verses or free prose.

Music needs a lyric to make the song more interesting. Lyrics are a set of words that make up a song, usually consisting of verses and choruses. The meaning of lyrics can either be explicit or implicit. Some lyrics are abstract articulation and symmetry expression.

Figurative language is language using figures of speech (a way of saying one thing and meaning another). It is associated with lyric of the song uses figurative language. There are many types of figurative language such as: metaphor, simile, symbols, hyperbola, irony, etc. But in general, the figurative language is differentiated into four groups, they are: confirmation, comparison, opposition, and allusion.

The researcher’s is interested to analyze the lyrics of Taylor Swift’s song because the lyrics may express the singer’s feeling or depiction about condition or situation which faced by the singer. So, the researcher’s to try fined figurative language in lyrics to express the emotion from singer to be more interesting. To analyze of speech, the researcher’s uses literary approach and literary devices such as allusion and the figures of speech. Among the figures of speech, the researcher’s uses metaphor, simile,
personification, synecdoche, metonymy, symbol, paradox, irony, apostrophe, alliteration, metonymy, and understatement.

Related to the description above, the researcher’s conduct a study of figurative language used in selected lyrics of Taylor Swift’s by title “THE ANALYSIS OF FIGURATIVE LANGUAGES FOUND IN SONG LYRICS OF TAYLOR SWIFT’S ALBUM SPEAK NOW AND ITS APPLICATION IN TEACHING READING AT THE ELEVENTH GRADE OF SENIOR HIGH SCHOOL”.

B. Identification of the Problem

For the background of the study above, the researcher’s identifies some problems analyze of the figurative language on song lyrics:

1. The statements or ideas expressed do not make sense on the surface level, and, since literal meaning is denied, an act of imagination is required before the intended meaning becomes clear.

2. Every sentence that contain of figurative expression could make the reader or hearer confused and try to imagine what the real meaning of it.

3. Difficulty in deciphering the lyrics of the song caused by its figurative meaning.
C. **Limitation of the Problem**

   Based on the explanation before, the research entitled “*The Analysis of Figurative Languages Found in Taylor Swift’s Album Speak Now and Its Application in Teaching Reading*” this research focuses on the Taylor Swift’s album *Speak Now* containing figurative languages.

D. **Statements of the Problem**

   Related Based on the description of the background above, the researcher formulates the research question bellows:

   1. What are the types of figurative languages found in Taylor Swift’s Album *Speak Now*?
   2. How is the application of figurative languages found in Taylor Swift’s Album *Speak Now* in teaching reading?

E. **Objectives of the Study**

   The objectives of this research are to find out:

   1. The type of figurative languages found in Taylor Swift’s Album *Speak Now*.
   2. To describe the application of figurative languages found in Taylor Swift’s Album *Speak Now* in teaching reading.
F. **Significance of the Problem**

The research entitled “The Analysis of Figurative Languages Found in Taylor Swift’s Album Speak Now and Its Application in Teaching Reading” is highly expected to give some benefits as follows:

1. **For the Teacher**
   
The teacher will get some information about the use of English popular songs as the media for teaching English and also get information about figurative languages.

2. **For the students**
   
   This study is expected to enrich the study of English especially in figurative languages to help more understanding of the meaning or messages in lyrics.

3. **For the researcher**
   
   This study is expected to enrich the study of English especially in figurative languages to help more understanding the meanings in song lyric.
CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter review of literature the related theories that consist of figurative language, types of figurative languages, meaning, song, lyric, song lyric, taylor swifts, teaching reading, and previous study.

A. Figurative Language

1. Theory of Figurative Language

Figurative language is language that uses words or expressions with a meaning that is different from the literal interpretation. Figurative language is rarely used in our daily conversation. Figurative language is often found in literary works, such as: articles in newspaper, advertisements, novels, poems or poetry. Figurative language is the use of words that go beyond their ordinary meaning. When a writer uses literal language, he or she is simply stating the facts as they are. Figurative language, in comparison, uses exaggerations or alterations to make a particular linguistic point. Figurative language is commonly used in literary works, such as: poem, prose and nonfiction writing as well.
McArthur (2002:402) states that figures of speech are a rhetorical device using words in distinctive ways to achieve a special effect. According to Groys (2009:113), figurative language or style is a way of showing mind through a special language that shows the soul and characteristic of the writer (language user).

Robert (203:127) states that figurative language is term describing organize pattern of comparison that deepen, broaden, extend, illuminate, and emphasize meaning. Frederik (2008:38) states that figure of speech helps to communicate the experience because the people appeal to the reader’s own experience. So, figure of speech enables people to say precisely what the means; it creates images which make abstract statements appear concrete, and it communicates feelings.

According to Griffith (2006:81), figures of speech can be interpreted according to general cognitive principles, while idioms have to be learnt. Even though some linguistics has different classification of figures of speech, the concept and principle are almost the same.

All figures of speech are comparison, but not all comparisons are figures of speech. To begin with a simple example, the writer may say that James was as angry as a hornet is figurative, but that James was angry as John is not. It is not hard to see that there is a difference here, but it is impossible to state the difference exactly without using highly technical language. James and John are evidently much more like than
James and hornet for James and John, both belong to the same biological species. Thus James and John can both be angry, in the same sense of the word. But James and the hornet cannot both angry in the same sense word: the hornet does not feel the same way, and he does not behave the same way. He cannot get red in the face or stamp his feet with rage: he can only zoom, buzz, and sting.

According to Griffith (2006:83), there is a distinction between a comparison that is figurative and one that is not figurative, but the distinction is one of degree. There is a greater difference between a human heart and a pump than the difference between a human heart and a goat’s heart. There is a difference between a human heart and a television relay than there is a human heart and a pump. If the difference is great enough, in a particular case, it says that the comparison is figurative. But the heart is a pump is borderline case: it is figurative in some context, but not in others.

There are four main reasons of using figurative language (Perrine, 2002:12). First, figurative language affords readers imaginative pleasure of literary works. Second, it is a way of bringing additional imagery into verse, making the abstract concrete, making literary works more sensuous. The third, figurative is a way of adding emotional intensity to otherwise merely informative statements and conveying attitudes along with information. And the last, it is a way of saying much in brief compass.
The teacher of literature, who is skilled in dealing with highly figurative language, must make a number of distinctions. There are for examples similes, metaphor, and personification. Besides, there are various technical terms of rhetoric for more special kinds of figure: as when to speak of a thing as a personification a part as a whole synecdoche, or one thing as another that is associated with it metonymy. These distinctions are useful for analyzing certain kinds of discourse. Yet there is one fundamental distinction that any critical reader must make: that is distinction between a simile and a metaphor.

In figurative language of the richest son, similes and metaphor are interwoven in a complicated way, and it takes considerable analysis to understand exactly what is being said.

*Life, like a dome of many-coloured glass,*

*Stains the white radiance of eternity,*

*Until death tramples it to fragments.*

These remarkable figures have several parts, which can be artificially separated for examination.

2. **Types of Figurative Language**

Figurative language can be classified into many types. There are eleven figurative languages, namely: metaphor, simile, personification, apostrophe, hyperbole, paradox, metonymy, synecdoche, irony,
understatement, alliteration, and symbol. The sharpness and vividness of imagination will ordinarily depend on how specifics detail of figurative language used by a song.

All of these figurative languages will be explained briefly as follows:

a. Metaphor

Metaphor is figurative language which compares two things and does not use any connective. Perrine (2007:65) states that “between simile and metaphor are similar”. Both of them compares between two things that are essentially unlike. Griffiths (2006:86) metaphor and with a consideration of simile. For the moment, it will suffice to say that similes differ from metaphors by containing words such as like or as to make a comparison explicit. However, a somewhat different account of them is going to be given later.

The only distinction between them is the use of connective words in simile the song writer uses the connective words such as: as, like, than, similar in reasonable, or seems while in metaphor the comparison is implied. Defining a metaphor is more difficult than simile. Perhaps the most helpful thing to know is when the song writer uses metaphor; there is always comparison at the song writer mind. This comparison holds merely is world of imagination.
For example:

1) *He has a heart of stone.*
2) *I am a big, big world.*

First example the meaning of *heart of stone* is the man cannot accept opinion from others because his heart is hard like a stone. For the second example, the first main word is connected with the second main word directly. Thus, “*I am*” connected with “*big world*” directly. The both of statement above compare two things that different.

d. Simile

Simile and metaphor genuinely have an identical definition. Both of them compare two things that absolutely different. Frederik (2008:37) state that simile is the comparison is expressed by the use of some words such as *like, as, or than* to express a resemblance between two essentially unlike entities. For example ‘*her hair drooped down her pallid cheeks like seaweed on a clam*’.

Perrine (2007:65) said that in simile the comparison is expressed by the use of some words, such *like, as, than similar to, resemble or seems.*

Example:

1) *As easy as shooting fish in a barrel.*
2) *Her eyes are like a star, east star.*
The meaning of the first example is doing something that people think is hard but he makes it is very easy and simple. For the second example, the word “eyes” and “east star”, expression can be called explicit comparison because it express those words with the same purpose. The both of the example above used the key word like and as to compare between two unlike things.

c. Personification

Personification is giving the human behavior to things that are obviously non-human. Personification is the ability of the song writer to characterize the inanimate object or something abstraction in the human being is characteristics on feeling.

According to Perrine (2007:66) personification is the type of figurative language which depicts the dead things, animal, and others as if it was alive like human being. It is a comparison between inanimate things and person.

Example:

1) The sun played hide and seek with the clouds.

2) The sky was full of dancing stars.

The meaning of the first example is the weather of that day is always change, and the meaning of the second example is the sky of that night is very beautiful because full of stars. The both of the
sentence above describe the sun and the sky is played and dancing as human do. The word played and dancing has a connotative meaning.

d. Paradox

Learning a paradox sometimes is astonishing and interesting. When a paradox is seen at glance its meaning seems to be logical and even absorb. But upon closer examination, it will give a very good sense. Perrine (2007:105) defines paradox as an evident contradiction that is true. The song writer gathers the contradictory statement to underlie the truth of what being said.

