

**THE STUDY OF FIGURATIVE LANGUAGE WITHIN
BACKSTREET BOYS' SONG LYRICS BASED ON THE
READER-RESPONSE CRITICISM**

THESIS

**Presented to
University of Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra***

**By:
CENDANI WARAPSARI
NIM 0410330007**

**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGE AND LITERATURE
FACULTY OF CULTURE STUDIES
UNIVERSITY OF BRAWIJAYA**

2010

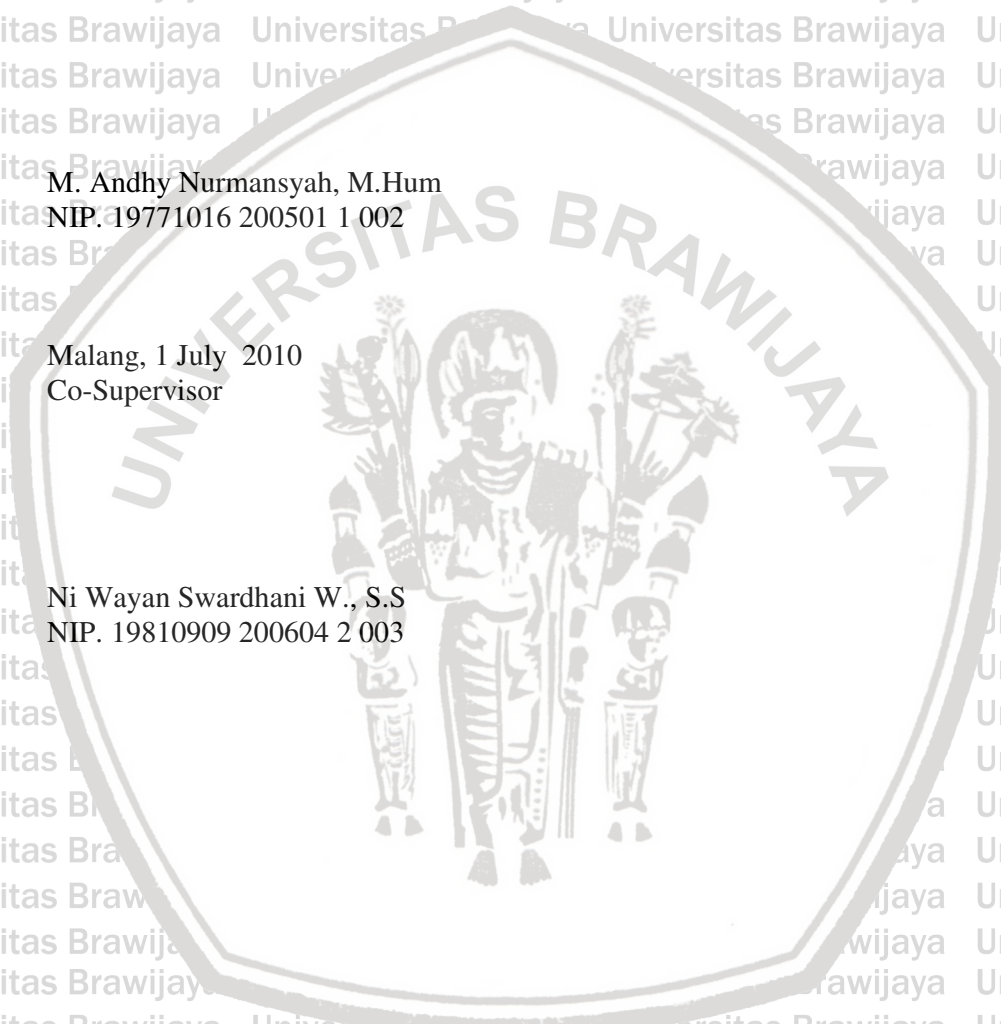
This is to certify that the *Sarjana* thesis of **Cendani Warapsari** has been approved by the Board of Supervisors.

Malang, 1 July 2010
Supervisor

M. Andhy Nurmansyah, M.Hum
NIP. 19771016 200501 1 002

Malang, 1 July 2010
Co-Supervisor

Ni Wayan Swardhani W., S.S
NIP. 19810909 200604 2 003



This is to certify that the *Sarjana* thesis of **Cendani Warapsari** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra*

M. Andhy Nurmansyah, M.Hum, Chair
NIP. 19771016 200501 1 002

Ni Wayan Swardhani W., S.S, Secretary
NIP. 19810909 200604 2 003

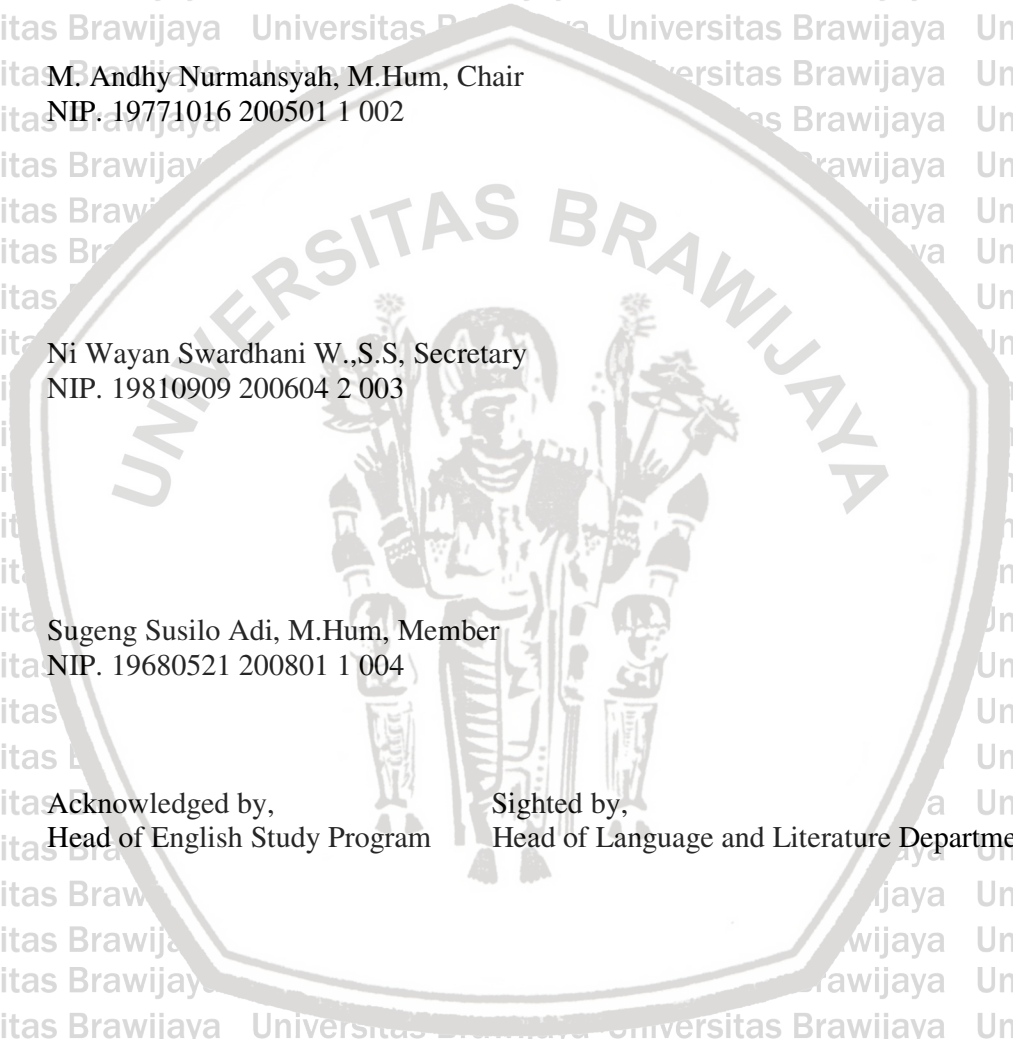
Sugeng Susilo Adi, M.Hum, Member
NIP. 19680521 200801 1 004

Acknowledged by,
Head of English Study Program

Sighted by,
Head of Language and Literature Department

Fatimah, M.Appl.Ling.
NIP. 19751125 200212 2 002

Syariful Muttaqin, M.A.
NIP. 19751101 200312 1 001



DECLARATION OF AUTHORSHIP

Herewith I,

Name : Cendani Warapsari

NIM : 0410330007

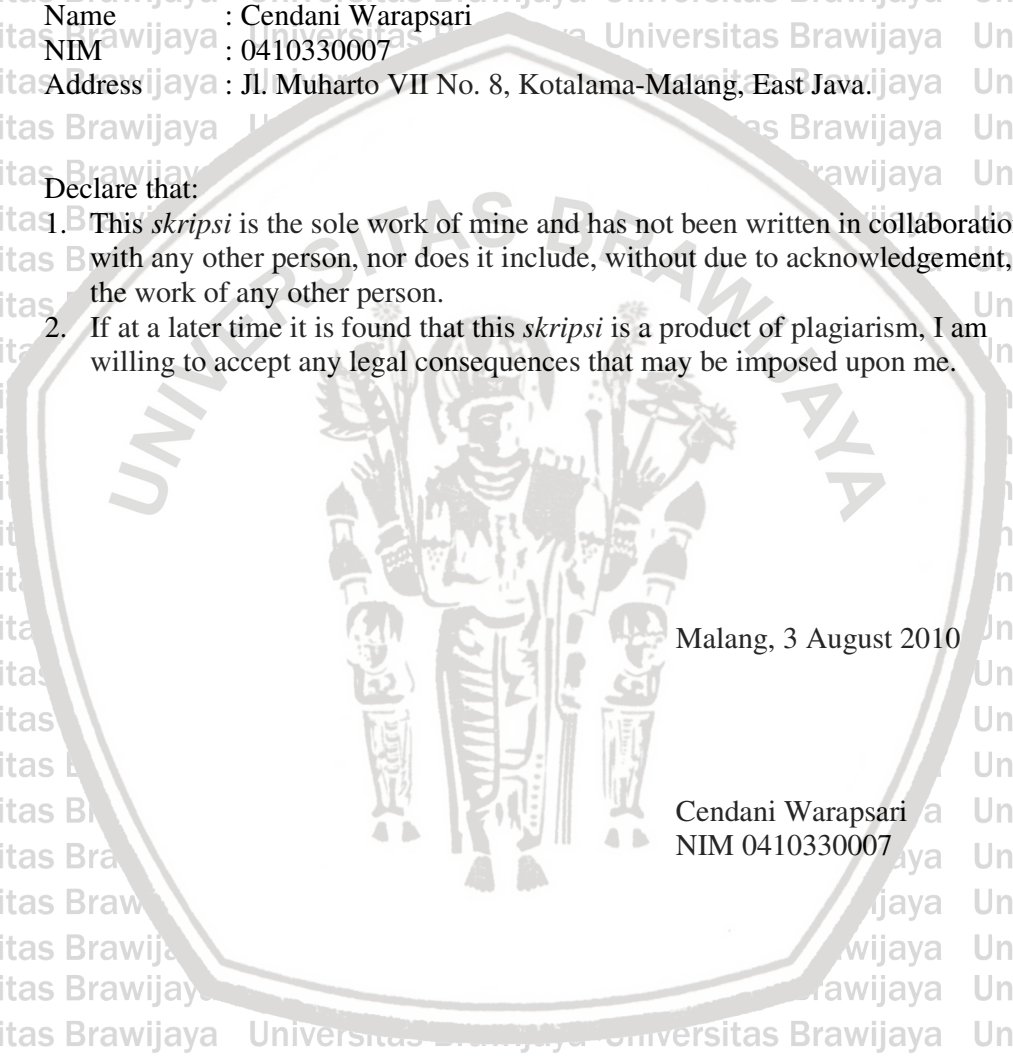
Address : Jl. Muhartho VII No. 8, Kotalama-Malang, East Java.

Declare that:

1. This *skripsi* is the sole work of mine and has not been written in collaboration with any other person, nor does it include, without due to acknowledgement, the work of any other person.
2. If at a later time it is found that this *skripsi* is a product of plagiarism, I am willing to accept any legal consequences that may be imposed upon me.

