Unveiling Similes in Olivia Rodrigo's GUTS: Crafting Emotional Narratives Through Lyrics

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A R T I C L E   I N F O

A B S T R A C T

This study examined the types and meanings of Numerous similes in Olivia Rodrigo's album Guts song lyrics. Similes, which create direct comparisons between two things using words like "like" or "as," were used to enhance emotional expression and bring vivid imagery to the lyrics. Using methods of qualitative, the examined every song to find instances of similes, classify them according to their type, and decipher the meanings using Dancygier and Sweetser's (2014) simile theory and Griffiths' (2006) meaning of Theory. The data was also interpreted using Spardley's methodology, which includes domain, taxonomic, componential, and cultural theme analysis. Twenty-two similes were found in the study, comprising ten examples with a broad scope and twelve with a limited scope. Additionally, it found three instances of utterance meaning and 19 instances of sender's meaning, indicating that sender's meaning and limited-scope similes was more prevalent in the album.

1. Introduction

Language operates as a communication system using symbols, sounds, and rules, allowing individuals within a society to exchange meaning. Language is the primary tool for communication, which can be expressed through speech, visual representation, or writing Fitria (2018). It serves as a fundamental means of conveying ideas, emotions, and information, allowing individuals to connect and share their thoughts in various forms. Whether spoken, seen, or written, language plays a crucial role in facilitating understanding and interaction across different contexts.

As Andrian (2022) notes, language is a crucial tool for human interaction, helping people convey and understand messages. It is described as a structured system that enables the sharing of verbal or symbolic expressions, serving as both a communication channel and a means to express thoughts, feelings, and information. People recognize the form and expression of language, as well as its importance in analysing and interpreting literary works. This implies that they expect the meaning conveyed in these works to be understood and felt by readers or listeners. However, it can often be challenging for the audience to fully grasp the meaning of the message, as song lyrics usually express it in an indirect manner, requiring the reader to interpret the meaning behind the words chosen by the composer Setiawati and Maryani (2018).

Linguistic analysis frequently applied to literary works is the study of style, also known as stylistics. The term "style" comes from the Greek word "stylus," which referred to a short stick with one pointed end and one flat end, used by the Romans to write on wax tablets Shawa (2015). Linguistics is the scientific study of human language, which involves examining all its various aspects. The term "linguistics" refers to this comprehensive exploration of language Fromkin (2000).

Figurative language often appears in the form of songs, which is the focus of this study. As a literary work, a song is crafted to express the songwriter's ideas and convey messages whether personal, social, cultural, or ideological to the listeners Damayanti & Agung (2022). According to Agustina and Mustikawati (2023), song lyrics are a collection of words arranged into sentences, structured with rhyme to enhance the song. These lyrics serve as a medium to convey a message to the listener, which is deeply connected to the meaning within the song. The lyrics not only help in expressing the emotions and thoughts of the songwriter but also allow listeners to relate to personal experiences or societal issues. Through carefully chosen words and rhythms, song lyrics can evoke strong emotions and create a lasting impact. Additionally, they can serve as a form of storytelling, where the narrative unfolds with each verse, making the song more engaging and memorable.

Figurative language can also be used to "enhance" or enrich the aesthetic quality of a song Hanisfi, Lestari and Wageyono (2022). Figurative language not only serves an artistic purpose but also reflects cultural and sociological norms Brand, Acerb and Mesoudi (2019). However, figurative language in songs is often misunderstood by listeners, with confusion arising from a lack of proper understanding of its meaning Tiarawati and Ningsih (2019). According to Johnson and Arp (2018), figurative language is used to create vivid images, associations, or other effects in the minds of readers or listeners, going beyond the literal meaning of words. Figurative language refers to expressions that go beyond literal meanings, using words or phrases with interpretations that differ from their straightforward sense. As noted by Defisyani et al. (2016), this applies not only to

writing but also to spoken language. Figurative language enhances communication by employing creative comparisons, providing more impactful and expressive ways to communicate ideas. According to Nainggolan (2022), In figurative usage, words are used in non-literal ways, stimulating imagination to grasp the author's message. Figurative language is frequently used in literary works, including magazine articles, advertisements, novels, and poetry Siallagan et al. (2017).