Example:

1) *Tell me not, sweet, I am unkind.*

2) *I'd well in a house that vanished.*

He speaks paradoxically. He does not mean to say that he is unkind or bad; on the contrary he needs to convince his lover that he is a good person.

e. Irony

Irony gives depth and richness to the experience of the readers. Sometimes the song writer needs pretending to the listener to find a significant point of view. According Shelley in Mey (2009:406), the term irony is commonly used to describe both a linguistic phenomenon (verbal irony) and other phenomena including situational irony, irony of facts and things dissociated from their linguistic expression.
Example:

Thus spoke is a man in days of old
I will believe that can be
The kind, the just, that we are told
If he will throw down to me
A bag of gold
But when his wife rose from her bed
What kept the man away
She found him with a broken head
And on the ground beside him lay
........a bag of lead

The example above describes an old man who prays to God and demands a bag of gold before he dies. His praying is answered.

f. Hyperbole

Hyperbole is the figure of speech which expresses exaggeration in size, number, and degree. Perrine (2007:104) states that hyperbole is simply exaggeration and upon closer examination, this exaggeration is true. Definitely, this figure has been used by people from time to time to emphasize a point of speech. Quintilian in Claridge (2011:1) states that hyperbole is commonly used even by ignorant people and a peasant, who is understandable, as all people are by nature inclined to magnify or
to minimize things and nobody is content to stick to what is really ease.

Example:

1) *I had to walk 15 miles to school in the snow, uphill.*

2) *He was so hungry; he ate that whole cornfield for lunch, stalks and all.*

The meaning of the first example is he walks to school in the snow it make like walk so far like 15 miles away. The second example describe that he ate so much because very hungry.

g. Apostrophe

Closely related to personification is apostrophe. Perrine (2007:69) says that apostrophe is as addressing something absent as though it were present, the dead as if it were living or the inanimate as though it were animate. In other words, it can be judged that apostrophe is personifying something no-human or absent as if it were present and could reply the writer's requirement.

Example:

1) *O my friends, there is no friends.*

2) *Then come, sweet death, and rid me of this grief.*

The example above is apostrophizing his departed sweetheart. Apostrophe on the other side is way of giving life to one’s poem. In addition, it increases the emotional intensity of a poem. An
apostrophe in poem by Edmund Waller may come at the beginning or in the middle or in the last line or even written on the entire poems.

h. Synecdoche

Synecdoche is the development of metonymy. Perrine (2007:69) considers synecdoche as the one of the part for the whole. It is the song writer’s utterance of using a part of things to stand for the whole or vice versa.

Example:

*The cuckoo then, on every tree,*

*Mocks married men, for thus sing he,*

*Mocks married cuckoo?*

*Cuckoo, cuckoo! “a word of fear”.*

*Unpleasing to married ear*

Shakespeare tells that the cuckoo’s song is unpleasing to a married ear, for he means a married man.

i. Metonymy

Understanding the function of figure of speech is more important than giving them names. According to Griffiths (2006:85), metonymy define it in terms of a person or object being referred to using as the vehicle a word whose literal denotation is somehow pertinently related. Perrine (2007:69) states in almost the same sense, metonymy is the use of something closely related for
the thing actually meant. Both of them substitute some significant
detail or aspect of an experience for an experience itself.

Example:

*There is no armor against fate*

*Death lays his icy hand on kings*

*Scepter and crown*

*Must tumble down*

*and in the dust be equal made*

*with the poor crooked scythe and spade*

The word Scepter and crown substitute the kind and his
monarchs, while scythe and spade replace the people from lower
strata.

j. Understatement

The opposite of overstatement is understatement. As
explained above, an overstatement is saying more, while
understatement is saying less then what the song writer means.
According to Perrine (2007:105), defines an understatement in
Shakespeare’s Othello.

Example:

- *Keep your bright swords, for the dew will rust them.*

- *We’re in a bit of a pickle.*
He is speaking a quarrel between men armed with sword, as though it were a promenade. The effect is to draw the readers into the heroic’s calm of Othello’s mind.

k. Alliteration

According to Nyoman (2009:3), Alliteration is the repetition of a single letter in the alphabet (as in "Peter Piper picked a peck of pickle peppers.") or a combination of letters (as in "She sells seashells by the seashore."). It's just about the easiest form of repetition a poet can use.

l. Symbol

The existence of image will bring a figurative language in the song writer’s mind. Then, figurative language will come to a symbol. According to Stein (2010:334), the use of a word to convey a larger meaning. For example, the nightingale Die Nachtigall is used in German Romantic poetry to express a longing for lost or unattainable love.

Perrine (2007:89) states that image; metaphor and symbol shade into each other and are sometimes difficult to distinguish. It demands a thoughtful examination to elaborate them. However, a symbol for Perrine (2007:89) simply as something that means more than what it is.
A song must evoke somebody’s sense of sight, smell, taste, touch, and sound. In this way the song writer plays an image through his word. Symbol is something more than image.

Example:

I shall be telling this with a sign

Somewhere ages and hence

Two roads diverged in a wood, and

I took the one less traveled by

and that has made all the difference

The example above means a person who walks in a woods and finds two branches of roads in front of him. He must choose one of the parts to continue his journey. He wants to travel both by the truth; he knows he will be unable to do so. Therefore, by the last stanza, somewhere ages and ages hence, can be interpreted that it is more than just a choice of two parts in the woods. It must be a symbol of life’s alternatives. It proves that it is more than just a comparison between the roads and woods, but it is symbol which tells that someone will always have an alternative in the entire of his life; that one has choose one profession, one wife, one major of study, one planning and writer does not explain.
B. **Song Lyrics**

According Pence (2012:207), the Greeks defined *lyric* as words to be *accompanied by the lyre*. An auto, which is similar to an oboe, was also used. The term at the time meant to distinguish a type of poetry that was not only accompanied by music, but that also differed from epic, didactic, and dramatic poetry. Contemporary songs still use a definition similar to the Ancient Greek: a word, phrase, or line composed in verse and set to melody. In contemporary term refers to a specific type of poetry—one that is neither narrative nor dramatic. Rather, it is a type of poem that emphasizes emotion over narrative. Also, time in a lyric often becomes suspended as the speaker observe, reflects on, or espouses a feeling, object, or subject.

Lyrics can be studied from an academic perspective. For example, some lyrics can be considered a form of social commentary. Lyrics often contain political, social, and economic themes as well as aesthetic elements and so can communicate culturally significant messages. These messages can be explicit, or implied through metaphor or symbolism. Lyrics can be also be analyzed with respect to the sense of unity (or lack of unity) it has with its supporting music. Analysis based on tonality and contrasts are particular examples. Former Oxford Professor of Poetry Christopher Ricks famously published *Dylan’s Vision of Sin*, an in-depth and characteristically Ricks an analysis of the lyrics of Bob Dylan; Ricks gives the caveat that to have studied the poetry of the
lyrics in tandem with the music would have made for a much more complicated critical feat.

C. **Taylor Swifts**

Taylor Alison Swift (born December 13, 1989) is an American singer-songwriter. One of the most popular contemporary female recording artists, she is known for narrative songs about personal life, which has received much media attention.

Raised in Wyomissing, Pennsylvania, Swift moved to Nashville, Tennessee, at age 14 to pursue a career in country music. The album's third single, "Our Song", made her the youngest person to single-handedly write and perform a number-one song on the Hot Country Songs chart. Swift's second album, Fearless, was released in 2008. Buoyed by the pop crossover success of the singles "Love Story" and "You Belong with Me", Fearless became the best-selling album of 2009 in the United States. The album won four Grammy Awards, with Swift becoming the youngest Album of the Year winner.

In 2009, Swift appeared in the late-night show Saturday Night Live followed by her film debut the following year in Valentine's Day. Swift was the sole writer of her 2010 album, Speak Now. It debuted at number one in the United States and the single "Mean" won two Grammy Awards. Her fourth album, Red (2012), yielded the successful singles "We Are Never Ever Getting Back Together" and "I Knew You Were Trouble". With her fifth album, the pop-
focused 1989 (2014), she became the first act to have three albums sell a million copies within one week in the United States. Its singles "Shake It Off", "Blank Space" and "Bad Blood" reached number one in the US, Australia and Canada. The album received three Grammy Awards, and Swift became the first woman and fifth person overall to win Album of the Year twice. The 2015 eponymous concert tour for 1989 became one of highest-grossing of all time.

In August 2010, Swift released "Mine", which entered the United States at number three, making Swift the second female artist in the history of the Hot 100 (after Mariah Carey) to debut multiple tracks the other one was "Today Was a Fairytale" at number two in the top five during a calendar year. The song was the lead single from her third studio album, Speak Now, whose songs she wrote by herself. Speak Now, released on October 25, 2010, was a commercial success, debuting at number one on the Billboard 200, with opening week sales of one million copies, the 16th album to do so. Later, it became the fastest-selling digital album by a female artist, with 278,000 downloads in a week. For this feat, Swift received a listing in the 2010 Guinness World Records; she earned another entry in the book after 10 of Speak Now's tracks debuted on the Billboard Hot 100, making her the first female to achieve the feat. Three of the album's singles "Mine", "Back to December", and "Mean" peaked within the top ten in Canada.

The song "Mean" won Best Country Song and Best Country Solo Performance at the 54th Annual Grammy Awards. She performed the song
during the ceremony. Claire Suddath of Time felt she "delivered her comeback on-key and with a vengeance", and Jayme Deerwester of USA Today remarked that the criticism in 2010 seemed to have "made her a better songwriter and live performer". Swift won various other awards for Speak Now, including Songwriter/Artist of the Year by the Nashville Songwriters Association (2010 and 2011). Woman of the Year by Billboard (2011), and Entertainer of the Year by the Academy of Country Music (2011 and 2012) and the Country Music Association in 2011. At the American Music Awards of 2011, Swift won Artist of the Year and Favorite Country Album.