Malang, 3 August 2010

Cendani Warapsari
NIM 0410330007



ACKNOWLEDGEMENTS

I gratefully thank Almighty Allah SWT for my existence. I appreciatively acknowledge Prof. Francien Herlen Tomasowa, Ph.D as the Dean of Faculty of Culture Studies, University of Brawijaya for the guidance. My next gratitude goes to my supervisor, M. Andhy Nurmansyah, M.Hum for his suggestion and support. High appreciation is also dedicated to Ni Wayan Swardhani W., SS as my co-supervisor for her support, suggestion and advice during the writing of this thesis.

I also want to thank all of the lecturers of English department of Faculty of Culture Studies, University of Brawijaya. My next gratitude goes to Drs. Adiloka Sujono, M.Pd for his suggestion and comments about my thesis. Last but not least, I also want to thank all of my friends in English study program of Faculty of Culture Studies, Brawijaya University for their valuable comments about my thesis.

In addition, I would like to thank all of those who are not mentioned but have given contribution during this thesis writing process. I hope this thesis will be useful for the readers.

Malang, 3 August 2010

Cendani Warapsari

ABSTRACT

Warapsari, Cendani. 2010. **The Study of Figurative Language Within Backstreet Boys' Song Lyrics Based on the Reader-Response Criticism.** English Letters Department of Brawijaya University. Advisor (I) M. Andhy Nurmansyah (II) Ni Wayan Swardhani W.

Keywords: *Figurative language, Reader-Response criticism, lyric.*

There are many kinds of literary work that can be found in the daily life, one of them is song. As it has been known that song contains lyric which in some features is similar to poetry. Some characterizations of lyric are rhythm, rhyme, accent, stanza, and figurative language. Among all of those characterizations, figurative language is the one that deals with a deeper interpretation of the lyric, not only considering physical aspects of those literary works. Beside to enjoy its beauty, it is not less important to understand the meaning and moral message of every literary work that the author, which in this case is song writer, wants to deliver to the readers, particularly in these kinds of literay work like poem and song lyric which contains many figurative languages. In this study, the writer analyzed figurative language and also the meaning of seven Backstreet Boys' songs which are compiled in Millennium album.

Since it consists of flowery words, figurative language cannot be translated directly and, therefore, the writer used Reader-Response criticism in this study to do the analysis. Reader-Response criticism is a literary study that can help the readers learn about their own reading processes and how those processes relate to specific elements, which in this case is figurative language. One of the most prominent figures in Reader-Response theory is Louise Rosenblatt who developed the idea of "transactional theory" which proposes that the meaning of a text derives from a transaction between the text and reader within a specific context.

The analysis is done by translating the figurative language and interpreting the whole meaning of the songs using the transactional theory of Reader-Response criticism. This study shows that there are four kinds of figurative language that can be found within seven songs that have been analyzed in Millennium album. Those figurative languages are hyperbole, metaphore, personification, and satire. Among all of those, hyperbole and metaphore are the most frequently used by the song writer.

ABSTRAK

Warapsari, Cendani. 2010. **Studi tentang Kata Kiasan Dalam Lirik Lagu Backstreet Boys Berdasarkan Teori Reader-Response**. Jurusan Sastra Inggris, Universitas Brawijaya. Pembimbing: (1) M. Andhy Nurmansyah (2) Ni Wayan Swardhani W.

Kata Kunci: *Kata kiasan, teori Reader-Response, lirik.*

Terdapat berbagai macam karya sastra yang dapat kita temui dalam kehidupan sehari-hari, diantaranya adalah lagu. Sebagaimana yang telah diketahui, lagu mengandung lirik dimana beberapa ciri-cirinya memiliki kesamaan dengan puisi. Beberapa karakterisasi yang dimiliki oleh lirik diantaranya adalah ritma, rima, aksen, stanza, dan kata kiasan. Dari sekian banyak karakterisasi tersebut, kata kiasan memiliki kaitan langsung dengan pemahaman yang lebih mendalam dari lirik lagu, tak hanya meninjau aspek fisik karya sastra tersebut.

Dalam mengapresiasi karya sastra, selain untuk menikmati keindahannya, yang tidak kalah pentingnya adalah bagaimana pembaca dapat memahami makna dan pesan moral yang ingin disampaikan oleh sang pengarang, dimana dalam hal ini adalah penulis lagu, kepada para pembacanya, terlebih dalam karya sastra semacam puisi dan lirik lagu, dimana terdapat banyak sekali kata kiasan yang terkandung di dalamnya. Dalam studi ini, penulis meneliti unsur-unsur kata kiasan serta makna dari tujuh buah lagu Backstreet Boys yang terangkum dalam album Millennium.

Sebagaimana yang telah dipahami bersama bahwa kata kiasan tidak dapat diterjemahkan secara harfiah, maka dari itu, dalam studi ini penulis menggunakan teori Reader-Response sebagai alat analisis. Teori Reader-Response merupakan sebuah teori sastra yang dapat membantu pembaca untuk memahami proses mereka dalam membaca karya sastra dan bagaimana proses tersebut mengaitkan diri dengan elemen tertentu, dimana dalam hal ini adalah kata kiasan. Salah satu tokoh penting dalam teori Reader-Response adalah Louise Rosenblatt. Dia mengembangkan sebuah ide mengenai “teori transaksional” yang mengemukakan bahwa makna dari sebuah teks berasal dari adanya transaksi antara teks dan pembaca dalam konteks tertentu.

Analisa dilakukan dengan cara menerjemahkan kata kiasan dan menginterpretasi keseluruhan makna dari lagu-lagu tersebut menggunakan teori transaksional dari pendekatan Reader-Response. Studi ini menunjukkan bahwa dalam tujuh buah lagu Backstreet Boys yang telah diteliti, terdapat empat macam kata kiasan, yaitu hiperbola, metafora, personifikasi, dan satir. Dari keempat macam kata kiasan tersebut, yang paling banyak digunakan oleh penulis lagu adalah hiperbola dan metafora.

TABLE OF CONTENTS

TITLE PAGE	i
DECLARATION OF AUTHORSHIP	ii
SUPERVISOR'S APPROVAL	iii
BOARD OF EXAMINERS CERTIFICATE OF APPROVAL	iv
ABSTRACT	v
ABSTRAK	vi
ACKNOWLEDGEMENTS	vii
TABLE OF CONTENTS	viii
LIST OF APPENDICES	ix
CHAPTER I INTRODUCTION	
1.1 Background of the Study.....	1
1.2 Problems of the Study.....	5
1.3 Purposes of the Study.....	5
CHAPTER II REVIEW OF RELATED LITERATURE	
2.1 The Nature of Figurative Language.....	6
2.2 Kinds of Figurative Language.....	8
2.3 Reader-Response Criticism.....	11
2.4 Lyric.....	14
CHAPTER III FINDING AND DISCUSSION	
3.1 Song: Larger than Life.....	16
3.2 Song: I Want It That Way.....	19
3.3 Song: It's Gotta Be You.....	22
3.4 Song: I Need You Tonight.....	25
3.5 Song: Don't Want You Back.....	28
3.6 Song: The One.....	31
3.7 Song: Back to Your Heart.....	35
CHAPTER IV CONCLUSION AND SUGGESTION	
4.1 Conclusions.....	39
4.2 Suggestions.....	40
REFERENCES	41
APPENDICES	43

CHAPTER I

INTRODUCTION

This chapter consists of three sub chapters which are: (1) Background of the Study that explains the reasons why the writer choses this topic, (2) Problems of the Study which states some questions that will be discussed further in the thesis, and (3) Purposes of the Study which explains the aims of this thesis.

1.1 Background of the Study

According to the Oxford Advanced Learner's Dictionary, literature is the writing or the study of books, valued as works of art (drama, fiction, essays, poetry, biography) contrasted with technical books and journalism (Hornby, 1974:496). While according to Farlex (2010) in www.thefreedictionary.com, literature is written material such as poetry, novels, essays, especially works of imagination characterized by excellence of style and expression and by themes of general or enduring interest.

There are many kinds of literature, for instance, novel, movie, drama, and poem. According to Chevalley in Taormina (2008), novel is a fiction in prose of a certain extent. On the other side, we understand film or movie as one of the means of communication which is using an audio-visual medium. Similarly, in www.wordnetweb.com, it is explained that movie is a form of entertainment that enacts a story by sound and a sequence of images giving the illusion of continuous movement. Whereas drama is defined in www.brainyquote.com as a composition,

in prose or poetry, accommodated to action, and intended to exhibit a picture of human life, or to depict a series of grave or humorous actions of more than ordinary interest, tending toward some striking result. It is commonly designed to be spoken and represented by actors on the stage (2010).

Among those kinds of literature, poem is the simplest one, in terms of its form, yet, it is very interesting to be discussed. It is explained that analyzing poetry is an activity which has concerned many readers for many years (Reaske, 1966).

Here, we can conclude that poetry has become people's point of interest since long time ago. Moreover, Reaske also stated that analyzing poetry is an enjoyable and provocative mental exercise. An article entitled "Definition of Poem" states that poem is a metrical composition in verse written in certain measures, whether in blank verse or in rhyme, and characterized by imagination and poetic design (www.brainyquote.com, 2010).

Moreover, there are some elements that are required before a certain literature is able to be called as a poem, and those elements are rhythm, rhyme, accent, poetic feet, metrical lines, stanzaic forms, and figurative language.

Furthermore, Reaske, in his book "How to Analyze Poetry", also explained some of these terms as follow : It is defined that rhythm in poetry is created by the pattern of repeated sounds –in terms of both duration and quality-- and ideas. While the definition of rhyme is the pattern of repetition of sounds as they are heard in the poem. Accent is the way how we pronounce syllables within the lines of a poem – whether it is to be accented (receive stress) or not accented (receive no stress). Poetic

feet are repeated units within poetic lines which is combining the same number of accented and unaccented syllables. After examining the lines, it can be seen that lines contain different numbers of poetic feet. The number of feet contained in any given line determines its name. Metrical line provides the reader with the procedure of how a name can be given to those lines based on the number of poetic feet contained in each line. Stanzas are the major divisions made in a poem in a regular or consistent way. In short, it is a group of lines and therefore a recognizable unit in a poem.

Figurative language is language which employs various figures of speech. Some examples are metaphor, simile, antithesis, hyperbole and paradox (Reaske, 1966).

Among all of the elements, figurative language is the one that is related directly to a deeper understanding, compared to other physical characterizations such as poetic feet, rhythm and rhyme. A poet uses figurative language in order to make an imaginative description in the reader's mind regarding what is being uttered in the work, in a more fresh way. So that, by using figurative language, a poet will be able to make a more vivid imagination in the readers' mind. Therefore, it can be said that figurative language deals with the deeper interpretation of the flowery words that are commonly used in the work of literature.

Likewise, song is also one of the products of literature that has similar characterization as the poem. Its lyric has almost the same physical appearance as the poem – consists of lines, has rhyme and rhythm, and uses figurative language. Moreover, it is stated that the term lyric now designates a short poem, which emphasize the expression of the individual's feeling and emotions (Reaske, 1966).

According to Abrams (1993) a lyric is any short poem, consisting of utterances by single speaker, who expresses a state of mind or process of perception, thought and feeling.

Song is one example of literary works which seems quite simple, yet, contains a very deep sense, it is valuable for us to dig it deeper by classifying the figures of speech and translating the lyrics using reader-response criticism proposed by Louise Rosenblatt. In order to do that, the writer has decided to use Backstreet Boys' song lyrics, specifically those which are contained in the album "Millennium", as the main object. The writer choses it because Backstreet Boys are, in many ways, a contradictory band. Comprised entirely of white middle-class Americans, the group sang a hybrid of new jack balladry, hip-hop, R&B, and dance club pop that originally found its greatest success in Canada and Europe, with their 1996 debut album charting in the Top Ten in nearly every country on the Continent (Anonymous, 2010). Moreover, during the turn of the 21st century, Backstreet Boys has risen to the forefront of popular music. It could be seen from the way this band enjoyed considerable success, spending several weeks in the Top Ten in most Continental countries where it charted. In the U.K., the Backstreet Boys were named Best Newcomers of 1995 at the Smash Hits Awards. Furthermore, the writer decides to analyze the lyrics from Backstreet Boys' songs which are contained in the album Millennium because this album shattered a number of records, including the highest amount of shipments in one year and the most copies sold during an album's inaugural week. This album consists of eleven songs. Nonetheless, for some songs

have identical theme, the writer decided to take only seven out of eleven. Because of the reasons stated earlier, the writer is interested in studying the figurative language within Backstreet Boys' song lyrics using Reader-Response conception.