Moreover, using figurative language is a way to convey meaning while minimizing the risk of multiple interpretations. Figurative language allows writers or speakers to express ideas that go beyond the literal meaning of words Azwardi (2016). On the other hand, Butler (2020) explains that a literary work is an artistic creation by an author, typically presented as either poetry or a dramatic script. Xoshimova and Tadjibayev (2020) suggest that the development of literary works is shaped by the creative contributions of multiple generations, combined with the richness of language and imagination.

Semantics is the study of meaning in both spoken and written language. It focuses on understanding how linguistic expressions convey meaning and the nature of language itself Riemer (2004). In addition, Borg (2006, p. 19) argued that semantic theory is concerned with the meaning of the sentence itself, rather than the speaker's intended meaning. It focuses on the literal meaning of a sentence within the context of a conversation. Fasold and Linton (2006) outlined four key elements for understanding semantic meaning: the context of the sentence, the meaning of each word, the syntactic structure, and the morphological structure. Pedersen (2015, pp. 587-588) defined semantics as the study of signs and symbols that carry meaning, examining how these meanings interact and impact both individuals and society. It also addresses key topics like representation, reference, and denotation. Additionally, semantics connects words and clarifies the meaning of a sentence, distinguishing between literal and figurative interpretations. It involves two types of meaning: lexical and contextual (Britannica, 2017).

In the context of songs, analyzing the implicit meaning behind the lyrics helps listeners grasp deeper messages that may not be immediately obvious, allowing them to connect with the song on a more meaningful level. Through the use of metaphors, similes, and other figures of speech, songwriters can evoke complex emotions and ideas, creating a more immersive experience for the audience. This deeper layer of meaning encourages listeners to reflect on the song's themes, fostering a stronger emotional resonance and enhancing their overall appreciation of the work. Literature is often seen as an artistic reflection of life Putri, Molla, and Jamaludin (2022). While it may carry moral lessons or realism, it is still rich in indirect forms of expression.

A notable form of figurative language is the simile, which directly compares two distinct things, often using "like" or "as." A simile is a type of figurative language that makes a direct comparison between two things to highlight a particular

meaning. According to Hidayati (2017), a simile typically contrasts two things that aren't usually connected. It often employs words like "as if" and "like" to establish this comparison. According to Hayeesa-I (2023), similes anxiety the similarity among elements or concepts, prompting readers to interact more fully with the narrative's content. That study investigates the usage of analogy in Olivia Rodrigo's Guts record, titled exploring how they depict her journey of emotion and evolution from youth to adults. Guts, which arrived on eight September the year 2023, documents this development with twelve tracks that delve into issues like identity, celebrity, love, and social pressures.

Olivia Rodrigo is an American singer, songwriter, and young actress who gained prominence with her debut January 2021. Olivia, who was born on February 20, 2003, has won multiple awards, included the twenty-second annual the Grammy Awards' "Best Awards New Artists" and "Best Pop Vocal Album" titles. Guts, her second album, was just published by Geffen Recordings on September 8th, 2023. Olivia Rodrigo wanted Guts to capture the development and maturation she went through as she neared the conclusion from her adolescent. The album includes 12 songs that are that cover the journey from childhood to adulthood, exploring topics such as identification difficulties, sudden celebrity, romantic relationships, and the demands that society placed on young women. Through the tracks on *Guts*, Rodrigo expresses her emotional journey during this pivotal transition, which serves as the central theme of the album. This study explores how similes contribute to depicting emotions, situations, and the maturation process she undergoes.

This album was chosen by the study's investigator because it effectively captures the difficulties faced by young women at that point in their lives. The album's intelligent use of similes offers insight into more general culture and feelings topics while skilfully capturing the nuanced emotions and milestones of puberty. Previous studies, including those by Natanael and Indriani (2022) analysing Hayeesa-i and Maisara's with the movie War Room's similes (2023) Examining similes in Thai literature has allowed researchers to examine figurative language in a variety of settings. despite this, the focus of this research involves similes in the lyrics of songs, utilizing Dancygier and Sweetser's (2014) simile theory and Griffiths' (2006) semantic theory to uncover the meanings within *Guts*.

This study advances our knowledge of figurative language in music by analysing the similes in Olivia Rodrigo's Guts. It highlights how similes convey deep emotional signals that are distinct from those found in books or movies. Two primary questions are addressed in the study: Which kinds of similes can be found in the Guts album's lyrics? In the setting of the lyrics, what message do those similes in order express? These inquiries seek to reveal similes' underlying meanings as well as their structural application.