Swift embarked on the Speak Now World Tour, which ran from February 2011 to March 2012, and grossed over $123 million. In November 2011, she released her first live album, Speak Now World Tour: Live. The following month, Swift contributed two original songs to The Hunger Games soundtrack album "Safe & Sound", co-written and recorded with The Civil Wars and T-Bone Burnett, and "Eyes Open". The former was awarded the Grammy Award for Best Song Written for Visual Media. After providing vocals for B.o.B's "Both of Us" in May 2012, Swift dated political heir Conor Kennedy from July to September 2012. In August, Swift released "We Are Never Ever Getting Back Together" the lead single from her fourth studio album, Red. An international success, it became her first number-one in the US and New Zealand. The song reached the top slot on an iTunes chart 50 minutes after its release, earning the "Fastest Selling Single in Digital History" listing in the
Guinness World Records. Swift released the album's second single "Begin Again" in October. It reached number seven on the Billboard Hot 100. Other singles released from the album included: "I Knew You Were Trouble", "22", "Everything Has Changed", "The Last Time", and "Red". "I Knew You Were Trouble" was a major commercial success, peaking at number two in the United States.
D. *Speak Now Album*

*Speak Now* is the third studio album by American country singer-songwriter Taylor Swift. It was released on October 25, 2010, by Big Machine Records. Production for the album took place during 2009 to 2010 at several recording studios, and was handled by Swift and Nathan Chapman. Written entirely by Swift as the follow-up to Fearless, *Speak Now* expands on the country pop style of her previous work, and features lyrical themes including love, romance and heartbreak.

*Speak Now* received generally positive reviews from music critics, who praised Swift's songwriting and themes. It received a Grammy Award nomination for Best Country Album, making it her second consecutive nomination in the category, following her 2010 victory for Fearless. Several music critics and publications included *Speak Now* in their year-end lists. Six singles were released from the album, all of which have either received a platinum or multi-platinum certification from the Recording Industry Association of America (RIAA). Swift promoted the album with the *Speak Now* World Tour, grossing over $123 million.

*Speak Now* debuted at number one on the U.S. Billboard 200 chart, giving Swift her second consecutive chart-topper in the U.S. Its first-week sales of 1,047,000 copies was the fifth-biggest debut in history for a female artist, the third biggest ever by a country album (the first being Swift’s own *Red* album later released in 2012), the biggest in five and a half years, and the biggest first week sales of 2010. The album also made music history for
claiming the biggest one-week sales tally for an album by a female country artist. As of 2014, *Speak Now* is ranked 17th in United States history to sell one million copies in a single week. It was also an international success, charting within the top 10 in several countries, including Australia, Canada, and the United Kingdom. The album has been certified quadruple platinum by the RIAA and, as of January 2015, has sold 4.5 million copies in the United States. It is also the tenth best-selling digital album of all time.

*Speak Now* was included in Rolling Stone's list of "50 Best Female Albums of All Time" in 2012, ranking at number forty-five. This gave Swift, age 22 at the time of publication, the distinction of being the youngest artist across all genres to be included on the list.

The opening track, "*Mine*", was released as the lead single from the album. Swift explained that the up tempo country pop song was about her tendency to run from love. Critics praised the song, although some called it "formulaic" and reminiscent of her earlier work. "*Sparks Fly*" was composed by Swift when she was sixteen, prior her debut in the music scene, and was first performed during one of her concerts in 2007. The song's lyrics were revised several times, and the banjo that was originally played on the track was removed. Swift explained that the song was about "falling for someone who you maybe shouldn't fall for, but you can't stop yourself because there's such a connection and chemistry". "*Back to December*" is the third track from the album, and was released as the second single from the album. It received positive reviews from critics, who regarded it as one of the
highlights of Speak Now. The song is one of two songs where Swift first incorporated an orchestra on record, and lyrically it was the first time that Swift ever apologized to someone in a song. Critics have speculated that the song is Swift's apology to her ex-boyfriend Taylor Lautner. The title track follows, released at first as a promotional single. The upbeat country-pop song relies on acoustic guitar and is a narrative from the perspective of a person who crashes her former love's wedding in an attempt to win him back.

"Dear John" is the longest track on the album, clocking in at six minutes and forty three seconds (6:43), making it the longest song on the album, and the longest song ever released by Swift. The song is driven mainly using guitars and an organ, with bass, drums, piano and tambourine entering the song later. "Dear John" is an "open letter" to an ex-boyfriend, which is speculated to be John Mayer, whom Swift dated from late 2009 to early 2010. "Dear John" discusses manipulation and betrayal by a loved one. The Grammy-winning song "Mean" is the sixth track of the album, regarded by critics as one of her most country-sounding songs. The song's lyrical content addresses those who question Swift's ability to sing. The pop-oriented song "The Story of Us" followed, relating the awkwardness that takes place between two people after they break up. The song contains an element of pop-punk with a vibrant beat, electric guitars and a fast-paced chorus. "Never Grow Up" is an acoustic guitar ballad addressed to a young child from Swift, feeling alone as she spends her first night in a new
apartment of her own. Swift explained that the song is about "the fact that I don't quite know how I feel about growing up".

The power ballad "Enchanted" serves as the ninth track of the album. Lyrically, the song addresses Swift's attraction to a guy while not knowing if her instant infatuation is at all reciprocated. The song has a length of five minutes and fifty two seconds, thus making it the third longest song in the album. "Better than Revenge," also a pop punk oriented song, is one of Swift's vengeance songs aimed at Camilla Belle, the young actress Joe Jonas pursued after breaking up with Swift. The song has been compared to the works of alternative rock band Paramore. "Innocent" is written in response to the previous year's Kanye West contretemps on the MTV Video Music Awards. The song is about someone who has lost his path their life, but whose "string of lights are bright to me". "Haunted" is a dramatic song opening with violins and other string instruments, and it is the second song in the album to incorporate an orchestra. The song is about the aftermath of a break up, and involves Swift demanding that the guy "finish what he started."

"Last Kiss" is a country ballad. Swift explained that the song "is sort of like a letter to somebody". The song is rumored to be about Joe Jonas. The song clocks six minutes and seven seconds (6:07), making it the second longest song on the album. The closing track "Long Live", is about her band and her fans. It is a look towards the future, to wonder what story will be told then about today.
Swift said that "this song for me is like looking at a photo album of all the award shows, and all the stadium shows, and all the hands in the air in the crowd. It's sort of the first love song that I've written to my team."

E. Teaching Reading

According to Pang (2000:6), reading is about understanding written texts. It is a complex activity that involves both perception and thought. Reading consists of two related processes: word recognition and comprehension. Word recognition refers to the process of perceiving how written symbols correspond to one’s spoken language. Comprehension is the process of making sense of words, sentences, and connected texts. Readers typically make use of background knowledge, vocabulary, grammatical knowledge, experience with text, and other strategies to help them understand written text.

Pang (2000:6) states that learning to read is an important educational goal. For both children and adults, the ability to read opens up new worlds and opportunities. It enables us to gain new knowledge, enjoy literature, and do everyday things that are part and parcel of modern life, such as reading the newspapers, job listings, instructions manuals, maps, and so on.

According to Hindle (2008:7), when a learner enters school it is the teacher’s role and responsibility to provide, plan, and teach an effective reading program that will enable the learner to become a skilled reader.
Every teacher should strive to teach and model these activities in the reading focus time by:

1. Acting as a model reader for the learner shared and guided reading sessions.
2. Teaching to apply reading strategies when they are not sure about the text (re-reading, reading ahead, and using pictures).
3. Providing a rich and varied literacy environment that includes interesting reading material, displays, and engaging multimedia resources (audio, video, and overhead) that reflects the cultural diversity of the school and community.
4. Providing opportunities for discussion, teamwork and other social interaction that make reading interesting and fun.
5. Using effective practice for engaging learners in large groups, small groups, and individual interaction.
6. Using effective practice, observation, and a variety of assessment strategies to identify each learners needs and provide differentiated instruction.

F. Previous Study

There are two previous studies used in this researcher. The first previous study is a thesis conducted by Eva (2014) with her research entitled *An Analysis of Figurative Languages used in Riordant’s Novel Entitled The Heroes of Olympic, Book Three the Mark of Athena in the Academic Year*
2013/2014 in Universitas Dian Nuswantoro Semarang. The researcher uses qualitative research method. There are 93 sentences that used figurative language in the novel. The first type of figurative language with a total number of simile is 52 or 55.9%. The second type of figurative language with a total number of personification is 18 or 19.4%. The third type of figurative language with a total number of hyperbole is 16 or 17.2%. The forth type of figurative language with a total number of metaphor is 6 or 6.4%. The fifth type of figurative language with a total number of metonymy is 1 or 1.1%. However, the researcher didn’t find litotes and irony in the novel.

The second previous study is also a thesis conducted by Kriswanti (2009) with her research entitled The analysis on Figurative Languages in Robert Burn Poem in the Academic Year 2008/2009 in STAIN Tulungagung. The researcher uses qualitative research method. There are 44 sentences that used figurative language in the poem. The total number of hyperbole is 32 or 57.9%. The second type of figurative language is personification with a total number of 6 or 19.4%. There is also symbol category with 3 items or 15.2%, synecdoche category with 2 items or 6.4%, and parable category with 1 items or 1.1%.

Comparing to the first previous study, there are differences and also similarities between the first previous study and this research. The difference is that the first previous study is analyzing in novel and this research is
an analyzing in song lyrics. The similarity is that the first previous study between this research on the research design uses qualitative research.

Comparing to the first previous study, there are differences and also similarities between the first previous study and this research. The difference is that the second previous study is analyzing in poems and this research is analyzing in song lyrics. The similarity is that the second previous study between this research on the research design uses qualitative research.
CHAPTER III
RESEARCH METHODOLOGY

This chapter is conceiting of research method. Research method is necessary to find the result of the research. Research method is dealing with the ways to conduct this research. It is very helpful for the researcher in solving the problem.

In this chapter research method that consist of type of research, object of the research, technique of data collection, instrument of the research, and source of data.

A. Type of Research

In this part, the researcher of like to explain about the type of research. According to Sugiyono (2012:13), define types of research into two types. They are quantitative research and qualitative research.

1. Quantitative research

   Ericson in Sugiyono (2012:22) states that the characteristics of quantitative research as follows:

   a. Intensive, long term participation in field setting.
   b. Careful recording of what happens in the setting by writing field notes and interview notes by collecting other kinds of documentary evidence.
   c. Analytic reflection on the documentary records in the field.
d. Reporting the result by means of detailed descriptions, direct quotes from interview, and interpretative commentary.

