

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Imaginative work that pictures the human life in the public which can be appreciated, justifiable, and furthermore utilized by the general public is called as a literature works. The author will write the result of their imagination in a various form of literary works. Literary work has many forms such as drama, poem, short story, novel and also a song. The literary work has its own definition taken from each different literature expert. Everything that wants to be pictured by the author or the main criteria that is putted on the literary work is 'truth'. Through that procedure, the readers of the literary work will be able to catch the characteristic of the world that related with the author (Pradopo 2003).

People who work in literature represent their work in many kinds of literary works. Poetry, drama, fiction, and nonfiction are works of the creative imagination, but "Literature" is used to define anything from creative writing to more technical or scientific works. Literature is more important than only a chronicled or social antique in spite of the fact that literature speaks to a language or a people: culture and convention (Pradopo 2003). According to Morris (2005:81) Through literature, new worlds of experience that implies the literary work is a prompt piece of the scholarly condition introduced to us, the amassing of all the socially dynamic abstract works of a given period and social gathering.

Considering that the story can portray a real situation in the form of a text, song lyric is a part of literary work. Lyrics and poetry are somehow very much alike; they both apply verbal language, often using characteristics rhetorical and stylistic devices, to tell tales, to come up with ideas about life and the world, sometimes to illustrate the limits of language in negotiations between ‘_subject’ and ‘_world’. Poetry is different from lyrics in a number of respects: while the voice in poetry is generally perceived as an *internalized* one encoded in the medium of writing, the voice of lyrics is by definition *external* (Eckstein 2010)

With the development of the printing press, poetry has been offered primarily to the eye. Lyrics are delivered mainly to the ear. As Pat Pattison (2012) said, since readers can stop and read at their own pace, poets can use a much nuanced vocabulary: less common words, complexity, different definitions, and complicated metaphors. The density of poetic language is a poet’s way of -harmonizing ideas. Meanwhile, the lyric vocabulary would be clearer and easier. There is going to be a lot of extra color offered by the notes that match the words, their relationship to other notes, and the rhythm that they represent. Another dividing line between poems and songs is that because the end of a line in poetry is a visual signal, a poet could end a line, and let the grammatical sense go on to the next line. In a song, the end of the lyrical line usually has a sonic cue—the end of a harmonic phrase. As the music is directed at the ear, whenever the lyricist wants to bring his mind into the next melodic phrase, it typically causes ambiguity, because there is a difference between the melodic roadmap and the grammatical structure. Lyrics are often highly reliant on repetitive text,

commonly refrains or choruses. The creation of the lyrical concepts must take into account the repetitive parts and, in the perfect case, turn or expand the sense of the same material every time we hear it.

Robert Frost describes poetry as "that which is lost in translation," indicating that images and metaphors can generally be translated precisely. The particular rhythm of a poem cannot be interpreted exactly, nor can the particular arrangements of sound and rhyme, or the counterpointing of line and phrase. And these are the components that give poetry depth—its reputation as a full use of expression. These are all the components that the lyrics do not include on their own; they rely on melody, harmony, and the rhythm of the music to construct it for them. A great poem stands its own ground. It contains everything it needs. So does a great song. But a great lyric, by itself, doesn't.

Since the mid-1970s, reader-response theory has been perceived as a recognizable critical development. Kenneth Burke, Wayne Booth, Stanley Fish, Louise Rosenblatt, and Walker Gibson are the supporters of reader-response theory. They agreed that reader-response analysis should focus on the regions of brain science, history, and human science despite the fact that these theorists differ on a large number of the highlights of reader-response analysis. They additionally weaken the origination of "expert readers," for reader-response obey to the rule that regular readers can deliver, on the off chance that not "right" interpretations, at that point in any interpretations that bode well for them. Proposed to help readers with the work of interpretation, reader-response creates open-ended critical thinking systems, or heuristics. -Texts affect readers in unique

and subjective ways| reader-response criticism operates on those premises. Anything that adds to the improvement of a reader impacts his/her interpretation of a reading selection and reader's commitments to decide the significance of literary works are significant. The following elements have a significant effect on how an individual sees and comprehend the importance of a literary work: a person's social class, racial foundation, ethnicity, sex, nationality, age, physical condition, employment, vocational interests, etc. Readers are required to help their interpretations with references and combine their comprehension of the content with their insight into the world. Because reader-response theory approves the interpretive forces of the reader does not imply that "anything goes" in understanding. (X.J. Kennedy 2009)