1.2 Problems of the Study

There are two problems of study proposed in this research, which are:

1. What kinds of figurative language that are found in Backstreet Boys' song lyrics?
2. What is the interpretation of the lyric observed by transactional reader-response theory?

1.3 Purposes of the Study

In line with the problems of the study, there are two purposes in this study, which are:

1. To classify kinds of figurative language that are used in Backstreet Boys' song lyrics.
2. To understand the interpretation of the lyric observed by transactional reader-response theory.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer would like to review some of related literature that concern with the topic of the study. They are the Nature of Figurative Language, Kinds of Figurative Language, Reader-Response Criticism, and Lyric.

2.1 The Nature of Figurative Language

Literary works commonly deal with the use of figurative language. It can be seen, for instance, in the work of poems and songs.

The use of figurative language is intended to make a more vivid imagination in the readers' mind, so that it would be able to bring the readers into a heart-touching experience after reading a literary work. Since the use of figurative language is meant to bring a more lively imagination, readers cannot translate the meaning of those figures of speech literally. Therefore, in order to understand the real interpretation of "flowery words" used in literary work, it is important to study further about what figurative language is. Basically, figurative language is the language which is using figures of speech such as simile, hyperbole, metaphor, symbolism and personification to form imagery. As can be seen in the article entitled "What Is Figurative Language" (2008), figurative language is used to increase shock, novelty, appearance, or illustrative consequences.

Figurative language or speech contains images. The writer or speaker describes something through the use of unusual composition of diction, in order to give effect, interest, and to make things clearer. The result of using this technique is the creation of interesting images. Figurative language is not intended to be interpreted in a literal sense. In another word, figurative language cannot be translated directly. Appealing to the imagination, figurative language provides new ways of looking at the world. It always makes use of a comparison between different things. Figurative language compares two things that seemingly different, so that their similarities, when pointed out, are interesting, unique and/or surprising. Moreover, according to an article entitled "Figurative Language" (2009), it can be said that figurative language is any language that goes beyond the literal meaning of words in order to furnish new effects or fresh insights into an idea or a subject.

Figurative language is essential in certain types of writing to help convey meaning and expression. Figurative language is necessary to convey the exact meaning in a vivid and artistic manner, yet a concise and to the point manner to the reader. The writer of any literary work has a story to tell and the language to use that must portray every emotion and feeling possible on the paper. Based on an article entitled "What Is Figurative Language" (2008), it is said that if the writer does not create an image in the reader's mind, he will lose the reader's attention, while holding the attention of the reader is the writer's goal.

One of the most basic and useful ways in order to approach a poem is by analyzing figurative language. The analysis concentrates on the images and

metaphors and various other rhetoric figures which are found in the poem.

Indeed, figurative language is kind of language which departs from the language employed in this traditional, literal way of describing persons or objects.

Figurative language is a departure from what speakers of a language apprehend as the ordinary or standard, significance or sequence of words, in order to achieve some special meaning or effect. Such figures are long described as primarily poetic “ornaments” of language, but they are entirely integral to the functioning of language, and in fact indispensable not only to poetry, but also all modes of discourse (Abram, 1993:66). It stated by Morris et al (1973:313) that many figures of speech are based upon comparison and intersection.

In general, figurative language is a language used by the poet in order to bring the reader into a more lively imagination by the use of flowery words. Its function, which is generally to describe and compare something in a unique way, is able to make a special effect to the reader. Therefore, the use of figurative language makes a significant difference—it is the one that differs literature from other non-fiction writings.

2.2 Kinds of Figurative Language

There are many kinds of figurative language and each of which has certain functions. However, not all of them are frequently used in composing a poem.

Below are some of the kinds of figurative language taken from “How to Analyze Poetry” by Reaske (1966), “An Introduction to Literature” by Sylvan Barnet and

others who discussed figurative language. These figures of speech below are the ones which are going to be used further in the analysis of this study.

As can be seen in the article entitled "Figurative Language" (2009), hyperbole is an exaggerated statement used to heighten effect. It is not used to mislead the reader, but to emphasize a point. Morris et al. (1973) states that hyperbole is a figure of speech using an exaggeration statement not intended to be taken literally, overstatement. It is bold over statement or extravagant exaggeration of fact, using serious or comic effect. In conclusion, hyperbole is an exaggeration used by the poet to make an overstatement about something in order to emphasize a point. One of the example is : she has said so on several million occasions. Several million is the hyperbole used in this sentence to emphasize that what 'she' said is done for many times.

Irony results from the contrast between the actual meaning of a word or statement and the suggestion of another meaning. The intended implications are often actually a mockery of what is literally being stated. (Reaske, 1966). One example of this figurative language is when someone says "Beautiful weather, isn't it?" in a rainy day. The speaker is making a kind of mockery toward the unpleasant weather by saying the words.

As can be seen in the article entitled "Figurative Language" (2009), metaphor is a figure of speech which involves an implied comparison between two relatively unlike things using a form of be. The comparison is not announced by like or as. Metaphor is an implicit comparison in which an object is presented as if it was something else (Levin, 1967). While Barnett (1963) states that

metaphor asserts the identity, without connective such as “like” or a verb as “appears” of terms that are literally incompatible. One of the examples is like the following sentence: The road was a ribbon of moonlight. Here, ‘the road’ is compared to ‘a ribbon of moonlight’ in term of its length or probably other features similar between road and ribbon of moonlight.

Personification is a figure of speech which gives the qualities of a person to an animal, an object, or an idea. According to an article entitled “Figurative Language” (2009), personification is a comparison which the author uses to show something in an entirely new light, to communicate a certain feeling or attitude towards it and to control the way a reader perceives it. Meanwhile, Reaske (1966) states that personification is the process of assigning human characteristics to nonhuman objects, abstractions or ideas. Example: a brave handsome brute fell with a creaking rending cry—the author is giving a tree human qualities.

Satire is the technique of holding human vices, follies, stupidity, etc., up for contempt, usually with an aim to reform (Reaske, 1966). The most famous satire is Jonathan Swift’s Gulliver’s Travels. Within this story, the fictional kingdom of Liliput is at constant war with its neighbor because of a dispute over how to properly crack an egg. This pokes fun at nations who go to war for totally absurd reasons.

As can be seen in the article “Figurative Language” (2009), Simile is a figure of speech which involves a direct comparison between two unlike things, usually with the words like or as. A simile is figure of speech that directly compares two apparently unlike things (Macmillan, 1984). In general, almost

similar with metaphor, simile is a figure of speech which is comparing two unlike things. The difference is that this figure of speech uses the word “like” or “as” instead of making a direct comparison with the form of be, such as a following example: The muscles on his brawny arms are strong as iron bands. The muscles are compared to iron bands in terms of its strength.

2.3 Reader-Response Criticism

Reader-response criticism is a broad, exciting, evolving domain of literary studies that can help us learn about our own reading processes and how they relate to specific elements (in this case is figurative language), in the texts we read.

Reader-response theory maintains that what a text is cannot be separated from what it does. Reader-response theorists share two beliefs: (1) that the role of the reader cannot be omitted from our understanding of literature and (2) that readers do not passively consume the meaning presented to them by an objective literary text; rather they actively make the meaning they find in literature.

Basically, reader response theories reject the New Criticism of the late 1930s through the 1950s which assumed that the text themselves were the main central of a literary work. Furthermore, teachers’ role was to teach the skills of making a close, concise, and attentive analysis while discouraging the expression of differences in students’ own individual responses. Thus, in the 1960’s and early 70’s there occurred a paradigm shift in the teaching of literature away from viewing the text as authority to a view that focuses on the reader’s relationship with the text (Rosenblatt, 1938).

One of the most prominent figures of reader response theorist is Louise Rosenblatt. She is the author of the well-known *Literature as Exploration*, as well as a professor of English education at New York University. She is the one who has made the “formula” which explains that “Literature equals book plus reader.” Rosenblatt’s work is primarily interested in describing readers’ processes of engagement and involvement for composing their own “poem” (1964).

According to Rosenblatt, there are two stances of experiencing a text within the reading process, which are the “efferent” and the “aesthetic” mode.

When responding from the efferent stance, which derives from the Latin *effere* which means to carry away, readers are motivated by specific needs to acquire information. During this mode of reading, readers focus just on the information contained in the text, as if it were a storehouse of facts and ideas that could be carried away with—almost the same like when someone read an instruction on a can of paint or perhaps a recipe. On the other hand, when readers are responding in the aesthetic stance, their own unique lived-through experience or engagement with a text is primary.

Rosenblatt notes that during any one reading experience, readers may shift back and forth along a continuum between efferent and aesthetic modes of reading processing. Thus, in adopting an aesthetic stance, a reader may briefly focus on analyzing the techniques interacting in a text. Or, in an efferent stance, a reader may be stimulated to remember a related personal experience (Rosenblatt, 1986).

Rosenblatt’s focus on the uniqueness of a particular, momentary transaction has become known as the “transactional theory” (1969) which

proposes that the meaning of a text derives from a transaction between the text and reader within a specific context. It suggests a “reciprocal, mutually defining relationship” (Rosenblatt, 1986) between the reader and the literary text. In another metaphor, Annie Dillard (1982) says “The mind fits the world and shapes it as a river fits and shapes its own banks.”

Transactional reader-response theory analyzes the transaction between text and reader; Rosenblatt does not reject the importance of the text in favor of the reader; rather she claims that both are necessary in the production of meaning.

She differentiates among the terms “text”, which refers to the printed words on the page; “reader”; and “poem”, which refers to the literary work produced by the text and the reader together.

As a text being read, the transaction acts as a “stimulus” to which the readers respond in their own personal ways. At various points during a reading process, however, the text acts as a blueprint that can be used to correct the interpretation when it has traveled too far afield of what is written on the page.

This process of correcting interpretation as the readers move through the text usually results in their going back to reread earlier sections in light of some new development in the text. Thus the creation of the poem, the literary work, is a product of the transaction between text and reader, both of which are equally important to the process.

The text is simply ink on paper until a reader comes along. The “poem”, on the other hand, is what happens when the text is brought into the reader’s mind and the words begin to function symbolically, evoking, in the transaction, images,

emotions, and concepts. That symbolic functioning can happen only in the reader's mind. It does not take place on the page, in the text, but in the act of reading. As Wolfgang Iser (1978) describes it, "Literary texts initiate 'performances' of meaning rather than actually formulating meanings themselves." The text in the absence of a reader is simply print, it does not become a literary work until the act of reading makes it one.

Transactional theory thus places a great deal of emphasis on the role of the reader. If meaning resides not in the text but rather in the enactment by the reader, then the discussion of literature demands consideration of the mind of the individual reader or groups of readers. Rosenblatt (1985) states that we are required to see the reading act as an event involving a particular individual and a particular text, happening at a particular time, under particular circumstances, in a particular social and cultural setting, and as part of the ongoing life of the individual and the group.

Transactional theory insists that the reader's individuality must be respected and considered; that readers initially understand a work only on the basis of prior experience.

2.4 Lyric

According to the book "How to Analyze Poetry", the term "lyric" now designates a short poem which emphasizes the expression of the individual's feeling and emotions rather than external events or attitudes (Reaske, 1966).

Furthermore, he defines that lyrical referred originally to lyric poetry, that is, to

poetry written to be sung to a lyre. Whereas a lyric in this study still refers to the words as long as the lyric denotes a poem of limited length expresses the thought and specially the feeling of a single speaker.

Another concept of lyric is derived from Frederik's concept. He states that lyric is used for any short poem with a single speaker, not necessarily the poet himself who expresses personal thought and feelings rather than public events. A lyric is usually in the form of stanza and euphonic, having sweet sounds which please the ears (1988).

Parallel to Frederik's, Rees (1973) says that a lyric is a short poem about feeling, an emotion or a single idea. It is usually divided into stanza and directly expressing the poet's own thoughts or sentiments. In ordinary language, the word often means song, but there are many lyrical poems, which would be unsuitable.