2. Qualitative Research

According to Beglan and Biklen in Sugiyono (2012:15) states that characteristic of qualitative research as follows:

a. Qualitative research has the natural setting as the direct source of data and researcher is the key instrument.

b. Qualitative research in descriptive. The data collected in the form of words of pictures rather than number.

c. Qualitative researches are concerned with process rather than simply with outcomes or product.

d. Qualitative research tends to analyze their data inductively.

e. “Meaning” is of essential to the qualitative research.

Based on the information above, the researcher uses descriptive qualitative research in this research. In conducting this research, the researcher uses descriptive qualitative research because the researcher would like to describe the figurative languages in song lyric entitled *The Analysis of Figurative Languages Found in Taylor Swift’s Album Speak Now and Its Application in Teaching Reading.*
B. **Data Source**

The researcher used Taylor Swift’s song lyrics. The data were taken from fourteen songs randomly from different sources on the website. The source of data is the song lyric of Taylor Swift’s album *Speak Now* because this is one of the most popular and bestseller albums. The concept of songs in this album mostly about romantically love story was written by Taylor Swift. The song lyrics are based on her own previous experience. The content of the story of song lyric is very interesting, and also there are many unusual words or phrases that found.

C. **Unit of Analysis**

The unit analysis of research is the figurative languages which are found in the song lyric Taylor Swift’s album *Speak Now*. There are fourteen song lyrics that researcher would like to analyze.

D. **Instrument of the Research**

Lincoln and Guba in Sugiyono (2012:223) state that the instrument of the data choice in naturalistic inquiry is the human. In qualitative research, human is the best instrument for grasping the meaning people gives the events in their lives. The reason is that human is the only instrument with sufficient adaptability to encompass and adjust to the variety of realities that will be encountered when doing qualitative research in natural meaning.
In qualitative research, the researcher is the primary instrument to gather the data. In this study the researcher is the main instrument in collecting the required data by applying the theories, interpreting the data based on the meaning of the song lyrics, language and making conclusion based on data analysis.

E. **Technique of Collecting the Data**

Sugiyono (2012:224) states that technique of collecting data in strategies way in research, because the main purpose of the research in getting the data. Without knowing the technique of data collecting the researcher will not get the data that complete data standard.

According to Marshall and Rosmani in Sugiono (2012:225), the fundamental methods relied on by qualitative researchers for gathering information is participation in the setting, direct observation, in-depth interviewing, and document review.

Based on the explanation above, in general there are four kinds of data collecting techniques, observation, interview, documentation, and trigulation. In this research, the researcher uses documentation method to collect the data.

The researcher in this research has steps to collect the data that are, as follows:

1. Searching the songs and scripts in Taylor Swift’s album *Speak Now.*
2. Reading and understanding of the song lyrics in Taylor Swift’s album *Speak Now.*

F. Technique of Coding Data

To make the analysis easy and effective, the researcher codes the data.

The steps of coding data in research as follows:

1. Giving code of the song title.

Table 3.1 List of the songs in the Taylor Swift’s Album *Speak Now*

<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><em>Mean</em></td>
<td>S1</td>
</tr>
<tr>
<td>2.</td>
<td><em>Speak Now</em></td>
<td>S2</td>
</tr>
<tr>
<td>3.</td>
<td><em>Mine</em></td>
<td>S3</td>
</tr>
<tr>
<td>4.</td>
<td><em>Dear John</em></td>
<td>S4</td>
</tr>
<tr>
<td>5.</td>
<td><em>Back to December</em></td>
<td>S5</td>
</tr>
<tr>
<td>6.</td>
<td><em>Enchanted</em></td>
<td>S6</td>
</tr>
<tr>
<td>7.</td>
<td><em>The Story of Us</em></td>
<td>S7</td>
</tr>
<tr>
<td>8.</td>
<td><em>Haunted</em></td>
<td>S8</td>
</tr>
<tr>
<td>9.</td>
<td><em>Long Live</em></td>
<td>S9</td>
</tr>
<tr>
<td>10</td>
<td><em>Last Kiss</em></td>
<td>S10</td>
</tr>
<tr>
<td>11</td>
<td><em>Sparks Fly</em></td>
<td>S11</td>
</tr>
<tr>
<td>12</td>
<td><em>Never Grow up</em></td>
<td>S12</td>
</tr>
<tr>
<td>13</td>
<td><em>Innocent</em></td>
<td>S13</td>
</tr>
<tr>
<td>14</td>
<td><em>Better Than Revenge</em></td>
<td>S14</td>
</tr>
</tbody>
</table>
2. Giving the number of line in the script song.

   Example: S1,L5

   Based on the code, S1 means song 1, and L5 means line 5 on this song.

G. Technique of Analysing the Data

To get information, the researcher needs to analyze the data after collecting it. There are so many ways to analyze the data. Sugiono (2012:244) state that data analysis in qualitative research is a process of finding and arranging systematically the data found from interviews, field notes, and documentation.

The researcher analyzes the data by following the steps:

1. Identifying the data based on the types of figurative languages found in Taylor Swift’s album *Speak Now*.
2. Classifying the data based on the types of figurative languages found in Taylor Swift’s album *Speak Now*.
3. Discussing selected data.
4. Describing the application of figurative languages found in Taylor Swift’s album *Speak Now* in teaching reading.
5. Making conclusion and suggestion.
CHAPTER VI
RESEARCH FINDING AND DISCUSSION

This chapter consists of research finding and discussion. The further explanation will be presented in this chapter.

A. Research Finding

In this section, the researcher would like to explain the types of figurative languages found in Taylor Swift’s Album *Speak Now*. The researcher summarizes result of the data analysis before analyzing the data in details. To make the reader easy understand, the researcher presents the result of the data analysis in a table.

Table 4.1 The types of figurative languages found in the Taylor Swift’s Album *Speak Now*

<table>
<thead>
<tr>
<th>No.</th>
<th>Types of Figurative Languages</th>
<th>Quantity</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Metaphor</td>
<td>1</td>
<td>2.08%</td>
</tr>
<tr>
<td>2.</td>
<td>Simile</td>
<td>12</td>
<td>25%</td>
</tr>
<tr>
<td>3.</td>
<td>Personification</td>
<td>5</td>
<td>10.42%</td>
</tr>
<tr>
<td>4.</td>
<td>Hyperbole</td>
<td>18</td>
<td>37.5%</td>
</tr>
<tr>
<td>5.</td>
<td>Irony</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>6.</td>
<td>Paradox</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>7.</td>
<td>Apostrophe</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>8.</td>
<td>Understatement</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>
From the table above, it can be said that:

1. There are six types of figurative languages found in the Taylor Swift’s Album *Speak Now*. Those are hyperbole, similes, symbols, personifications, metaphors, and synecdoche. Those are not types of figurative languages found in the Taylor Swift’s Album *Speak Now* such as paradox, irony, apostrophe, metonymy, and understatement.

2. Hyperbole is the most dominant figurative languages used in the song album. The table shows that there is 1 metaphor (2.08%). There are 12 similes (25%), there are 5 personifications (10.42%), and there are 18 hyperboles (37.5%). Besides that, there are not types of figurative languages such as paradox, irony, apostrophe, metonymy, and understatement, then there is 1 synecdoche (2.08%). The last, there are 11 Symbol (22.92%) from the total types of figurative languages in the song lyrics.

The detail explanation will be presented in the next subchapter.
B. Discussion

Discussion is the main part in this research. Here, the researcher provides the result of analysis in finding the types of figurative languages found in the Taylor Swift’s Album *Speak Now* based on the theory. The researcher only provides the data that contains the types of figurative languages and the application of figurative languages found in Taylor Swift’s Album *Speak Now* in teaching reading. The detail explanation is as follows:

1. The Types of figurative languages found in Taylor Swift Album *Speak Now*

   a. Metaphor

   A metaphor is an imaginative way of describing a person, object or idea by referring something else that you think has similar qualities to the person, object, or idea that you are trying to describe.

   After analyzing the data, the researcher found one lines of song lyrics contain metaphor, the details as follows:

   1)  *And I’m a house of cards* (S11, L2)

   It belongs to metaphor because it compares two things that are unlike. Those are a house and cards. The meaning of house is building made for people to live in, usually for one family and card is thick stiff paper.
b. Simile

Simile is a figure of speech where something is compared to something else. Simile the comparison is expressed by the use of some words, such like, as, than similar to, resemble or seems.

After analyzing the data, the researcher found twelve lines of song lyrics contain simile the details as follows:

1) You, with your words like knives and swords and weapons that you use against me (S1, L1)

   It belongs to simile because it is signed by like. It used to compare two things that apparently different. Those are words and knives. The meaning of word is written or spoken unit of language and knife is sharp blade with a handle, used for cutting.

2) You, with your voice like nails on a chalkboard (S1, L5)

   It belongs to simile because it is signed by like. It used to compare two things that apparently different. Those are voice and nails. The meaning of voice is sounds produced through the mouth by a person speaking or singing and nail is thin hard layer covering the outer tip of the fingers or toes.

3) Wearing a gown shaped like a pastry (S2, L10)

   It belongs to simile because it is signed by like. It used to compare two things that apparently different. Those are gown and pastry. The meaning of gown is woman’s long dress for
special occasions and pastry is mixture of flour, fat and water baked in an oven and used for pies.

4) *A song that sounds like a death march* (S2, L21)

It belongs to simile because it is signed by *like*. It used to compare two things that apparently different. Those are song and death. The meaning of song is short piece of music with words that you sing and death is dying or being killed.

5) *And the story of us looks a lot like a tragedy now* (S7, L15)

It belongs to simile because it is signed by *like*. It used to compare two things that apparently different. Those are story and tragedy. The meaning of story is description of past or imaginary events and tragedy is very sad event or situation.

6) *So I'll watch your life in pictures like I used to watch you sleep* (S10, L29)

It belongs to simile because it is signed by *like*. It used to compare two things that apparently different. Those pictures and sleep. The meaning of picture is painting, drawing, etc, that shows a scene, a person, or thing and sleep is slept with eyes closed and mind and body not active.

7) *And I'll feel you forget me like I used to feel you breathe* (S10, L27)

It belongs to simile because it is signed by *like*. It used to compare two things that apparently different. Those forget
and breathe. The meaning of forget is fail to remember something and breathe is air taken into and sent out of the lungs.

8) The way you move is like a full-on rainstorm (S11, L1)

It belongs to simile because it is signed by like. It used to compare two things that apparently different. Those are way and rainstorm. The meaning of way is method, style or manner of doing something and rainstorms period of very strong winds and rain.