Simile analysis has been widely used in many different fields of study. Numerous earlier studies on various topics were found by the researcher. The initial research, carried out by Natanael and Indriani (2022), analyses the use of similes in the film "War Room." The purpose of this study is to examine the types and usage of similes in Alex Kendrick's 2015 film War Room. For the research they conducted, the researchers applied the simile type theory developed by Dancygier & Sweetser (2014).

Another research, Similes Analysis in Thai Literature: A Case Study of "The Happiness of Kati" in the English Version, was conducted by Hayeesa-i and Maisara (2023). The purpose of the study was to find out why readers all around the world are drawn to Thai children's books with straightforward plots, like Jane Vejjajiva's The Happiness of Kati. This study applied Richard's (1936) and From Ilhague's (1995) perspectives on simile analyses and meanings to examine the book's figurative language, especially similes.

Andrian (2022) did the last research, which is entitled An Analysis of Similes Used by John Green.., Finding frequently utilized figurative terminology and exposing the hidden meanings of the similes that John Green uses in these books were the goals of this study. Gorys Keraf's approach was applied to analyse sentences that contained similes.

The purpose of this research is to determine the kinds of similes and meaning that may be discovered in Olivia Rodrigo's Guts album lyrics. There are several theorizing differences among the present study and earlier research. The investigation used Griffiths' (2006) semantics theories of meanings analyses and Dancygier & Sweetser's (2014) theory on simile types. Additionally, the research object differs from earlier studies. The first prior study by Hayeesa-i (2023) focused on simile types and meanings in a novel, while Andrian's (2022) research examined figurative language types and meanings in novels. Lastly, Natanael's (2022) study analysed similes in a movie. Previous research has covered similes in novels and movies, but this study will explore similes from the song's lyric of Olivia Rodrigo's Guts album.

This study examines the use of similes in the lyrics of Olivia Rodrigo's album *Guts*, focusing on how these figurative expressions depict the complex emotions associated with the transition from adolescence to adulthood. In combining Dancygier and Sweetser's (2014) theory on simile kinds as Griffiths' (2006) theory of semantic, this research differentiates itself from prior studies that have predominantly analysed similes in novels and films. Through this analysis, the study aims to deepen the understanding of how similes function in song lyrics, illustrating their effectiveness in conveying the songwriter's intended messages within the context of *Guts*.

2. Literature Review

According to Dancygier and Sweetser (2014), figurative language plays a key role in adding aesthetic value to a text, especially in poetic works. This aesthetic value comes from how figurative expressions enrich the beauty and emotional resonance of the text. When an author uses figurative language that highlights personal traits of them, through its graciousness, charm and for aesthetics, it can create a greater sense of connection with the viewer, so accomplishing what was intended aesthetic impact. Beyond enhancing language, figurative devices like metaphor and simile are significant because they reflect the underlying and universal cognitive structures of the human mind.

According to Dancygier and Sweetser (2014), a symbolic language is a metaphor of language that draws a comparison between two distinct entities using the terms "like" or "as," highlighting a common characteristic they share. This form of comparison is direct and explicitly articulated, utilizing language that clearly links the two items to create vivid and imaginative descriptions. Additionally, they address the concepts of relational versus attributive mappings and differentiate between narrow-scope and broad-scope new similes.

1.Limited Scope

Limited scope of smilings are limited to highlighting particular characteristics and usually focus clearly on certain features or facets of object. They give a clear example of specific features of the object being described. When a man is described as "standing at...," for example, the simile only highlights one facet of male conduct by comparing it to something entirely different.

2.Wide Range

A broad- scope of smiling is characterized by a more abstract and indirect comparison. In this type of simile, the comparison does not offer sufficient specific details to the listener or reader regarding which aspect of the objects being compared is emphasized. Consequently, additional clarification is often needed in the following discourse to grasp the relationship between the two elements. One example cited by Moder is comparing "a town in Texas to a reality akin to those 3-D pictures of Jesus," where the interpretation varies based on one's perspective. The comparison alone lacks enough context for the listener to fully understand, prompting the speaker to provide further explanation.

The distinction between narrow-scope and broad-scope similes highlights that narrow-scope similes are generally easier to comprehend because their comparisons directly point the listener or reader to a specific characteristic or trait of the object. They focus on providing concrete examples, making the intended

meaning clearer. As a result, narrow-scope similes are often used in situations where quick and direct explanations are needed, such as in everyday conversations or brief descriptions. Conversely, broad-scope similes are more appropriate for complex contexts or in-depth narratives, where the comparison necessitates contemplation and a deeper understanding. Due to their abstract nature, these similes frequently appear in literature, poetry, or discussions that call for a more thorough exploration of the relationship between the compared elements. They allow for interpretation and often evoke deeper meanings or broader implications depending on the context or the reader's perspective.