Now, the term lyric is used for any short poem with a single speaker, not necessarily the poet himself, who expresses personal thought and feeling rather than public events. A lyric usually uses good composition. Basically, it is usually identical to music and melody. Nevertheless, it is not all, whereas some lyrics are not. Actually all poems are lyrics. Despite the objects of analysis are song lyrics, the writer here considers them as simply poetic lyric and, hence, neglecting the melody of the song for further analysis.

CHAPTER III

FINDING AND DISCUSSION

In this chapter, the writer is going to analyze figures of speech which are being used in Backstreet Boys' song lyrics. Beside classifying the figurative language, the analysis will be based on the Reader-Response Criticism in order to define what the real interpretation of each song is. As what has been stated earlier in the introduction chapter, some songs have identical theme within the album Millennium, therefore, the writer decides to analyze only seven songs out of eleven.

3.1 Song: Larger Than Life

I may run and hide

When you're screamin' my name, alright

But let me tell you now

There are prices to fame, alright

All of our time spent in flashes of light

line 5

All you people can't you see, can't you see

How your love's affecting our reality

Every time we're down

You can make it right

And that makes you larger than life

line 10

Looking at the crowd

And I see your body sway, c'mon

Wishin' I could thank you in a different way, c'mon

Cuz all of your time spent keeps us alive

Within this song, the writer found three kinds of figurative language which are metaphor, personification, and hyperbole. The use of metaphor can be seen when the song writer uses the words *prices to fame* (line 4) to indicate a sacrifice given for being famous; *flashes of light* (line 5) to indicate or represent a camera or mass media; and *we're down* (line 8) in order to explain the condition which is not in a good state. While in lyric *How your love's affecting our reality* (line 7), the song writer uses personification since he gives 'love' which is an inanimate thing a human quality—able to affect something. Meanwhile, the use of hyperbole can be seen in lyric *larger than life* (line 10) whereas the song writer tries to make an exaggeration of the fans' role for the band's career. By using this exaggeration, the song writer wants to show that the fan's role is enormously prominent.

In my opinion, this song is dedicated to the fans of Backstreet Boys. It can be seen from the lyrics, especially in the first stanza. Here, the lyrics portray a fan's behavior towards his favorite star. People are commonly screaming out his favorite star's name anytime they see him around, and as the result, the artist would spontaneously run and hide from them in order to avoid chaotic situation—

I may run and hide when you're screamin' my name (line 1-2).

On the other hand, the artist wants to let his fans know that his life is not as perfect as what other people might think. There are some “sacrifices” that an artist needs to pay for his being well-known—*There are prices to fame* (line 4), such as a very limited time for his own private life—*All of our time spent in flashes of light* (line 5).

In the second stanza, the artist conveys that fans have a significant role for his life and career—*How your love’s affecting our reality* (line 7). Anytime the star’s career or popularity gets overcasted, it is the fan who can set the things right—*Every time we’re down, you can make it right* (line 8-9). Hence, the artist wants to show that his fans mean so much for him by saying that they are *larger than life* (line 10). This exaggeration—larger than life—has successfully showed how important the role of the fans are.

Likewise, the third stanza explains the important role and sacrifices of the fans. The 11th line states that the fans are delightedly standing at the crowd only to see their favorite star. This makes the artist very thankful for all they have done.

In conclusion, this song entitled “Larger than Life” is dedicated to the fans of Backstreet Boys. Therefore, the portrayal of how valuable the fans are becomes the dominant here. The title itself, which is “Larger than Life”, refers to the fans’ significant role and contribution which mean a lot for the band. All of the figurative language used within this song, which are metaphor, personification and hyperbole, have also contributed in creating the meaning of this song as what has been stated earlier in the first paragraph.

3.2 Song : I Want It That Way

You are my fire

The one desire

Believe when I say

I want it that way

But we are two worlds apart

line 5

Can't reach to your heart

When you say

That I want it that way

Tell me why

Ain't nothin' but a heartache

line 10

Tell me why

Ain't nothin' but a mistake

Tell me why

I never wanna hear you say

I want it that way

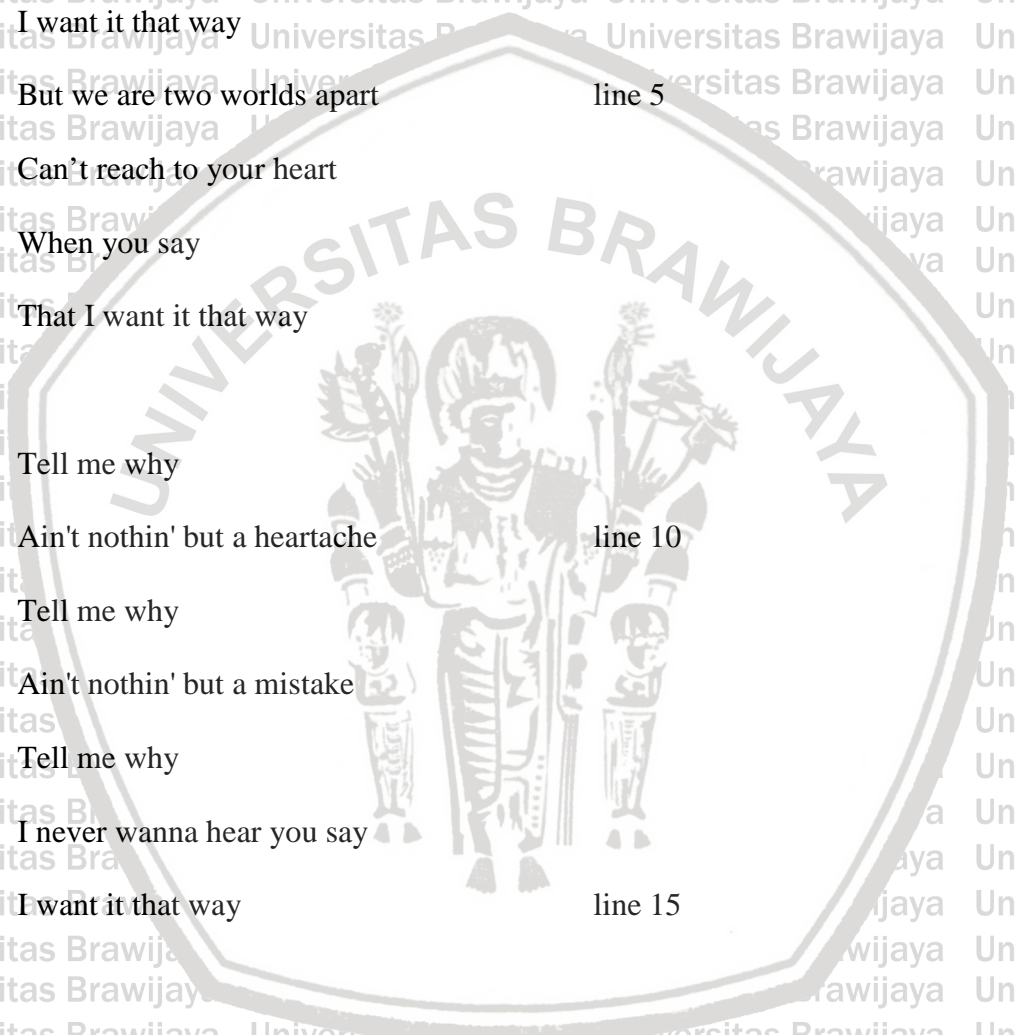
line 15

Am I your fire

Your one desire

Yes I know it's too late

But I want it that way



Now I can see that we're falling apart line 20

From the way that it used to be, yeah

No matter the distance

I want you to know

That deep down inside of me...

Don't wanna hear you say line 25

Ain't nothin' but a heartache

Ain't nothin' but a mistake

(Don't wanna hear you say)

I never wanna hear you say

I want it that way line 30

There are two kinds of figurative language that can be found in this second song which are metaphor and hyperbole. The usage of metaphor can be seen in the following lyrics : *you are my fire* (line 1), whereas the song writer compares 'the girl' (you) with 'fire' which means that the girl is his desire; and *we are two worlds apart* (line 5). By using this metaphor, the song writer tries to explain that he has been separated from his lover. While hyperbole is used in lyric *we're falling apart* (line 20). Here, an exaggeration can be seen when the song writer uses the word *falling apart* to indicate his condition which is being separated from his lover.

This song tells about someone who is broke-up with his girlfriend.

Although the first stanza shows none of this sign, but the process of breaking-up can be seen in the second stanza. In the fifth line—*But we are two worlds apart*—the writer uses a metaphor to show the separation and difference between him and his lover. Moreover, in the rest lines of the second stanza, it can be seen that the writer tries to convey his being not understand with his lover's decision to end their relationship. The writer's confusion towards his lover decision is strengthen by the occurrence of the first stanza. As can be seen in line 1 up to 4, the writer states his love towards his girlfriend, especially in the first line—*You are my fire*—by comparing the girl with fire, it indicates that she is able to burn the desire inside him. In another word, the writer wants to let his lover know that he loves her very much. He convinces her that she is the only one for him. Yet, she still prefers to end the relationship. That is what makes this situation difficult for the writer.

In the third stanza, the writer tries to find out the reason why his lover wants to break-up with him. Yet, there is no clear explanation from the girl except a simple answer which explains that there is a mistake that hurts her inside. Therefore, she insists to end the relationship.

In the fifth stanza, the writer is re-stating about the broken relationship between him and his lover. It can be seen especially in the first line of this stanza—*Now I can see that we're falling apart*. By saying this, the writer is exaggerating the condition that he has been seperated from the girl. Yet, although

they have been separated, he still wants to let the girl know that his love still remains.

In conclusion, this song tells about someone who has been broke-up with his lover. The figurative language used within this song are metaphor and hyperbole. The song writer uses the metaphor in comparing the girl with his desire in order to show how deep his love to her. Yet, the hyperbole used in lyric *we are falling appart* shows that no matter how big his love toward the girl, the condition still insists them to be separated.

3.3 Song : It's Gotta Be You

Baby it's the way you make me

Kinda get me go crazy

Never wanna stop

It's gotta be you (uh huh, uh huh)

I can't control it anymore

line 5

I've never felt like this before

Mmm, you really make me lose my head

My hungry heart must be fed

Baby it's the way you make me

Kinda get me go crazy

line 10

Never wanna stop

It's gotta be you (uh huh, uh huh)

All the way

It's gotta be you (uh huh, uh huh)

Everyday

line 15

I promise you I will be true, yeah

It's only you

Now I know why I was born

You feel my feelings one by one

Can't see the world I'm walking through

line 20

Cuz baby I see only you, oh yeah

Baby it's the way you make me

Kinda get me go crazy

Never wanna stop

Baby it's the way you make me

line 25

Kinda get me go crazy

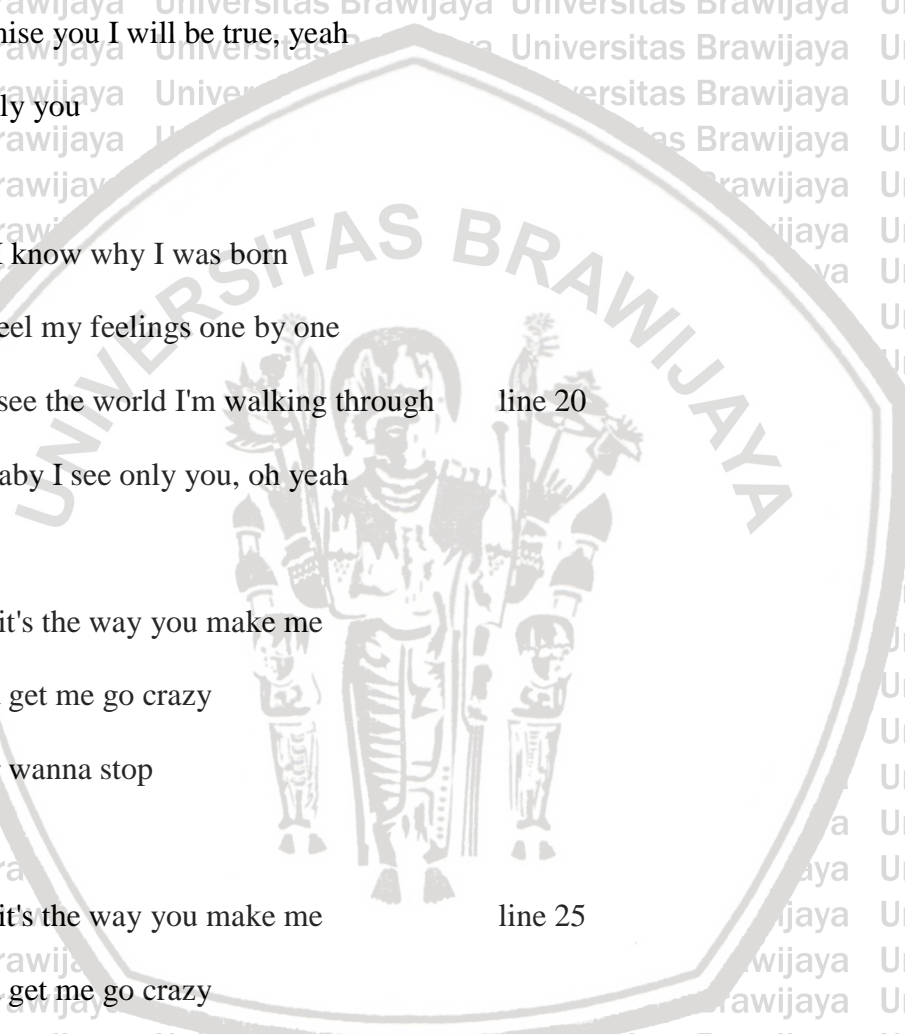
Never wanna stop

And you know

I can't see the world I'm walking through

Cuz of you, yeah...

line 30



It's gotta be you, all the way

All that I ever wanted

It's gotta be you, I will be true, yeah

It's only you

Within this song, it can be found personification and some hyperboles.