Opioids like heroin are highly addictive, since the brain has receptors that are tailor-made to react to the substances that these medications produce. The road to addiction is formed as long as brain cells have exposed to heroin. Heroin addiction is a chronic relapse disease marked by compulsive self-administration of heroin despite negative effects. Randy states that the use of heroin, particularly injection, is a significant public health issue (Brown 2004). Risks associated with opioid use, such as HIV and infectious hepatitis, and socioeconomic risks related to increased violence and deprivation, are higher than those increased with any other substance misuse.

Heroin addiction portrayed in musical lyric has been a topic of analysis and debate since the early 1970s if not earlier (Pamela Korsmeyer 2009). Quotation and references that alludes to recreational heroin usage in numerous structures

have been basic as the cutting edge record industry grew, especially as far as well-known music sorts, for example, pop rock singles, dance releases, etc. Numerous musical artists have pulled in an open picture related with impartial to positive delineations of drug use in their releases, while others have made works with negative portrayals of drug usage that denounce people, for example, dealers and suppliers. Music lyrics that portray drug use in a positive and music doing so negative light have been industrially fruitful over the previous decades; lyrical context will fluctuate broadly some of the time even in various tracks by the same artist.

It's Not Living (If It's Not with You) by The 1975 that premiered on 18 October 2018 on BBC Radio 1 chosen as Hottest Record in the World. In an interview with *Pitchfork*, Matty Healy (The 1975's front man/vocalist) clarified that the song followed the story of character named -Dannyl rather than himself. The 1975's *It's Not Living (If It's Not With You)* song lyrics can be simply identified as a lyrics which looks like any other break-up tracks but surprisingly explores the struggle to recover from heroin addiction. The song basically discuss about the use of heroin to get by with the end of a relationship, other themes including the dystopian idea that we are living in a simulated reality also discussed in the lyrical context of the song. The titular line: *It's Not Living (If It's Not With You)* might confuse the readers to think that the lyric focuses on the loss and hurt caused by recent break-up. This is because some of the lines in this lyric influenced the readers to assume that way. The song was well received by music

critics and was featured on several year-end lists after the track premiered on Annie Mac's BBC Radio 1 show as the Hottest Record (Krol 2018).

Due to the fact that the readers give their responses after reading the song lyrics even they interpret the lyrics through their own ideology or understanding, psychological issues finally depicted in their responses toward the text/lyrics. Reader response theory relies on the understanding of the reader; of course, different readers have different interpretations depending on their context. Reader-response theory centers on the reader's point of perspective to give meaning to a text that can rely on background, age, class, ethnicity and as much as possible on the reader's knowledge and experience (Klarer 2004). Also within the "reader-based" perspective, theorists may follow very different conceptions of the positions, intentions, texts and meanings of readers, indicating that there is no specific "reader-response" theory. Theorists also believe that readers respond for a number of various reasons. Readers may respond in order to express their emotional reactions, to discuss difficulties in comprehension, to corroborate or validate their opinions with others, to create a social connection by exchange of responses, or to explain their attitudes. These different purposes imply an equally wide range of response strategies—engaging, conceiving, connecting, explaining, interpreting, and judging. Those can serve as the basis for devising various response activities. In addition to the interest in identifying a variety of specific positions and intentions, readers-response theorists have been particularly interested in responding to a number of different types of texts. Traditional literary theory typically focuses solely on "literary" or traditional sources such as novels,

stories, poems, essays or drama. Recently, theorists such as Robert Scholes have broadened the definitions of texts to cover a range of styles, genres, and advertising types (advertisements, history books, videos, television programs, bumper stickers, editorials, electronic hypertext, etc.). Through applying a literary perspective to historical texts, readers may conceive of the text as being influenced by the use of different literary techniques by authors.