According to Griffiths (2006), semantic was a research field of meanings, which includes the knowledge contained within a language's vocabulary and the ways it constructs complex meanings, such as sentence meanings. Semantics primarily examines the meanings of words and sentences independently of their contextual usage. The goal of this study is to describe and understand the nature of the knowledge that speakers acquire regarding the meanings of their language.

Similes express meaning by explicitly connecting two elements through direct comparisons, using words like "like" or "as" to clearly outline the relationships between objects. This method makes the intended characteristics or qualities more accessible and straightforward for readers or listeners. Frequently used in everyday conversation, literature, and media, similes provide concrete examples that simplify the intended meaning without the need for extensive interpretation. In contrast to metaphors, which are more abstract and subject to various interpretations, similes offer a clear and measurable way to highlight specific traits or aspects, enabling immediate comprehension. In his book the tittle An Introduction..., by Patrick Griffiths (2006) divides meaning into two categories: meaning of an utterance and the sender's meaning.

1. Meaning of Sender

    The sender's message means to the intended meaning that a speaker or the writer wishes to convey by a greeting or an article. This meaning can sometimes not be clearly expressed by the writer; rather, the recipients must deduce or understand it according to the situation at hand and their prior knowledge. The sender's meaning includes the communication objective, which might be personal and not necessarily openly conveyed by speakers or writers as well. For example, in the phrase itself, "Yes, that's ..„ but I'm also trying ...," The person speaking clarifies an earlier, unclear comment. The original message expresses an entirely different meaning than what was initially communicated, that was misunderstanding by the audience. The person who speaks then adds additional explanations to convey their genuine objective.

2. Perception a meaning

   The theory of meaning in speech is critical for linguists studying semantics and pragmatics. It describes how we perceive what others mean when they talk or write. This includes both explicit and implicit meaning. To understand the speaker's intent, we use our understanding of the language, surroundings, and background when listening or reading.

3. Methods

The researcher employs a qualitative method. Based of Mohajan (2018), the qualitative study data is descriptive methods and includes materials such as interview transcripts, observation notes, and documents. In this type of research, data is not presented in numerical form; instead, it consists of narratives or phenomena that have been observed. This approach assists researchers in articulating the research to be conducted. It offers the researcher to analyse and identify the kinds and meanings that extend of similes in Olivia Rodrigo's Guts album.

The information sources for this analysis was the tracks of Olivia Rodrigo's Guts record, titled. The research data consisted of clauses or phrases in the song lyrics that feature similes. The specific songs analysed in this study are "All-American...,"

The researcher herself serves as the primary instrument for this study. She gathered data, including the song lyrics and relevant information from YouTube. The research process involved selecting, collecting, listening to, reading, identifying, classifying, and analysing the song lyrics.

The researcher employed a documentation technique for data collection. After gathering the data, she analysed the information obtained. To present the data analysis, the researcher followed these procedures:

1. Listening to the songs from the Guts album.
2. Identifying sentences that contain similes.
3. Documenting the sentences with similes found in the Guts album.

The researcher utilized Spradley's (1980) theory as the basis for her data analysis techniques, which involve several key steps, including Domain Analysis, Taxonomic Analysis, Componential Analysis, and Cultural Theme Analysis.

4. Result

This section covers the conclusions of the study on the various kinds of meaning of similes in Olivia Rodrigo's Guts the record. The analyst provided data regarding the types and meanings identified in the song lyrics.

a. Title of the Song: All American Bitch
    I am light as a feather
    I'm as fresh as the air
    Coca-Cola bottles that I only use to curl my hair
    I got class and integrity
    Just like a goddamn kennedy
    I swear
    With love to spare, I

The expression "I am light as a feather" is an example of a Limited Objective Simile, which accurately concentrates on a particular trait. The person speaking compared them self to a "feather," highlighting the unique property of lightness. By saying, "I am light as a feather," the speaker expresses a sensation of lightness and freedom, emphasizing the feather's distinguishing feature, its weightlessness. This statement conveys the speaker's sense of freedom from societal expectations. with this simile, the speaker paints a clear and vivid picture of that light, carefree mood, enabling the person listening to effortlessly visualize and relate with the expressed emotion.