The personification is used in the lyric *my hungry heart must be fed* (line 8) since the song writer gives an inanimate thing (heart) a human quality (able to feel hungry). While hyperbole is used in these following lyrics : *kinda get me go crazy* (line 2); *you really make me lose my head* (line 7); *can't see the world I'm walking through* (line 20); and *cuz baby I see only you* (line 21).

By analyzing this song, it can be seen that it tells about a boy who is being deeply in love with a girl. In the first stanza, the writer reveals how the girl is able to make him unable to think rationally by the things she does—*Baby it's the way you make me kinda get me go crazy*.

Moreover, in the second stanza, the writer is emphasizing that he is terribly in love with the girl by stating that no one else has ever made him feel like this before. The writer also states in the first line of this stanza that he cannot control the feeling anymore. It means that he is really fond of her and does not want to waste any second not to be with her.

In the fifth stanza, by stating that he cannot see the world he is walking through, the writer is using a hyperbole to exaggerate the condition that he has been too in love with the girl, so that he cannot think about anything else.

Moreover, in the next line, the writer is using another exaggeration by stating that he sees only her. It means that no one else is able to touch his heart the way she does.

Basically, this song is describing the feeling of the writer who is being deeply in love with a girl. The personification and hyperbole which are being used within this song are also giving contribution in creating the meaning of this song. The song writer uses personification to “humanize” his heart which is being terribly in love. Furthermore, hyperbole are oftenly used in order to dramatize the condition, his feeling and also to show how much he loves the girl.

3.4 Song : I Need You Tonight

Open up your heart to me

And say what's on your mind, oh yes

I know that we have been through so much pain

But I still need you in my life this time

And I need you tonight

line 5

I need you right now

I know deep within my heart

It doesn't matter if it's wrong or right

I really need you tonight

I figured out what to say to you

line 10

But sometimes the words they, they come out so wrong, always they do

And I know in time that you will understand

That what we have is so right this time

And I need you tonight

I need you right now

line 15

I know deep within my heart

It doesn't matter if it's wrong or right

All those endless times we tried to make it last forever more

And baby I know

I need you

line 20

I know deep within my heart

It doesn't matter if it's wrong or right

I really need you, oh

I need you tonight (I need you, oh I need you baby)

I need you right now (It's gotta be this, it's gotta be this)

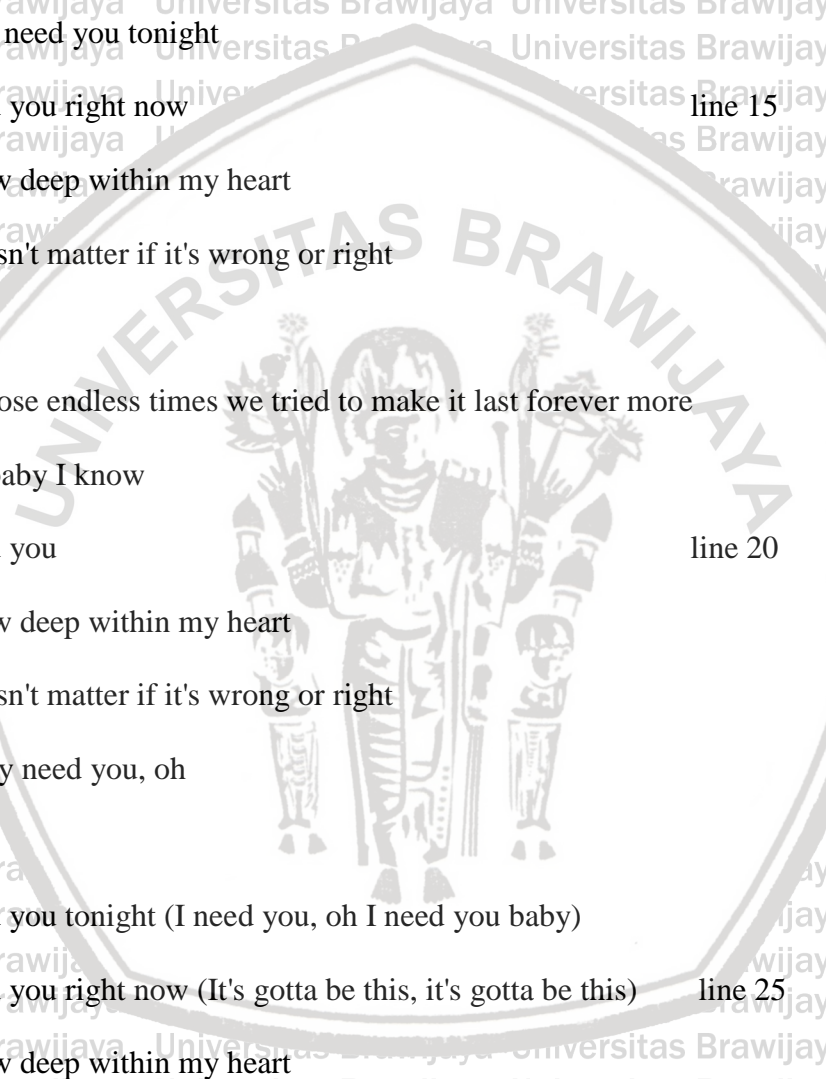
line 25

I know deep within my heart

No, it doesn't matter if it's wrong or it's right

All I know is baby

I really need you tonight



Hyperbole can be found in this fourth song, precisely in the lyric *All those endless times we tried to make it last forever more* (line 18).

In the first stanza, the writer asks the girl to open up her heart and tell him what is on her mind. It means that there has been a problem between them. Furthermore, the third line strengthens this idea. The writer states that they have been through so much pain. It means that they have undergone many troubles together. Yet, the writer states in the fourth line that no matter how hard the journey is, he still wants her to be by his side—*But I still need you in my life this time*.

In the second stanza, the writer is using a repetition—*I need you tonight; I need you right now*—in order to strengthen the message that he terribly needs her to be by his side at that very moment. Moreover, in the rest lines of the second stanza, the writer shows that it has not even crossed his mind whether wanting her is right or wrong. For him, the most important thing is to be with her that night.

In the third line, the writer reveals that, for so many times, he has been trying to straighten the problem that occurred between them, but unfortunately he often made the condition even worse by saying the wrong words. Nevertheless, in the third and fourth line of this stanza, the writer states that he still believes that someday the girl will understand that what they have is so right this time.

In the first line of the fifth stanza, it can be seen that the writer is using a hyperbole—*All those endless times we tried to make it last forever more*. By using this exaggeration, the writer is making an overstatement in order to exaggerate his feeling, how he terribly wishes to be with her forever and more.

In conclusion, this song is telling about someone who wants to spend the rest of his life with his lover. The usage of hyperbole has successfully strengthen this idea by the way it exaggerates the song writer's longing for his togetherness with his lover.

3.5 Song : Don't Want You Back

Don't, don't want you back

You hit me faster than a shark attack

You saw my picture on the Backstreet's Back, alright

And you were more than just a pretty face

But how you fooled me, I'm still amazed babe

line 5

But I should have known that I would be

Another victim of your sexuality

But now we're done and over with

Don't, don't want you back

Don't want you back

line 10

Cuz you're no good for me, I know

That's all I can say

Don't want you back

Forgive my honesty but you gotta go

I don't want you back

line 15

You started going out with so-called friends

But I was blind and so I lost all common sense

But there were things that made me realize, realize

Like all the hundred no, thousand lies

Baby, don't bother telling me your reasons why line 20

Just let us sing this story 'bout you and I

Don't want you back

That's all I know (don't want you back, don't want you back)

All I can say

Don't want you back line 25

You know you gotta go

There are three kinds of figurative language that can be found in this song, those are hyperbole, metaphor and satire. The usage of hyperbole can be seen in lyrics *You hit me faster than a shark attack* (line 2); and *Like all the hundred, no thousand lies* (line 19). Metaphor is used in the lyric *But I was blind* (line 17).

While satire is used in lyrics *But how you fooled me, I'm still amazed babe* (line 5); *Forgive my honesty but you gotta go* (line 14); *You started going out with so-called friends* (line 16); and *Baby, don't bother telling me your reasons why* (line 20).

As it has been said in the previous paragraph, in the first line of the first stanza, the writer uses a hyperbole—*You hit me faster than a shark attack*. By

saying this, the writer is showing to the readers how he has been seduced by the girl in a very instant way/ the girl has succeeded seducing him easily. Moreover, the writer admits from the beginning that the girl is indeed beautiful and attractive. Nonetheless, it is still unbelievable that the girl is totally an "actor".

She has been fooling him by going out with many other men behind his back.

This is shown in the fifth and sixth line of the first stanza, when the writer states that he should have known that he would just be another victim of her sexuality.

It means that the girl only makes fun of him. In another word, it can be said that she does not intend to build a serious relationship with him, nor with any other guy. Since he thinks that he has been fooled by the girl, the writer decides that their relationship must be ended. He does not want her back anymore.

In the second stanza, the writer states that he does not want the girl back because he believes that she is no good for him after all of the things that she has done. Moreover, in the rest lines of the second stanza, the writer explains that he has nothing more to say except that he does not want her back in his life anymore.

In short, it can be said that he chases the girl away.

The third stanza tells us about the writer's relationship with the girl before he realizes what is really happening between them. Within this stanza, the writer reveals how the girl has been fooling him from the very beginning. He says that the girl started going out with some other men and pretended as if they were just friends. At first, the writer did not realize that the girl was cheating on him. But after some times, he finally realizes that there have been many lies within their relationship.

In the last line, the writer has realized of all that is happening to his relationship with the girl. In the end, he states that the girl does not really have to explain everything for he has already understood about what is really going on between them. In short, this song tells about betrayal. All of the figurative language used within this song, which are hyperbole, metaphor and satire are all supporting the creation of this meaning—the hyperbole is used when the song writer exaggerates the fact that the girl has been lying to him for many times.

While the metaphor has a role in showing how the song writer has not been able to see the truth by saying that he was blind. And last, satire is used by the song writer in order to chase away the girl from his life for she has betrayed him.

3.6 Song : The One

I'll be the one

I guess you were lost when I met you

Still there were tears in your eyes

So out of trust and I knew

No more than mysteries and lies

line 5

There you are, wild and free

Reachin' out like you needed me

A helping hand to make it right

I am holding you all through the night

I'll be the one (I'll be the one) line 10

Who will make all your sorrows undone

I'll be the light (I'll be the light)

When you feel like there's nowhere to run

I'll be the one

To hold you and make sure that you'll be alright line 15

Cause my faith is gone

And I want to take you from darkness to light

To hold you, and make sure that you'll be alright

You need me like I need you

We can share our dreams comin' true line 20

I can show you what true love means

Just take me hand, baby please...