9) I’m captivated by you, baby like a fireworks show (S11, L41)

It belongs to simile because it is signed by like. It used to compare two things that apparently different. Those captivated and firework. The meaning of captivate is fascinate or interested with something and firework is device containing chemicals that burn and explode with colored flames.

10) Minds change like the weather (S13, L31)

It belongs to simile because it is signed by like. It used to compare two things that apparently different. Those are mind and weather.

11) She had to know the pain was beating on me like a drum (S14, L10)
It belongs to simile because it is signed by *like*. It used to compare two things that apparently different. Those are pain and drum.

12) *She looks at life like it's a party and she's on the list* (S14, L20)

It belongs to simile because it is signed by *like*. It used to compare two things that apparently different. Those are life and party.

c. Personification

Personification is the type of figurative language which depicts the dead things, animal, and others as if it was alive like human being. It is a comparison between inanimate things and person.

After analyzing the data, the researcher found five lines of song lyrics contain personification the details as follows:

1) *I took your matches before fire could catch me* (S4, L31)

It belongs to personification because the clause *fire could catch* me indicates that fire human like. Human that can catch similarity as if that fire has hands.

2) *The dark days when fear crept into my mind* (S5, L23)

It belongs to personification because describe that mind able to crept as human do. Meanwhile people and living creature
that has hands and feet capable to crept. Because there is a fear in her mind, as it crept.

3) *Your eyes whispered have we met?* (S6, L6)

   It belongs to personification because describe that eyes able to whispered as humans do. Meanwhile people or living creature that has mouth capable to whispered something. Because there is something in his mind to ask, as it whispered.

4) *My thoughts will echo your name until I see you again* (S6, L31)

   It belongs to personification because describe that thought able to echo something as human do. Meanwhile people or living creature that mouth has capable to echo something. Because her thought will always remember him, as it echo.

5) *And I’l run my fingers through your hair* (S11, L23)

   It belongs to personification because describe that thought able to run something as human do. Meanwhile people or living creature that has feet capable to run. Because the singer really wants to touch him with her hands, as it run.

d. Paradox

   Learning a paradox sometimes is astonishing and interesting.

   When a paradox is seen at glance its meaning seems to be logical
and even absorb. But upon closer examination, it will give a very good sense. A paradox as an evident contradiction that is true.

After analyzing the data, the researcher does not find this figurative language in any song lyrics. There is no song lyrics that use it.

e. Irony

Irony gives depth and richness to the experience of the readers. Sometimes the song writer needs pretending to the listener to find a significant point of view. The term irony is commonly used to describe both a linguistic phenomenon (verbal irony) and other phenomena including situational irony, irony of facts and things dissociated from their linguistic expression.

After analyzing the data, the researcher does not find this figurative language in any song lyrics. There is no song lyrics that use it.

f. Hyperbole

Hyperbole is an exaggeration. It is an exaggeration form of statement and simply consist in representing things to be either greater or less, better or worse than they really are. Hyperbole may used with various effects. It may be humorous or grave, fanciful or restrained, convincing or unconvincing.

After analyzing the data, the researcher found eighty lines of song lyrics contain hyperbole, the details as follows:
1) with just one single blow (S1, L9)
   It belongs to hyperbole because single blow indicates that the man can take the singer down very easily.

2) She floats down the aisle like a pageant queen (S2, L24)
   It belongs to hyperbole because float is stay on the surface of a liquid or up in the air. So, the bride walks in crowded room among of the guests in the church looks like in the middle of the festival or pageant queen.

3) My mother accused me of losing my mind (S4, L3)
   It belongs to hyperbole because losing my mind indicates that she is going to be crazy.

4) All the girls that you've run dry have tired, lifeless eyes (S4, L26)
   It belongs to hyperbole because lifeless indicates that becomes dead. So, all of the girl’s hearts are broken and hopeless because of him.

5) Cause you've burned them out (S4, L27)
   It belongs to hyperbole because burned indicates that becomes heat, damaged, destroyed, or injured by a fire; the man broke the girl’s hearts.

6) Because the last time saw me is still burned in the back of your mind (S5, L7)
It belongs to hyperbole because *burned* indicates that becomes heat, damaged, destroyed, or injured by a fire; she still hates the man.

7) *So this is me swallowing my pride (S5, L9)*

It belongs to hyperbole because *swallowing* something like food or drink to go down in throat. So, she regrets of her mistake for rejecting the man like swallowing her pride.

8) *I'm wonder-struck, blushing all the way home (S6, L17)*

It belongs to hyperbole because *blushing* becomes red in the face because of embarrassment or shame. So, she feels very happy.

9) *I'll spend forever wondering if you knew (S6, L18)*

It belongs to hyperbole because *forever* it is always that she really wants him and always thinks of him all the time.

10) *How I was losing my mind when I saw you here(S7, L20)*

It belongs to hyperbole because *losing my mind* it is unbelievable to meet someone that she loves in that place.

11) *I'm holding my breath(S8, L7)*

It belongs to hyperbole because she feels very scary of something.

12) *Can't breathe whenever you're gone(S8, L16)*

It belongs to hyperbole because she cannot live without him like cannot breath and makes her died.
13) *How the kingdom lights shined just for me and you* (S9, L12)

It belongs to hyperbole because she feels that all of the beautiful views at that moment are only for the man and her like the entire kingdom lights shined just for them.

14) *Your name, forever the name on my lips* (S10, L17)

It belongs to hyperbole because *forever* indicates that she always says the man’s name.

15) *Won't let no one break your heart* (S12, L16)

It belongs to hyperbole because something to be damaged and separated into pieces. So, her mother never wants broken heart.

16) *No one's ever burned you* (S12, L28)

It belongs to hyperbole because *burned* something becomes heat, damaged, destroyed, or injured by a fire. Her mother always protects so there is no one can hurt her.

17) *Lost your mind try in' to get it back* (S13, L4)

It belongs to hyperbole because *lost your mind* become unable to find something. The singer tells his friend is lose his beautiful moment in the past and trying to get it back.

18) *Before the monsters caught up to you?* (S13, L21)

It belongs to hyperbole because *monster* is large animal or something cruel and ugly. So, monster is not exist, but the
singer tells the listener have to be ready before the problems come.

g. Apostrophe

Apostrophe is as addressing something absent as though it were present, the dead as if it were living or the inanimate as though it were animate. In other words, it can be judged that apostrophe is personifying something no-human or absent as if it were present and could reply the writer’s requirement.

After analyzing the data, the researcher does not find this figurative language in any song lyrics. There is no song lyric that use it.

h. Synecdoche

Synecdoche is a part is used to designate the whole. It is the song writer’s utterance of using a part of things to stand for the whole or vice versa.

After analyzing the data, the researcher found one lines of song lyrics contain synecdoche, the details as follows:

1) *Who should be rudely barging in on a white veil occasion?*(S2, L3)

It belongs to synecdoche because white veil is used to designate a part things for the whole because white veil is something used by the bride. So, the bride that wearing a
gown and veil or something that covering for a woman’s faces especially for the bride at the wedding party.

i. Metonymy

Understanding the function of figure of speech is more important than giving them names. Metonymy define it is in terms of a person or object being referred to using as the vehicle a word whose literal denotation is somehow pertinently related. Metonymy is the use of something closely related for the thing actually meant.

After analyzing the data, the researcher does not find this figurative language in any song lyrics. There is no song lyric that use it.

j. Alliteration

Alliteration is the repetition of a single letter in the alphabet or a combination of. It's just about the easiest form of repetition a poet can use.

After analyzing the data, the researcher does not find this figurative language in any song lyrics. There is no song lyric that use it.

k. Understatement

The opposite of overstatement is understatement. As explained above, an overstatement is saying more, while understatement is saying less then what the song writer means.
After analyzing the data, the researcher does not find this figurative language in any song lyrics. There is no song lyric that use it.

1. Symbol

Symbol is simply as something that means more than what it is. A song must evoke somebody’s sense of sight, smell, taste, touch, and sound. In this way the song writer plays an image through his word. Symbol is something more than image.

After analyzing the data, the researcher found seven lines of song lyrics contain personification the details as follows:

1) *Your time is running out* (S2, L31)

   It belongs to symbol because his time is up or he doesn’t have time anymore.

2) *You were in college, working part-time, waiting tables* (S3, L2)

   It belongs to symbol because *waiting tables* here is the person worked as the administration in the college.

3) *I lived in your chess game* (S4, L6)

   It belongs to symbol because the meaning of *chess game* here is the life of the singer should follow the man’s rule and the singer can’t be decided by herself.
4)  *Your dark twisted games when I loved you so* (S4, L22)
   It belongs to symbol because the man’s bad side had dominated him.

5)  *This was the very first page, not where the storyline ends* (S6, L30)
   It belongs to symbol because love story began when they met at the first time.

6)  *In the back of my mind* (S9, L2)
   It belongs to symbol because she met with someone that still in her minds in past memories.

7)  *You’re still an innocent time turns flames to embers* (S13, L29)
   It belongs to symbol because the singer told the man that he had a new spirits with the change of the month and the weather.

2. The application of figurative languages found in Taylor Swift Album *Speak Now* in teaching reading

   This research can be applied at eleventh grade in senior high school. It is found in eleventh grade in senior high schools syllabus. In this application the students have to study types of figurative languages using song lyrics like metaphor, simile, hyperbole, etc. The example of lesson plan in teaching reading about the figurative languages as follow.
LESSON PLAN

Name of the school :  SMAN 11 Purworejo
Subject :  English
Class/Semester :  XI/2
Skill :  Reading
Time :  2x45 minutes

A. Competence Standards

3. Understanding a literary popular in English and simplified.

B. Basic Competence

3.1 Responding to the meaning in literary such as songs and poems in English.

C. Indicators

1. Being able to read the song lyrics /poems in English.

2. Being able to write difficult words in the song lyrics /poems in English and find the meaning words.

3. Being able to identify figurative languages explain its meaning in the song lyrics/poems in English.

4. Being able to classify the types of figurative languages song lyrics /poems in English.
D. Learning Objective

Through the process of reading learners are to analyzes, make the types of figurative languages using song lyrics/poems with the confidence, honest, and responsible.