Given these multiple roles, purposes, text types, and contexts, reader response theorists tend to focus on different aspects of these components. Therefore, Richard Beach has organized this survey of different response theories according to a theorist's primary theoretical perspective. Richard Beach's reader response has five perspectives. These five perspectives represent different angles or lenses that illuminate or highlight particular aspect of reader/text/context transaction. They are textual perspective, experiential reader response, psychological reader response, social reader response, and cultural reader response (Beach 1993). Psychological reader response theory assumed that readers' responses are shaped by their level of cognitive or intellectual development, cognitive abilities and processes, and subconscious forces. Psychological reader response theory also admits to the fact that readers -re-symbolize the text through their own perceptions and beliefs. Performing a close reading of a text teaches readers to look -closely at the way a text operates and to obtain some meaning from the workings of the text. As the result, the reader is vastly considered as the important as the researcher in the meaning of the text. It is thus, the lyrics of The 1975's *It's Not Living (If It's Not With You)* is very attractive to be discussed in finding the

issues related to the portrayal of heroin addiction in the lyrics by applying psychological reader-response theory. Since psychological reader response theory makes readers continually connects the text to their lives in the process of formulating a meaning of a text (Beach 1993).

Several studies regarding this theory has been conducted, "*American Call For War: Cultural Reader Response to Ridley Scott's Black Hawk Down Movie (2001)*" a publication article by Linda Safitri, a scholar from Magister of Language Study, Muhammadiyah University of Surakarta used cultural reader response from Richard Beach. Her study analyzes the American call for war of cultural reader response reflected in the *Black Hawk Down* movie. Another related studies that I have found is *-Public Disappointment To Gillian Flynn's Gone Girl Novel (2012): Reader Response Theory* by Rosin Novaditya Nur Wahid, ascholar from Department Of Language Studies Graduate School of Muhammadiyah Surakarta University. The goal of Rosin's study is to establish the readers' response to the *Gone Girl* novel and to analyze it based on cultural reader response. From all the previous studies, they uses reader-response theory from Richard Beach, the writer sees the gap between previous studies with current study. Instead of using cultural reader response theory, the current study uses psychological reader response theory and also focused on the response of the reader.

1.2 Statement of the Problem(s)

1. How do the respondents relate their experience to the issue of heroin addiction portrayed in the song lyrics?

1.3 Objectives of the Study

Based on the question that stated in the statement of the problem, the study has following objectives:

1. To analyze the readers' relation to the issue portrayed in the song lyrics through their experience.

1.4 Significance of the Study

The writer conducts this particular study because the portrayal of heroin addiction in the lyrical context of the song is very interesting to be studied. Other reason why the writer conducted this study is to reveal how the psychological reader-response reflected to The 1975's *It's Not Living (If It's Not With You)* song lyrics. Basically, this study will enable readers to interpret literary works in different manners. Enables readers to bring character characteristics and powers the readers to look past the expression of the content, and search for more profound significance. The writer hopes this study can make readers more interested to analyze reader response criticism for their future study in English Department.

1.5 Definition of Key Terms

The 1975 : The 1975 is an English pop rock band originally formed in 2002 in Wilmslow, Cheshire. The 1975 has been classified as a pop rock band that combined -the dark and youthful themes of sex, love, and fear with ethereal alternative-rock music.

Heroin Addiction : Physical addiction to heroin, often with concurrent use of other opiates when heroin itself is not available. (Jr. 2018)

Focus Group Reading : Researcher assembles a group of individuals to discuss a selected topic, planning to draw from advanced personal experiences, belief, perceptions and attitudes of the participants through a qualified interaction. In a focus group discussion, researcher adopts the role of -facilitator or a -moderator. During this discussion, the researcher mediates a group discussion between participants. (Tobias O. Nyumba 2017)

Song Lyrics : Song as a short musical work set to a poetic text, with equal importance given to the music and to the words. It may be written for one or several voices and generally performed with instrumental accompaniment (Friedman 1998).

Reader Response : Reader response theory is based on the assumption that a literary work takes place in the mutual relationship between the reader and the text. According to this theory, the meaning is constructed through a transaction between the reader and the text within a particular context. Readers assume multiple roles when responding to a variety of forms in literature (Beach 1993).