I'll be the one

I'll be the light

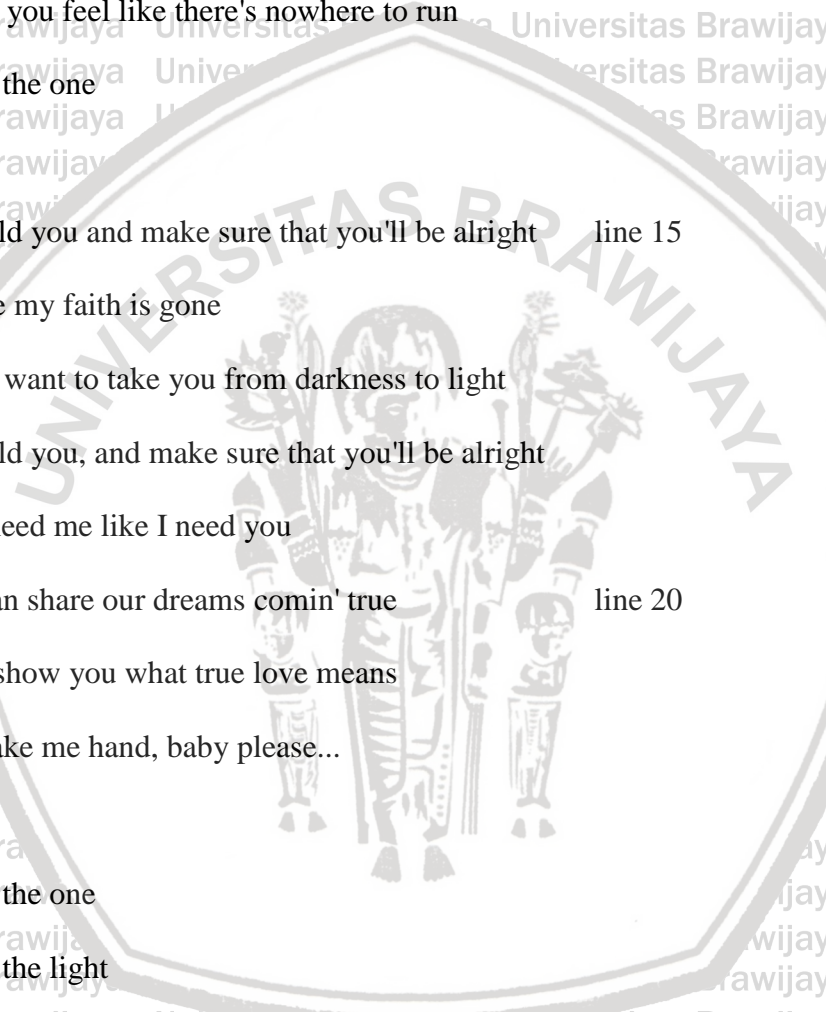
Where you can run line 25

To make it alright

I'll be the one

I'll be the light

Where you can run



I'll be the one

line 30

I'll be the light

Where you can run

To make it alright

I'll be the one

I'll be the light

line 35

Where you can run

To make it alright

I'll be the one

To hold you, and make sure that you'll be alright

I'll be the one

line 40

There can be found metaphor and hyperbole in "The One". Metaphor is used when the writer says *I guess you were lost when I met you* (line 2) since the word 'lost' indicates that the girl has no guidance in her life (not really lost like in a jungle or street); *I'll be the light* (line 12) because the song writer compares himself with 'the light' which identic with happiness or something which is illuminating; and *I want to take you from darkness to light* (line 17). While the usage of hyperbole can be seen in the lyric *Who will make all your sorrows undone* (line 11).

On his first meeting with the girl, the writer noticed that there must have been something unpleasant happened to her. The writer uses the word 'lost' in

order to describe how miserable and fragile the girl was for him at that time.

Moreover, in the second line, the writer states that he sees tears in her eyes. It

indicates that the writer knows how the girl has been living in a misery. Her eyes

indicates that she was hurt, and therefore, out of trust to anyone.

In the second stanza, the writer shows that he is willing to be the saviour for the girl. No matter what happens to her, he will always hold, protect and keep her away from anything that might cost her a trouble. He eagerly wants to be the one who will set everything right for her.

Almost identical with the previous stanza, the third stanza tells the readers that the writer is willing to be the saviour for the girl. He convinces her that he is the only one who will eagerly erase all of her sorrows and bring back the happiness into her life. Furthermore, in the following line, the writer states that he will be the light for the girl. Here, the writer uses a metaphor when he chooses the word *light* in order to make an imagery of a person who will be able to lead the girl to the happiness, especially when she feels like there is no where to run.

In the fourth stanza, the writer is trying to convince the girl that everything will be just fine while he is around. Therefore, there is nothing to be worried about because he will take her from the misery of her past to a brand new world filled with happiness.

In the following stanza, the writer states how they are match together since they both need each other. Hence, they can share their dreams and bring it into reality. In conclusion, this song tells about someone who would sacrifice himself for his lover. He promises that he will be the one who will bring the happiness

back into her life. The figures of speech used in this song, which are metaphor and hyperbole are also supporting this idea. Metaphor is used by the song writer to make a portrayal of how the girl lived in sorrow when he first met her.

Meanwhile, the hyperbole is used when the song writer wants to make an overstatement on his strong will to erase all of his lover's sorrows in the past.

3.7 Song : Back to Your Heart

It's not that I can't live without you

It's just that I don't even want to try

Every night I dream about you

Ever since the day we said goodbye

If I wasn't such a fool

line 5

Right now I'd be holding you

There's nothin' that I wouldn't do

Baby if I only knew

The words to say

The road to take

line 10

To find a way back to your heart

What can I do

To get to you

And find a way back to your heart

I don't know how it got so crazy line 15

But I'll do anything to set things right

Cuz your love is so amazing

Baby you're the best thing in my life

Let me prove my love is real

And made you feel the way I feel line 20

I promise I would give the world

If only you would tell me girl

Give me one more chance, to give my love to you

Cuz no one on this earth loves you like I do

Tell me... line 25

I turn back time

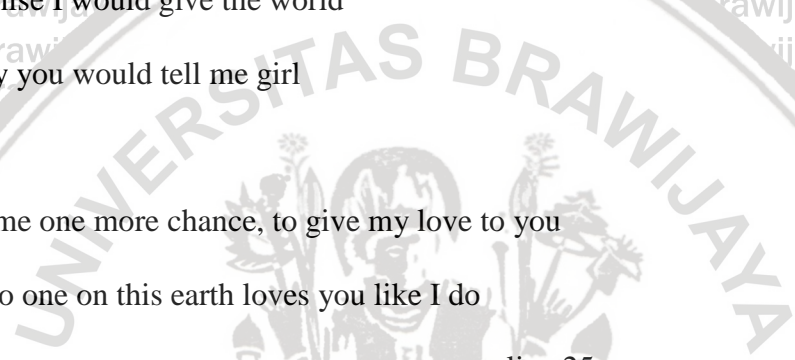
To make you mine

And find a way back to your heart

I beg and plead

Fall to my knees line 30

To find a way back to your heart



There are metaphor and hyperbole found in this song. Metaphor is used when the song writer says *Fall to my knees* (line 30) in order to say that he is begging to her. While hyperbole is used in lyrics *I don't know how it got so crazy* (line 15); *I promise I would give the world* (line 21); *No one on this earth loves you like I do* (line 24); and *I turn back time* (line 26).

This song tells about someone who wants to make-up his relationship with his lover. In the first line, it can be seen that the problem is not that he cannot live without her, but he just does not even want to try. It means that he has a very deep feeling towards his lover. This is strengthened by the lyric in third and fourth line which states that he dreams of her every single night ever since they said goodbye. It shows that the writer has been very regretful because he loses someone that he really adores and loves. Moreover, this regretful feeling continues to the next line. The writer blames himself for ruining their relationship, and furthermore, he thinks that they would not be apart if only he was not so careless and stupid that they had to break up—*If I wasn't such a fool, right now I'd be holding you* (line 5-6).

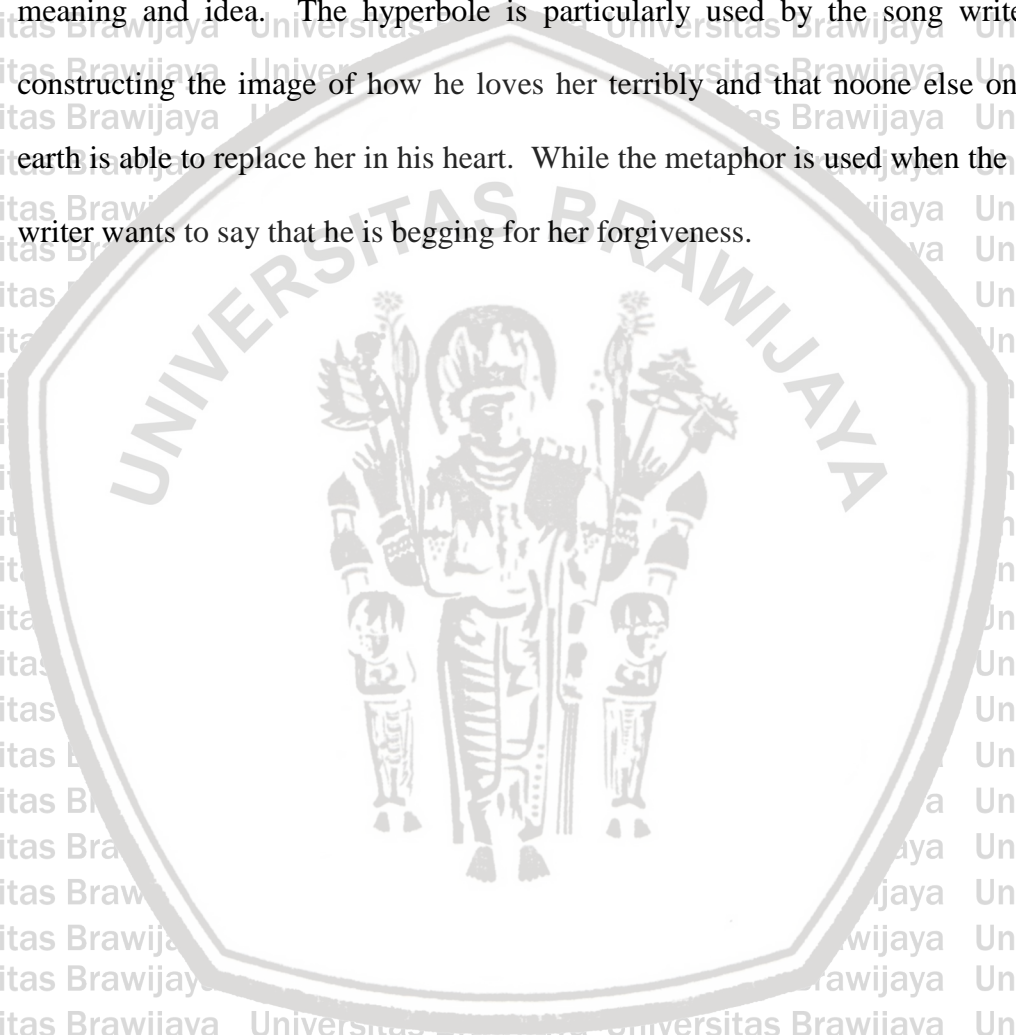
In order to set the things right, the writer (in the second stanza) tries to convince his lover that he would do everything to straighten out their relationship.

Hence, he asks her to let him know what he should do to make her forgive his mistake, and hope that they can be together again.

In the third stanza, the writer once again explain that he will do anything to set things right because for him, nothing in this world is able to replace her

love. Therefore, he tries to convince her that she is the only one for him and he will do everything and take any chance to take her back again in his life.

In conclusion, this song tells about someone who is asking for forgiveness from his lover. Metaphor and hyperbole are also contributing in creating this meaning and idea. The hyperbole is particularly used by the song writer in constructing the image of how he loves her terribly and that no one else on this earth is able to replace her in his heart. While the metaphor is used when the song writer wants to say that he is begging for her forgiveness.