E. Learning Material

Figurative Languages

1. Metaphor
   a. Definition of metaphor
      
      A metaphor is an imaginative way of describing a person, object or idea by referring something else that you think has similar qualities to the person, object, or idea that you are trying to describe.
   b. The example of metaphor
      
      - *You are the sunshine of my life.*
      
      Sunshine analogy as the source of her life. It’s mean ‘you’ analogy.

2. Simile
   1. Definition of simile
      
      Simile is a figure of speech where something is compared to something else. Simile the comparison is expressed by the use of some words, such *like, as, than similar to, resemble or seems.*
2. The example of simile
   - *She looks like a million dollars.*
     
     A person cannot really look exactly like money. It means that the girl is well-dressed and looks beautiful.

3. Hyperbole
   a. Definition of hyperbole
     
     Hyperbole is an exaggeration. It is an exaggeration form of statement and simply consist in representing things to be either greater or less, better or worse than they really are. Hyperbole may used with various effects. It may be humorous or grave, fanciful or restrained, convincingly unconvincing.
   
   b. The example of hyperbole
     
     - *I am dying to see this one ends.*
       
       Dying is a very ill and likely to die soon condition. No one will dying just because waiting something ends. Therefore, the meaning is that someone who is impatient to wait the end of the story.
Example of song lyrics in Taylor Swift album *Speak Now*:

**INNOCENT**

I guess you really did it this time
Left yourself in your warpath
Lost your balance on a tightrope
Lost your mind trying' to get it back
Wasn't it easier in your lunchbox days?
Always a bigger bed to crawl into

Wasn't it beautiful when you believed in everything?
And everybody believed in you?

[Chorus*]

It's all right, just wait and see
Your string of lights is still bright to me
Oh, who you are is not where you've been
You're still an innocent
You're still an innocent

Did some things you can't speak of
But tonight you'll live it all again
You wouldn't be shattered on the floor now
If only you had seen what you know now then
Wasn't it easier in your firefly-catchin' days?
And everything out of reach, someone bigger brought down to you

Wasn't it beautiful running wild 'til you fell asleep?
Before the monsters caught up to you?

[Back to chorus*]

[Chorus**]
It's okay, life is a tough crowd
32, and still growin' up now
Who you are is not what you did
You're still an innocent

Time turns flames to embers
You'll have new Septembers
Every one of us has messed up too
Lives change like a weather
I hope you remember
Today is never too late to
Be brand new

[Back to chorus*]

[Back to chorus**]
Lost your balance on a tightrope
It's never too late to get it back
• The types of figurative languages in the song lyric “Innocent”:

1. *Before the monsters caught up to you?* (Line 19)
   
   It belongs to hyperbole because *monster* is large animal or something cruel and ugly. So, *monster* is not exist, but the singer tells the listener have to be ready before the problems come.

2. *Minds change like the weather* (Line 31)
   
   It belongs to simile because it is signed by *like*. It used to compare two things that apparently different. Those are mind and weather.

F. Technique and Method

1. Technique : inquiry technique

2. Method : scientific approach

G. Teaching and Learning Activities

1. Opening 10’
   
   • The teacher greets the students.
   
   • The teacher leads the students.
   
   • The teacher checks the attendant list of the students.
   
   • The teacher gives motivation the students.
   
   • The teacher reviews the previous material.
• The teacher asks related to the material which will be studied as stimulus for the students.
• The teacher gives explanation about the competence, topic and the learning objectives that will be reached.

2. Main Activity 70’

**Exploration**

In exploration activities teacher:
• The teacher gives song lyrics that contain example of type figurative languages.
• The students observe the example and fill the task given.
• The teacher asks question describing the figurative languages in song lyrics.
• The teacher gives explanation about it.
• The students discuss the example of figurative languages.

**Elaboration**

In elaboration activities teacher:
• The teacher gives the song lyrics.
• The teacher guides and directs the students.
• The students ask the teacher difficulties words.
• The students read the song lyrics that containing figurative languages and classify the figurative languages.
• The students do the task.
The students arrange different text that includes the expression using type’s figurative languages in group.

**Confirmation**

In confirmation activities teacher:

- The teacher provides the opportunity for the students to ask if there is difficult in teaching learning.
- The students ask the teacher how to find and analyze the figurative languages.
- The students analyze a text includes types of figurative languages in group.
- The students discuss the result of discussion about the example of the figurative languages.
- The students present the text in front of the class.

3. **Closing 10’**

- The teacher and the students discuss the task.
- The teacher gives the students opportunity to express the difficulty they have faced.
- The teacher and the students conclude the teaching learning.
- The students do reflection based on the activity they have done.
- The teacher gives the students next activity in the form of individual task.
- The teacher gives the students lesson plan to the next activity.

H. Learning Source and Media

1. Song lyrics
2. Laptop
3. LCD
4. Text book
5. Students work sheet

I. Evaluation

1. Indicators, technique, and example

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2. **Assessment Instrument**

Find the figurative languages in using song lyrics found in Taylor Swift album *Speak Now*

3. **Assessment Guidelines**

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Purworejo, 17 January 2017

Candidate English Teacher

Eka Marwati
CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the data analysis that has been discussed in the previous chapter. The researcher tries to give some suggestion to the teacher, student, and other researcher relate to the result of the analysis.

A. Conclusion

After getting some data, the researcher draws conclusion of research entitled “The Analysis of Figurative Languages Found in Taylor Swift’s Album Speak Now and Its Application in Teaching Reading”. The result of this research is as follows:

3. The results of analyzing the fourteen songs are, there are nineteen hyperboles, twelve similes, eleven symbols, five personifications, one metaphor, and one synecdoche. The percentages are hyperbole 36.73%, similes 25%, symbols 22.92%, personifications 10.42%, metaphors and synecdoche 2.08%.

4. This research result can be applied in teaching reading using song lyric to teach types of figurative languages at the eleventh grade of Senior High School as written in the syllabus with a teacher guide. The students can analyze lyric song. Then, the students translate and comprehend the meaning of the lyric which contains figurative languages.
B. Suggestion

Based on the result, which is done by the researcher, it is necessarily important to give suggestion to teachers, students, and other researchers. Consequently, interpretation by the hearer likely depends on the context.

a. For the Teachers

The researcher suggests that teachers should be involved and enriched the various definitions and the examples of figurative languages in reading. Therefore, the teachers use not only method but also lyric to teach figurative languages. It should be more interesting media in teaching reading.

b. For the students

For the students, researcher suggests that figurative languages should be learned as early as possible. They can learn it through song they listen. It will help them to develop their pronunciation skill and adds knowledge about their figurative languages.

c. For the other researchers

The researcher suggests that this research may encourage them who will conduct similar study about figurative languages and its application in teaching reading to get better result.
BIBLIOGRAPHY


http://taylorswift.com/about.html accessed at November 10 2016 at 00.35 AM.
Mean (S1)

1. You, with your words like knives,
2. And swords and weapons that you use against me.
3. You, have knocked me off my feet again,
4. Got me feeling like a nothing.
5. You, with your voice like nails on a chalk board,
6. Calling me out when I'm wounded.
7. You, picking on the weaker man,
8. You can take me down,
9. With just one single blow.
10. But you don't know,
11. What you don't know.

[Chorus]

12. Someday I'll be
13. Living in a big old city,
14. And all you're ever gonna be is mean.
15. Someday I'll be
16. Big enough so you can't hit me,
17. And all you're ever gonna be is mean.
18. Why you gotta be so mean?

19. You, with your switching sides,
20. And you’re wildfire lies and your humiliation.
21. You have pointed out my flaws again.
22. As if I don't already see them.
23. I walk with my head down,
24. Trying to block you out, cause I never impress you.
25. I just want to feel okay again.
26. I bet you got pushed around,
27. Somebody made you cold.
28. But the cycle ends right now
29. 'Cause you can't lead me down that road.
30. And you don't know,
31. What you don't know.

[Back to chorus]

32. And I can see you years from now in a bar,
33. Talking over a football game.
34. With that same big loud opinion,
35. But nobody's listening.
36. Washed up and ranting about the same old bitter things.
37. Drunken and rumbling on about
38. How I can't sing.
39. But all you are is mean.
40. All you are is mean,
41. And a liar,
42. And pathetic,
43. And alone in life.
44. And mean, and mean, and mean, and mean!
45. But someday I'll be
46. Living in a big old city,
47. And all you're ever gonna be is mean.
    YEAH…….. EAH!
48. Someday I'll be
49. Big enough so you can't hit me,
50. And all you're ever gonna be is mean.
Speak Now (S2)

1. Taylor Swift
2. I am not the kind of girl
3. Who should be rudely barging in on a white veil occasion
4. But you are not the kind of boy
5. Who should be marrying the wrong girl?
6. I sneak in and see your friends
7. And her snotty little family all dressed in pastel
8. And she is yelling at a bridesmaid
9. Somewhere back inside a room
10. Wearing a gown shaped like a pastry
11. This is surely not what you thought it would be
12. I lose myself in a daydream
13. Where I stand and say

[Chorus]

14. Don't say yes, run away now
15. I'll meet you when you're out of the church at the back door
16. Don't wait, or say a single vow
17. You need to hear me out
18. And they said speak now
19. Fond gestures are exchanged
20. And the organ starts to play
21. A song that sounds like a death march
22. And I am hiding in the curtains
23. It seems I was uninvited by your lovely bride to be
24. She floats down the aisle like a pageant queen
25. But I know you wish it was me,
26. You wish it was me
27. Don't you?
[Back to chorus]

28. Don't say yes, run away now
29. I'll meet you when you're out of the church at the back door
30. Don't wait, or say a single vow
31. Your time is running out
32. And they said speak now

Ooh, la la

Ooh, ooh

33. I hear the preacher say speak now or forever hold your peace
34. There's the silence, there's my last chance
35. I stand up with shaky hands, all eyes on me
36. Horrified looks from everyone in the room
37. But I'm only looking at you
38. I'm not the kind of girl
39. Who should be rudely barging in on a white veil occasion
40. But you are not the kind of boy
41. Who should be marrying the wrong girl
42. So don't say yes, run away now
43. I'll meet you when you're out of the church at the back door
44. Don't wait, or say a single vow
45. You need to hear me out
46. And they said speak now
47. And you'll say let's run away now
48. I'll meet you when I'm out of my tux at the back door
49. Baby, I didn't say my vows
50. So glad you were around
51. When they said speak now
Mine (S3)