CHAPTER IV

CONCLUSION AND SUGGESTION

In this chapter, the writer is going to conclude the analysis. Beside conclusion, there also will be suggestion for the next researcher who is interested in doing the same or identical research.

4.1 Conclusion

From seven songs of Backstreet Boys' album entitled Millennium that was released in the summer of 1999, it can be concluded that there are some figurative languages used in them such as hyperbole, metaphor, personification, and satire. Among all of those figures of speech, hyperbole and metaphor are the most frequent figures of speech used in those songs. From the seven songs being analyzed, all of them are using hyperbole. While metaphor is being used in five songs of this album.

Since hyperbole is being used in all of the songs that are being analyzed, the writer found that hyperbole is used in order to make an overstatement or exaggeration toward something that the song writer wants to convey to the reader, regardless it is meant to point out something good or bad.

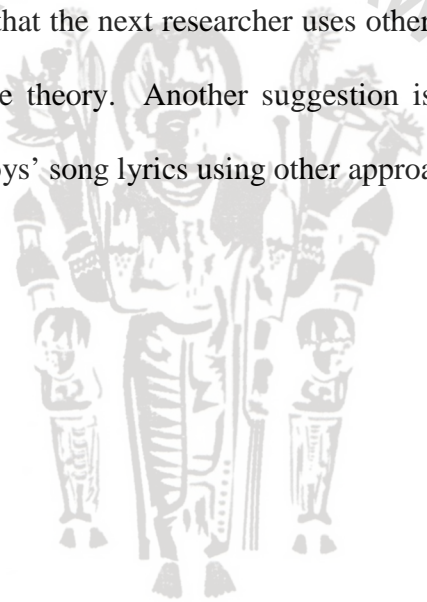
Metaphor is also frequently used in this album. Out of seven songs, only two songs, which are "It's Gotta Be You" and "I Need You Tonight", do not use this figure of speech. Meanwhile, personification and satire are rarely used by the

song writer. The use of personification can be seen when the song writer wants to humanize his feeling in the song “It’s Gotta be You” and “Larger than Life”.

Although satire can only be found in one song of this album, it has a very prominent role in constructing and creating the message of the song. This song tells about someone who is betrayed by his lover. The song writer uses satire in order to cast out the girl from his life in a subtle way.

4.2 Suggestion

It is suggested that the next researcher uses other poems or lyrics analyzed using Reader Response theory. Another suggestion is that the next researcher analyzes Backstreet Boys’ song lyrics using other approaches.



APPENDICES

Appendix 1 : Larger than Life

I may run and hide

When you're screamin' my name, alright

But let me tell you now

There are prices to fame, alright

All of our time spent in flashes of light

All you people can't you see, can't you see

How your love's affecting our reality

Every time we're down

You can make it right

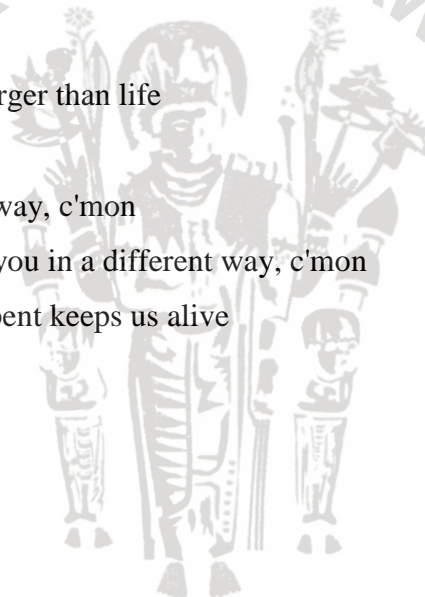
And that makes you larger than life

Looking at the crowd

And I see your body sway, c'mon

Wishin' I could thank you in a different way, c'mon

Cuz all of your time spent keeps us alive



Appendix 2 : I Want It That Way

You are my fire

The one desire

Believe when I say

I want it that way

But we are two worlds apart

Can't reach to your heart

When you say

That I want it that way

Tell me why

Ain't nothin' but a heartache

Tell me why

Ain't nothin' but a mistake

Tell me why

I never wanna hear you say

I want it that way

Am I your fire

Your one desire

Yes I know it's too late

But I want it that way

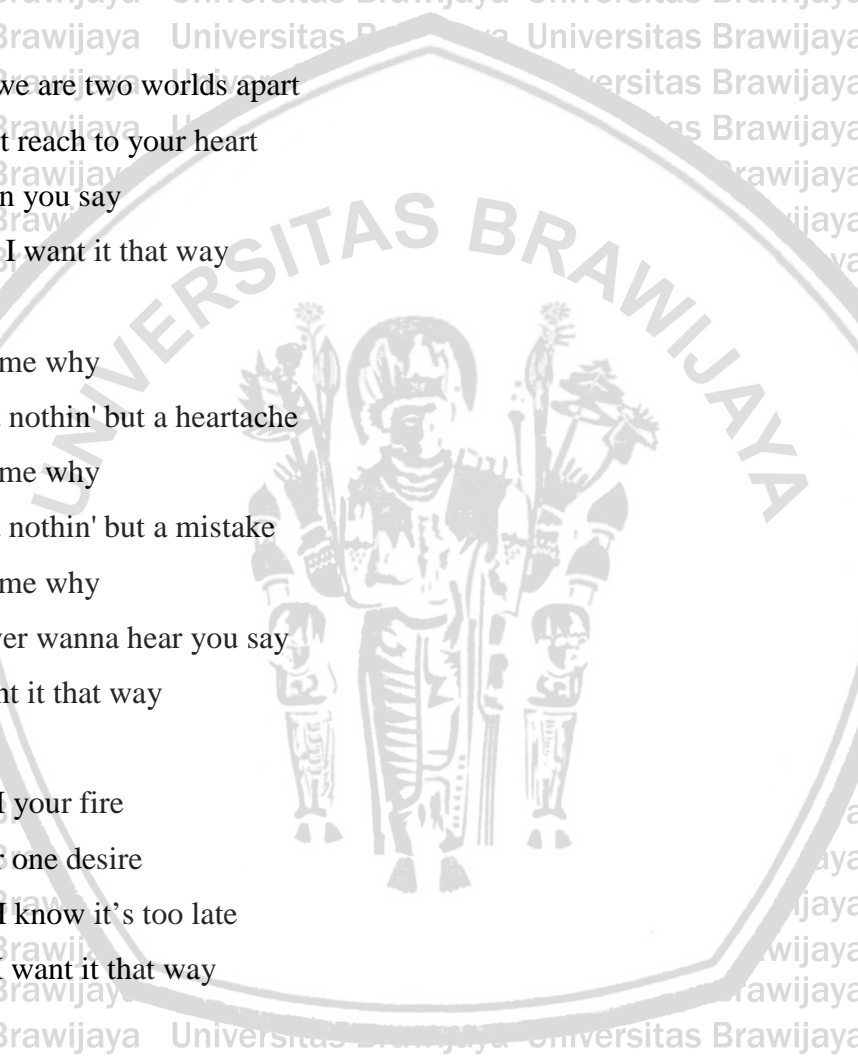
Now I can see that we're falling apart

From the way that it used to be, yeah

No matter the distance

I want you to know

That deep down inside of me...



Don't wanna hear you say
Ain't nothin' but a heartache
Ain't nothin' but a mistake
(Don't wanna hear you say)
I never wanna hear you say
I want it that way



Appendix 3 : It's gotta be you

Baby it's the way you make me

Kinda get me go crazy

Never wanna stop

It's gotta be you (uh huh, uh huh)

I can't control it anymore

I've never felt like this before

Mmm, you really make me lose my head

My hungry heart must be fed

Baby it's the way you make me

Kinda get me go crazy

Never wanna stop

It's gotta be you (uh huh, uh huh)

All the way

It's gotta be you (uh huh, uh huh)

Everyday

I promise you I will be true, yeah

It's only you

Now I know why I was born

You feel my feelings one by one

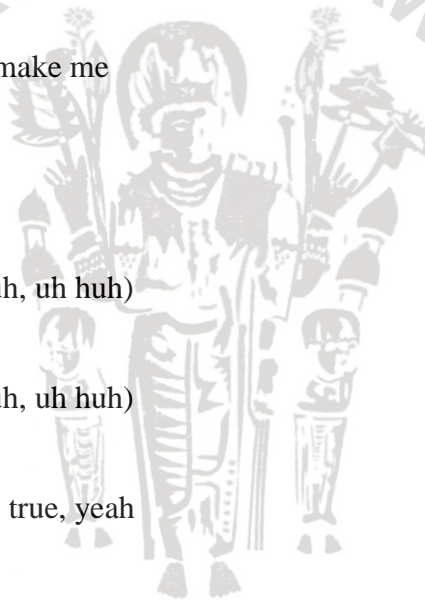
Can't see the world I'm walking through

Cuz baby I see only you, oh yeah

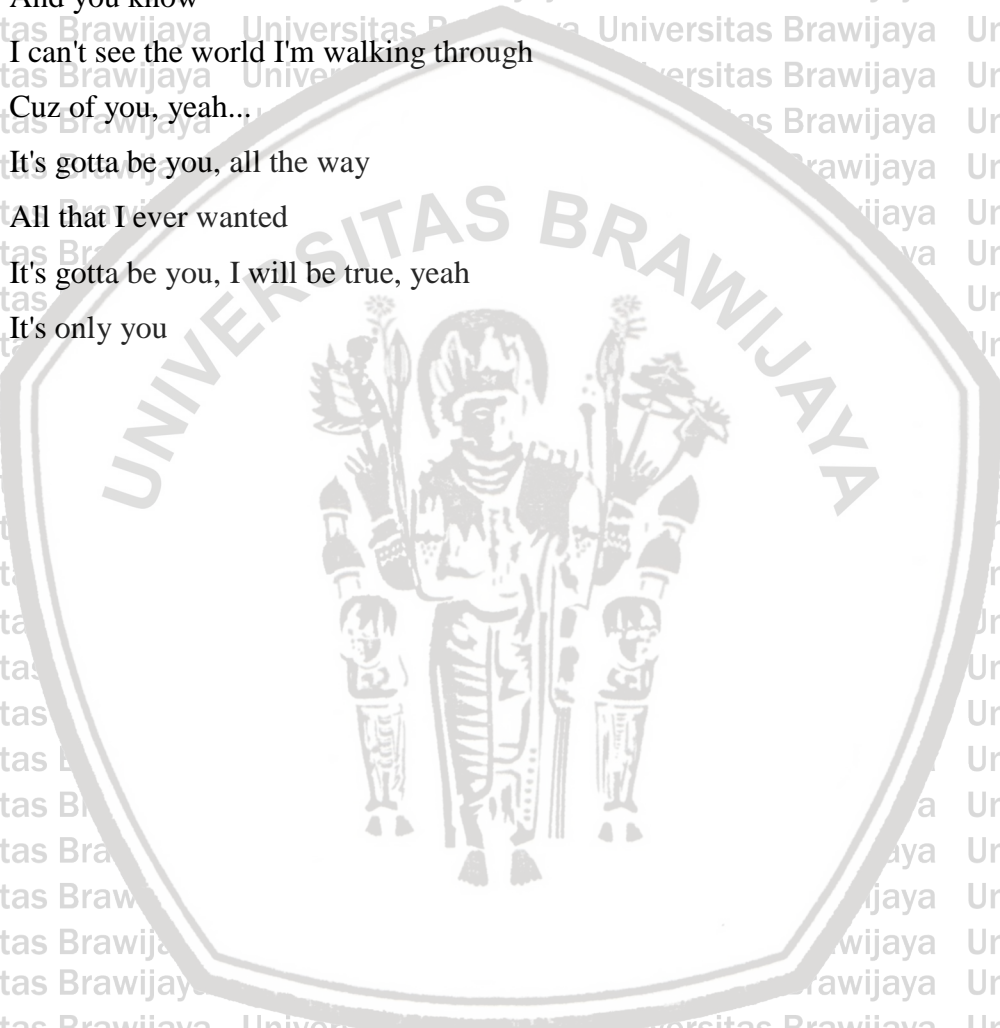
Baby it's the way you make me

Kinda get me go crazy

Never wanna stop



Baby it's the way you make me
Kinda get me go crazy
Never wanna stop
And you know
I can't see the world I'm walking through
Cuz of you, yeah...
It's gotta be you, all the way
All that I ever wanted
It's gotta be you, I will be true, yeah
It's only you