1. You were in college working part time, waiting tables
2. Left a small town, never looked back
3. I was a flight risk with a fear of falling
4. Wondering why we bother with love if it never lasts
5. I say, "Can you believe it?"
6. As we're lying on the couch
7. The moment I could see it
8. Yes, yes, I can see it now

[Chorus]

9. Do you remember we were sitting there by the water?
10. You put your arm around me for the first time
11. You made a rebel of a careless man's careful daughter
12. You are the best thing that's ever been mine
13. Flash forward and we're taking on the world together
14. And there's a drawer of my things at your place
15. You learn my secrets and you figure out why I'm guarded
16. You say we'll never make my parents mistakes
17. We got bills to pay
18. We got nothing figured out
19. When it was hard to take
20. Yes, yes, this is what I thought about

[Back to chorus]

21. And I remember that fight, 2:30AM
22. You said everything was slipping right out of our hands
23. I ran out crying and you follow me out into the street
24. Braced myself for the goodbye, cause that's all I've ever known
25. And you took me by surprise, you said, "I'll never leave you alone"
26. You said, "I remember how we felt sitting by the water
27. And every time I look at you it's like the first time.
28. I fell in love with a careless man's careful daughter
29. She is the best thing that's ever been mine."
30. (Hold on, we'll make it last)
31. (Hold on, never turn back)
32. (Hold on) You made a rebel of a careless man's careful daughter
33. (Hold on) You are the best thing that's ever been mine
34. (Hold on) Do you believe it?
35. (Hold on) We're gonna make it now
36. (Hold on) And I can see it
37. (Yeah, yeah, yeah) (I can see it now)
Dear John (S4)

1. Long were the nights when my days once revolved around you
2. Counting my footsteps, praying the floor won't fall through...again
3. My mother accused me of losing my mind
4. But I swore...I was fine
5. You paint me a blue sky and go back and turn it to rain
6. And I lived in your chess game, but you changed the rules every day
7. Wondering which version of you I might get on the phone...tonight
8. Well, I stopped picking up and this song is to let you know why

[Chorus]

9. Dear John,
10. I see it all now that you're gone
11. Don't you think I was too young to be messed with?
12. The girl in the dress cried the whole...way...home

13. I shoulda known
14. Well, maybe it's me and my blind optimism to blame
15. Or maybe it's you and your sick need to give love, then take it away
16. And you'll add my name to your long list of traitors who don't...understand
17. And I'll look back in regret
18. Oh, I ignored when they said, "Run as fast as you can"

[Back to chorus]

19. Dear John,
20. I see it all now, it was wrong
21. Don't you think nineteen's too young to be played
22. By your dark twisted games when I loved you so?
23. I shoulda known
24. You are an expert at "Sorry" and keeping lines blurry
25. And never impressed by me acing your tests
26. All the girls that you run dry have tired, lifeless eyes
27. 'Cause you burned them out
28. But I took your matches before fire could catch me, so don't look now
29. I'm shining like fireworks over your sad, empty town
    Oh-oh-oh-ohh...

[Back to chorus]

30. I see it all now that you're gone
31. Don't you think I was too young to be messed with?
32. The girl in the dress wrote you a song
33. You shoulda known
34. Don't you think I was too young?
35. You shoulda known
"Back to December (S5)"

1. I'm so glad you made time to see me
2. How's life? Tell me, how's your family?
3. I haven't seen them in a while
4. You've been good, busier than ever
5. We small talk: work and the weather
6. Your guard is up and I know why
7. Because the last time you saw me is still burned in the back of your mind
8. You gave me roses, and I left them here to die

[Chorus]

9. So this is me swallowing my pride
10. Standing in front of you saying
11. "I'm sorry for that night"
12. And I go back to December all the time

13. It turns out freedom ain't nothing but missing you
14. Wishing I'd realized what I had when you were mine
15. I'd go back to December, turn around and make it all right
16. I go back to December all the time
17. These days I haven't been sleeping
18. Staying up, playing back myself leaving
19. When your birthday passed and I didn't call
20. And I think about summer, all the beautiful times
21. I watched you laughing from the passenger side and
22. Realized I loved you in the fall
23. And then the cold came, the dark days
24. When fear crept into my mind
25. You gave me all your love
26. And all I gave you was, "Goodbye"

[Back to chorus]

27. It turns out freedom ain't nothing but missing you
28. Wishing I'd realized what I had when you were mine
29. I'd go back to December, turn around and change my own mind
30. I go back to December all the time
31. I miss your tan skin, your sweet smile
32. So good to me, so right
33. And how you held me in your arms that September night
34. The first time you ever saw me cry
35. Maybe this is wishful thinking
36. Probably mindless dreaming
37. But if we loved again, I swear I'd love you right
38. I'd go back in time and change it, but I can't
39. So if the chain is on your door, I understand

[Back to chorus]

40. It turns out freedom ain't nothing but missing you
41. Wishing I'd realized what I had when you were mine
42. I'd go back to December, turn around and make it all right
43. I'd go back to December, turn around and change my own mind
44. I go back to December all the time
Enchanted (S6)

1. There I was again tonight
2. Forcing laughter, faking smiles
3. Same old tired, lonely place
4. Walls of insincerity
5. Shifting eyes and vacancy
6. Vanished when I saw your face
7. All I can say is it was enchanting to meet you
8. Your eyes whispered "Have we met?"
9. Across the room, your silhouette
10. Starts to make its way to me
11. The playful conversation starts
12. Counter all your quick remarks
13. Like passing notes in secrecy
14. And it was enchanting to meet you
15. All I can say is I was enchanted to meet you

[Chorus*]

16. This night is sparkling, don't you let it go
17. I'm wonderstruck, blushing all the way home
18. I'll spend forever wondering if you knew
19. I was enchanted to meet you

20. The lingering question kept me up
21. 2 am, who do you love?
22. I wonder 'til I'm wide awake
23. Now I'm pacing back and forth
24. Wishing you were at my door
25. I'd open up and you would say
26. It was enchanting to meet you
27. All I know is I was enchanted to meet you

[Chorus**]

28. This night is sparkling, don't you let it go
29. I'm wonderstruck, blushing all the way home
30. I'll spend forever wondering if you knew
31. This night is flawless, don't you let it go
32. I'm wonderstruck, dancing around all alone
33. I'll spend forever wondering if you knew
34. I was enchanted to meet you

35. This is me praying that
36. This was the very first page
37. Not where the story line ends
38. My thoughts will echo your name
39. Until I see you again
40. These are the words I held back
41. As I was leaving too soon
42. I was enchanted to meet you
43. Please don't be in love with someone else
44. Please don't have somebody waiting on you
45. Please don't be in love with someone else
46. Please don't have somebody waiting on you

[Back to chorus**]
The Story of Us (S7)

1. I used to think one day we'd tell the story of us
2. How we met and the sparks flew instantly
3. And people would say, "They're the lucky ones".
4. I used to know my place was a spot next to you
5. Now I'm searchin' the room for an empty seat
6. 'Cause lately I don't even know what page you're on
7. Oh, a simple complication,
8. Miscommunications lead to fallout
9. So many things that I wish you knew
10. So many walls up I can't break through

[Chorus]

11. Now I'm standin' alone in a crowded room and we're not speakin'
12. And I'm dyin' to know, is it killin' you like it's killin' me, yeah
13. I don't know what to say,
14. Since the twist of fate when it all broke down
15. And the story of us looks a lot like a tragedy now

Next chapter

16. How'd we end up this way?
17. You see me nervously pulling at my clothes and tryin' to look busy
18. And you're doin' your best to avoid me
19. I'm starting to think one day I'll tell the story of us,
20. How I was losing my mind when I saw you here
21. But you held your pride like you should've held me
22. Oh, I'm scared to see the ending,
23. Why are we pretending this is nothing?
24. I'd tell you I miss you, but I don't know how
25. I've never heard silence quite this loud
[Back to chorus]

26. This is looking like a contest
27. Of who can act like they care less
28. But I liked it better when you were on my side
29. The battle's in your hands now
30. But I would lay my armor down
31. If you say you'd rather love than fight
32. So many things that you wish I knew
33. But the story of us might be ending soon

[Back to chorus]

34. And we're not speakin'
35. And I'm dyin' to know, is it killin' you like it's killin' me, yeah
36. I don't know what to say,
37. Since the twist of fate, 'cause we're going down
38. And the story of us looks a lot like a tragedy now.
Haunted (S8)

1. You and I walk a fragile line
2. I have known it all this time
3. but I never thought I'd live to see it break
4. It's getting dark and it's all too quiet
5. And I can't trust anything now
6. And it's coming over you like it's all a big mistake
7. Ohh, I'm holding my breath
8. Won't lose you again
9. something's made your eyes go cold

[Chorus]

10. Come on, come on, don't leave me like this
11. I thought I had you figured out
12. Something's gone terribly wrong
13. You're all I wanted

14. Come on, come on, don't leave me like this
15. I thought I had you figured out
16. Can't breathe whenever you're gone
17. Can't turn back now, I'm haunted
18. Stood there and watched you walk away
19. From everything we had
20. But I still mean every word I said to you
21. He would try to take away my pain
22. And he just might make me smile
23. But the whole time I'm wishing he was you instead
24. Ohh, I'm holding my breath
25. Won't see you again
26. Something keeps me holding on to nothing
27. Come on, come on, don't leave me like this
28. I thought I had you figured out
29. Can't breathe whenever you're gone
30. Can't turn back now, I'm haunted
31. I know, I know, I just know
32. You're not gone. You can't be gone. No
33. Come on, come on, don't leave me like this
34. I thought I had you figured out
35. Something's gone terribly wrong
36. Won't finish what you started
37. Come on, come on, don't leave me like this
38. I thought I had you figured out
39. Can't breathe whenever you're gone
40. Can't go back, I'm haunted

Ooooooooooohh

41. You and I walk a fragile line
42. I have known it all this time
43. Never ever thought I'd see it break.
44. Never thought I'd see it...
**Long Live (S9)**