Appendix 4 : I need you tonight

Open up your heart to me

And say what's on your mind, oh yes

I know that we have been through so much pain

But I still need you in my life this time

And I need you tonight

I need you right now

I know deep within my heart

It doesn't matter if it's wrong or right

I really need you tonight

I figured out what to say to you

But sometimes the words they, they come out so wrong, always they do

And I know in time that you will understand

That what we have is so right this time

And I need you tonight

I need you right now

I know deep within my heart

It doesn't matter if it's wrong or right

All those endless times we tried to make it last forever more

And baby I know

I need you

I know deep within my heart

It doesn't matter if it's wrong or right

I really need you, oh

I need you tonight (I need you, oh I need you baby)

I need you right now (It's gotta be this, it's gotta be this)
I know deep within my heart
No, it doesn't matter if it's wrong or it's right
All I know is baby
I really need you tonight



Appendix 5 : Don't want you back

Don't, don't want you back

You hit me faster than a shark attack

You saw my picture on the Backstreet's Back, alright

And you were more than just a pretty face

But how you fooled me, I'm still amazed babe

But I should have known that I would be

Another victim of your sexuality

But now we're done and over with

Don't, don't want you back

Don't want you back

Cuz you're no good for me, I know

That's all I can say

Don't want you back

Forgive my honesty but you gotta go

I don't want you back

You started going out with so-called friends

But I was blind and so I lost all common sense

But there were things that made me realize, realize

Like all the hundred no, thousand lies

Baby, don't bother telling me your reasons why

Just let us sing this story 'bout you and I

Don't want you back

That's all I know (don't want you back, don't want you back)

All I can say

Don't want you back
You know you gotta go



Appendix 6 : The One

I'll be the one

I guess you were lost when I met you

Still there were tears in your eyes

So out of trust and I knew

No more than mysteries and lies

There you are, wild and free

Reachin' out like you needed me

A helping hand to make it right

I am holding you all through the night

I'll be the one (I'll be the one)

Who will make all your sorrows undone

I'll be the light (I'll be the light)

When you feel like there's nowhere to run

I'll be the one

To hold you and make sure that you'll be alright

'Cause my faith is gone

And I want to take you from darkness to light

To hold you, and make sure that you'll be alright

You need me like I need you

We can share our dreams comin' true

I can show you what true love means

Just take my hand, baby please...

I'll be the one

I'll be the light

Where you can run

To make it alright

I'll be the one

I'll be the light

Where you can run

I'll be the one

I'll be the light

Where you can run

To make it alright

I'll be the one

I'll be the light

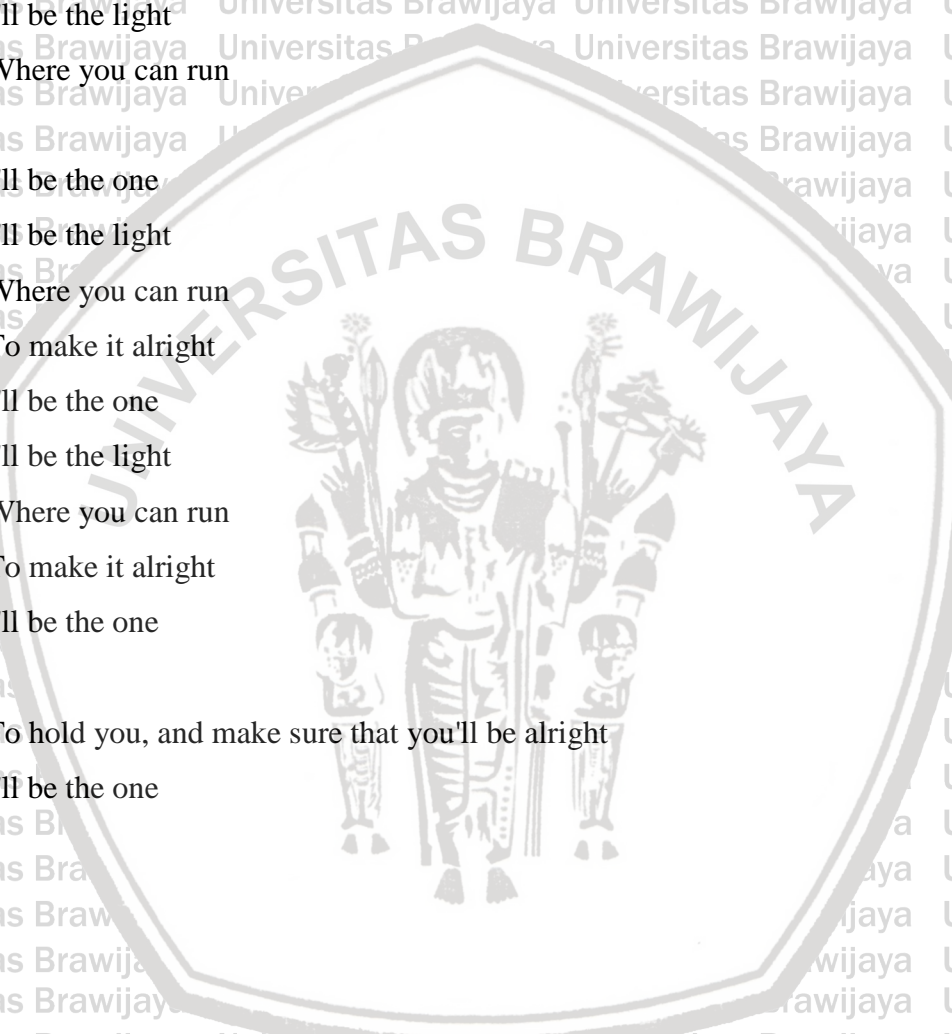
Where you can run

To make it alright

I'll be the one

To hold you, and make sure that you'll be alright

I'll be the one



Appendix 7 : Back to Your Heart

It's not that I can't live without you

It's just that I don't even want to try

Every night I dream about you

Ever since the day we said goodbye

If I wasn't such a fool

Right now I'd be holding you

There's nothin' that I wouldn't do

Baby if I only knew

The words to say

The road to take

To find a way back to your heart

What can I do

To get to you

And find a way back to your heart

I don't know how it got so crazy

But I'll do anything to set things right

Cuz your love is so amazing

Baby you're the best thing in my life

Let me prove my love is real

And made you feel the way I feel

I promise I would give the world

If only you would tell me girl

Give me one more chance, to give my love to you

Cuz no one on this earth loves you like I do

Tell me...

I turn back time
To make you mine
And find a way back to your heart
I beg and plead
Fall to my knees
To find a way back to your heart



LIST OF APPENDICES

Appendix	Page
1 Larger than Life	44
2 I Want It That Way	45
3 It's Gotta Be You	47
4 I Need You Tonight	49
5 Don't Want You Back	51
6 The One	53
7 Back to Your Heart	55



REFERENCES

- Abram, M.H. (1993). *A Glossary of Literary Term*. New York: Holt, Rinehard and Winston, Inc.
- Anonymous. (2008). *What is Figurative Language*. The blog for English students at Katikati College. Retrieved November 20, 2009. <http://ncowie.wordpress.com/category/close-reading/>
- Anonymous. (2009). *Figurative Language*. Retrieved November 20, 2009. http://www.orangeusd.k12.ca.us/yorba/figurative_language.htm
- Anonymous. (2010). Backstreet Boys Biography. Retrieved October 18, 2009. <http://www.answers.com/topic/the-backstreet-boys>
- Anonymous. (2010). *Definition of Drama*. Retrieved June 10, 2010. <http://www.brainyquote.com/words/dr/drama157122.html>
- Anonymous. (2010). *Definition of Poem*. Retrieved June 10, 2010. <http://www.brainyquote.com/words/po/poem204324.htmlx>
- Barnet, Sylvan, Morton Berman, William Burto. (1963). *An Introduction to Literature: Fiction, Poetry, Drama*. Boston Toronto: Little, Brown and Company.
- Brown, Gillian and Yule, George. (1983). *Discourse Analysis*. Cambridge University Press.
- Dillard, Annie. (1982). *Living by Fiction*. New York: Harper & Row.
- Farlex. (2010). *The Free Dictionary*. Retrieved June 10, 2010. <http://www.thefreedictionary.com/literature>
- Hornby, A S. Cowie, A P. Gimson, A C. (1974). *Oxford Advanced Learner's Dictionary of Current English*. Great Britain : Oxford University Press.
- Iser, Wolfgang. (1978). *The Act of Reading: A Theory of Aesthetic Response*. Baltimore: John Hopkins University Press.
- Kenny, William. (1966). *How to Analyze Fiction*. New York: Monarch Press.
- Macmillan. (1984). *Literature Structure, Sound and Sense*. New York: Macmillan Publishing Company.

Morris, Alton C, Byron Walker and Philips Broadshow. (1973). *Imaginative Literature: Fiction, Drama, and Poetry*. New York: Harcourt Brace Javanovich, Inc.

Reaske, Christopher Russell. (1966). *How to Analyze Poetry*. New York: Monarch Press.

Rees, R.J. (1973). *English Literature*. London: Macmillan Education Limited.

Rosenblatt, Louise M. (1938). *Literature as Exploration*. New York: MLA

_____. (1964). *Literature as Exploration, 3d ed.* New York: Noble and Noble

_____. (1986). "The Aesthetic Transaction." *Journal of Aesthetic Education* 20, no. 4.

_____. (1969). "Towards a Transactional Theory of Reading." *Journal of Reading Behaviour* 1, no. 1.

_____. (1985). "Viewpoints: Transaction versus Interaction—A Terminological Rescue Operation." *Research in the Teaching of English* 19.

Taormina, Agatha. (2008). *Definition of the Novel*. Retrieved October 18, 2009. <http://www.nvcc.edu/home/ataormina/novels/history/define.htm>

BERITA ACARA BIMBINGAN TUGAS AKHIR

1. Nama : Cendani Warapsari
2. NIM : 0410330007
3. Jurusan : Sastra Inggris
4. Topik Tugas Akhir : Figurative Language
5. Judul Tugas Akhir : The Study of Figurative Language within Backstreet Boys' Song Lyrics Based On the Reader-Response Criticism
6. Tanggal Mengajukan : 26 Oktober 2009
7. Tanggal Selesai : 24 Juni 2010
8. Nama Pembimbing : I. M. Andhy Nurmansyah, M. Hum
II. Ni Wayan Swardhani W., S.S
9. Keterangan Konsultasi :

No.	Tanggal	Proposal	Keterangan	Paraf
1.	26 Oktober 2009	Brain-storming	Pembimbing I	
2.	10 November 2009	Menyerahkan Bab I	Pembimbing I	
3.	26 November 2009	Revisi Bab I	Pembimbing I	
4.	10 Januari 2010	Menyerahkan Bab II dan III	Pembimbing I	
5.	12 Maret 2010	Revisi Bab II	Pembimbing I	
6.	17 Maret 2010	Revisi Bab III	Pembimbing I	
7.	20 April 2010	Menyerahkan Bab IV	Pembimbing I	
8.	4 Mei 2010	Revisi bab IV	Pembimbing I	
9.	11 Mei 2010	Menyerahkan Bab I, II, III	Pembimbing II	
10.	24 Mei 2010	Menyerahkan Bab IV	Pembimbing II	
11.	24 Juni 2010	Revisi Bab I-IV	Pembimbing II	
12.	20 Juli 2010	Revisi Bab I-IV	Pembimbing II	
13.	23 Juli 2010	Revisi Bab I-IV	Penguji	
14.	27 Juli 2010	Penyerahan Bab I-IV	Pembimbing II	

No.	Tanggal	Proposal	Keterangan	Paraf
13.	2 Agustus 2010	Penyerahan Bab I-IV	Penguji	

10. Telah dievaluasi dan diuji dengan nilai:

Malang, 3 Agustus 2010

Dosen Pembimbing I

Dosen Pembimbing II

M. Andhy Nurmansyah, M.Hum
NIP. 19771016 200501 1 002

Ni Wayan Swardhani W., S.S
NIP. 19810909 200604 2 003

Mengetahui,
Ketua Jurusan

Syariful Muttaqin, M.A.
NIP. 19751101 200312 1 001