1. I said remember this moment
2. In the back of my mind
3. The time we stood with our shaking hands
4. The crowds in stands went wild
5. We were the kings and the queens
6. And they read off our names
7. The night you danced like you knew our lives would never be the same
8. You held your head like a hero on a history book page
9. It was the end of a decade
10. But the start of an age

[Chorus]

11. Long live the walls we crashed through
12. How the kingdom lights shined just for me and you
13. I was screaming long live all the magic we made
14. And bring on all the pretenders

15. One day we will be remembered
16. I said remember this feeling
17. I pass the pictures around
18. Of all the years that we stood there on the sidelines
19. Wishing for right now
20. We are the kings and the queens
21. You traded your baseball cap for a crown
22. When they gave us our trophies
23. And we held them up for our town
24. And the cynics were outraged
25. Screaming this is absurd
26. Cause for a moment a band of thieves
27. In ripped up jeans got to rule the world

[Back to chorus]

28. I'm not afraid
29. Long live all the mountains we moved
30. I had the time of my life fighting dragons with you
31. I was screaming long live that look on your face
32. And bring on all the pretenders
33. One day we will be remembered
34. Hold on to spinning around
35. Confetti falls to the ground
36. May these memories break our fall
37. Will you take a moment, promise me this
38. That you'll stand by me forever
39. But if God forbid fate should step in
40. And force us into a goodbye
41. If you have children someday
42. When they point to the pictures
43. Please tell them my name
44. Tell them how the crowds went wild
45. Tell them how I hope they shine
46. Long live the walls we crashed through
47. I had the time of my life with you

[Back to chorus]

48. And bring on all the pretenders, I'm not afraid
49. Singing long live all the mountains we moved
50. I had the time of my life fighting dragons with you
51. And long live the look on your face
52. And bring on all the pretenders
53. One day we will be remembered
"Last Kiss (S10)"

1. I still remember the look on your face
2. Lit through the darkness at 1:58
3. The words that you whispered for just us to know
4. You told me you loved me
5. So why did you go away
   Ooh away...
6. I do recall now the smell of the rain
7. Fresh on the pavement I ran off the plane
8. That July 9th, the beat of your heart
9. That jumps through your shirt
10. I can still feel your arms

[Chorus]

11. But now, I'll go
12. Sit on the floor wearing your clothes
13. All that I know is I don't know
14. How to be something you miss
15. I'd never thought we'd have our last kiss
16. I'd never imagined we'd end like this
17. Your name, forever the name on my lips

18. I do remember the swing of your step
19. The life of the party, you're showing off again
20. And I roll my eyes and then you pull me in
21. I'm not much for dancing, but for you I did
22. Because I love your handshake, meeting my father
23. I love how you walk with your hands in your pockets
24. How you kiss me when I was in the middle of say in' something
25. There's not a day I don't miss those rude interruptions

[Back to chorus]
26. So I'll watch your life in pictures like I used to watch you sleep
27. And I feel you'll forget me like I used to feel you breathe
28. And I'll keep up with our old friends just to ask them how you are
29. I hope it's nice where you are
30. And I hope the sun shines and it's a beautiful day
31. And something reminds you, you wished you had stayed
32. You can plan for a change in weather and town
33. But I never planned on you changing your mind

[Back to chorus]

34. Just like our last kiss
35. Forever the name on my lips
Sparks Fly (S11)

1. The way you move is like a full on rainstorm
2. And I'm a house of cards
3. You're the kind of reckless that should send me runnin'
4. But I kinda know that I won't get far
5. And you stood there in front of me
6. Just close enough to touch
7. Close enough to hope you couldn't see
8. What I was thinking of

[Chorus]

9. Drop everything now, meet me in the pouring rain
10. Kiss me on the sidewalk, take away the pain
11. Cause I see sparks fly whenever you smile
12. Get me with those green eyes, baby, as the lights go down
13. Gimme something that'll haunt me when you're not around
14. Cause I see sparks fly whenever you smile

15. My mind forgets to remind me
16. You're a bad idea
17. You touch me once and it's really somethin'
18. You find I'm even better than you imagined I would be
19. I'm on my guard for the rest of the world
20. But with you, I know it's no good
21. And I could wait patiently
22. But I really wish you would

[Back to chorus]
23. I run my fingers through your hair
24. And watch the lights go wild
25. Just keep on keep in' your eyes on me
26. It's just wrong enough to make it feel right
27. And lead me up the staircase
28. Won't you whisper soft and slow
29. I'm captivated by you, baby
30. Like a fireworks show

[Back to chorus]

31. And the sparks fly
32. Oh baby, smile
33. And the sparks fly
Never Grow Up (S12)

1. Your little hands wrapped around my finger & it's
2. So quiet in the world tonight
3. Your little eyelids flutter cos you're dreaming so I
4. Tuck you in, turn on your favorite nightlight
5. To you everything's funny
6. You got nothing to regret
7. I'd give all I have honey
8. If you could stay like that

[Chorus]

9. Oh darling don't you ever grow up
10. Don't you ever grow up
11. Just stay this little
12. Oh darling don't you ever grow up
13. Don't you ever grow up
14. It can stay this simple

15. I won't let nobody hurt you
16. Won't let no one break your heart
17. No one will desert you
18. Just try to never grow up
19. Never grow up
20. You're in the car on the way to the movies
21. And you're mortified your moms dropping you off
22. At 14 there's just so much you can't do
23. And you can’t wait to move out someday and call your own shots
24. But don't make her drop you off around the block
25. Remember that she's getting older too
26. And don't lose the way that you dance around
27. In your PJs getting ready for school

[Back to chorus]

28. No ones ever burned you
29. Nothing's ever left you scarred
30. And even though you want to
31. Just try to never grow up
32. Take pictures in your mind of your childhood room
33. Memorized what it sounded like when your dad gets home
34. Remember the footsteps
35. Remember the words said
36. And all your little brother's favourite songs
37. I just realized everything I have is someday gonna be gone
38. So here I am in my new apartment
39. In a big city they just dropped me off
40. It's so much colder than I thought it would be
41. So I tuck myself in & turn my nightlight on
42. Wish I'd never grown up
43. I wish I'd never grown up
44. Oh I don't wanna grow up
45. Wish I'd never grown up
46. I could still be little
47. Ohh I don't wanna grow up
48. Wish Id never grown up
49. It could still be simple

[Back to chorus]

50. I won't let nobody hurt you
51. Won't let no one break your heart
52. And even though you want to
53. Please try to never grow up
Innocent (S13)

1. I guess you really did it this time
2. Left yourself in your warpath
3. Lost your balance on a tightrope
4. Lost your mind trying' to get it back
5. Wasn't it easier in your lunchbox days?
6. Always a bigger bed to crawl into
7. Wasn't it beautiful when you believed in everything?
8. And everybody believed in you?

[Chorus*]

9. It's all right, just wait and see
10. Your string of lights is still bright to me
11. Oh, who you are is not where you've been
12. You're still an innocent
13. You're still an innocent

14. Did some things you can't speak of
15. But tonight you'll live it all again
16. You wouldn't be shattered on the floor now
17. If only you had seen what you know now then
18. Wasn't it easier in your firefly-catchin' days?
19. And everything out of reach, someone bigger brought down to you
20. Wasn't it beautiful running wild 'til you fell asleep?
21. Before the monsters caught up to you?

[Back to chorus*]
[Chorus**]

22. It's okay, life is a tough crowd
23. 32, and still growin' up now
24. Who you are is not what you did
25. You're still an innocent

26. Time turns flames to embers
27. You'll have new Septembers
28. Every one of us has messed up too
29. Lives change like a weather
30. I hope you remember
31. Today is never too late to
32. Be brand new

[Back to chorus*]

[Back to chorus**]

33. Lost your balance on a tightrope
34. It's never too late to get it back
Better Than Revenge (S14)

1. Now go stand in the corner and think about what you did
2. The story starts when it was hot and it was summer, and
3. I had it all, I had him right there where I wanted him
4. She came along, got him alone, and let's hear the applause
5. She took him faster than you could say sabotage
6. I never saw it coming, wouldn't have suspected it
7. I underestimated just who I was dealing with
8. She had to know the pain was beating on me like a drum
9. She underestimated just who she was stealing from

[Chorus]

10. She's not a saint and she's not what you think
11. She's an actress, whoa-oh
12. She's better known for the things that she does
13. On the mattress, whoa-oh
14. Soon she's gonna find stealing other people's toys
15. On the playground won't make you many friends
16. She should keep in mind, she should keep in mind
17. There is nothing I do better than revenge (Revenge, ha….)

18. She looks at life like it's a party and she's on the list
19. She looks at me like I'm a trend and she's so over it
20. I think her ever-present frown is a little troubling
21. She thinks I'm psycho 'cause I like to rhyme her name with things
22. But sophistication isn't what you wear or who you know
23. Or pushing people down to get you where you wanna go
24. They didn't teach you that in prep school, so it's up to me
25. That no amount of vintage dresses gives you dignity
26. (Think about what you did)

[Back to chorus]

27. I'm just another thing for you to roll your eyes at, honey
28. You might have him, but haven't you heard?
29. I'm just another thing for you to roll your eyes at, honey
30. You might have him, but I always get the last word
   Whoa-oh-oh

[Back to chorus]

31. Do you still feel like you know what you're doing?
32. 'Cause I don't think you do, oh
33. Do you still feel like you know what you're doing? (No)
34. I don't think you do, I don't think you do
35. Let's hear the applause
36. Come on, show me how much better you are (So much better, yeah?)
37. See, you deserve some applause
38. 'Cause you're so much better
39. She took him faster than you could say sabotage
SURAT KEPUTUSAN PENETAPAN DOSEN PEMBIMBING SKRIPSI
Nomor: 838/A.40/FKIP/UMP/III/2017

Berdasarkan usulan Ketua Program Studi Pendidikan Bahasa Inggris tentang Pembimbing Skripsi, Wakil Dekan FKIP Universitas Muhammadiyah Purworejo menetapkan:

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Judul Skripsi : The Analysis of Figurative Language Found in Song Lyrics of Taylor Swifts Album Speak Now and Its Application in Teaching Reading at The Eleventh Grade of Senior High School

Demikian ketetapan ini dibuat agar dilaksanakan dengan sebaik-baiknya.

Purworejo, 7 Maret 2017
Wakil Dekan

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Purworejo, February 13th 2017

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