The expression "I am light as a feather" exemplifies the Sender's Meaning, as the interpretation is contingent on the speaker's intent and the listener's comprehension of the message. The speaker compared itself to a the feather, highlighting her sentiments about society demands, particularly those placed on young women in the public eye. By utilizing the analogy "I am light as a feather," she conveys a notion of being unaffected by these circumstances, much like a feather glide freely. This analogy expresses not only her sensation of lightness, but also a sense of independence from society expectations. The more complex meaning represents the person who is speaking emotional state, demonstrating how she balances criticism and standards while remaining calm and unburdened.

b. Title of the Song: Lacy...,
The expression, "Like perfume that you wear" is classified within a Narrow Scope simile because of its specific significance connected to a particular setting. This simile compared the speaker's emotion to the characteristics of the perfume, emphasizing that her reactions to Lacy's are similarly subtle and intense. The sense of smell remains comparable to a fragrance that can be sensed but not physically touched. A perfume is often associated with memories and emotions, and in this song, the scent of someone's perfume carries significant significance emotionally for the speaker. The meaning of the expression restricted to the particular connection of emotion between the speaker and that individual, instead of referring to perfume in general, making the analogy highly focused and specific to the speaker's feelings.

In terms of its sense, the expression can be classified as utterances a meaning. "Like perfume that you wear" Clearly demonstrates that Lacy's appearance or influence is analogous with the taste of perfumes. This indicates which the presence of someone has a considerable and perceptible impact, much like a scent that can be detected. The meaning emphasizes that the presence of someone is strong and inescapable, similar to how the smell of perfumes pervades a room and draws attention.

c. Title of the Song: Making the bed...,

The statement "They tell me that they love me like I'm some tourist attraction" is an example of a Wide The scope Simile, as it draws a broader relationship between the person speaking and a tourist attraction. An attraction for tourists is a location visited by a large number of people for happiness, interactions, or entertaining.

The expression "They tell me that they love me like I'm some tourist attraction" conveys the Sender's intent, as the speaker wants to express more than a simple comparison. She expresses deeper feelings about the affection she receives, implying that it is shallow and fake, as if she were only an object to be quickly admired and enjoyed rather than actually valued. Through this comparison, the speaker shows her disappointment and unhappiness regarding what other regard her, feeling as though she is only a transient source of entertainment, identical to a tourist object that is visited without building any meaningful connection.
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Table 1. Componential Analysis

Types of Simile	Sender's meaning	Utterance meaning	Total
Narrow Scope	9	3	12
Broad Scope	10	0	10
Total	19	3	22

According to the table presented in the componential analysis, there is information on sentences containing similes categorized into two types and two meanings. In the Narrow Scope category, which consists of a total of twelve similes, this represents 54.54% of the overall data. Within the Narrow Scope category, there are twelve similes out of a total of twenty-two data points. These similes are divided between the Sender's meaning and Utterance meaning categories. The Sender's meaning category is predominant, containing nine similes (75%), while the utterance meaning category includes three similes (25%).

Moving on to the Broad Scope category, it includes ten similes from the total of twenty-two data points. Broad scope accounts for a total of ten similes,

representing 45.45% of the overall data. This category is entirely distributed to Sender's meaning, with ten similes (100%), while there are no entries in the Utterance meaning category for Broad scope. The research findings regarding similes in the album highlight the use of figurative language, specifically similes, to express the singer's emotions. The results indicate a greater prevalence of narrow scope similes compared to broad scope similes, suggesting that narrow scope similes are more commonly used in the song lyrics. Additionally, the sender's meaning is the most frequently utilized meaning, while the utterance meaning appears rarely. No data was found in the broad scope and utterance meaning categories. This absence is attributed to the fact that the similes employed are additionally specific, emphasizing direct analogies on the speaker's emotional responses rather than communicating a broader concept. Overall, the results demonstrate how imaging offered an understanding of how performers represent their emotions through their songs.

5. Discussion

According to this analysis, narrow scope similes are among the most common form on Olivia Rodrigo's Guts album, with no similes found in all three specific songs: "Bad Idea Right?", "Get Him Back!", and "Teenage Dream." The study discovered twelve instances of restricted scope similes, which are more prevalent due to their efficiency in communicating personal experiences and feelings directly to the audience. Narrow of scope similes enable the vocalist to express her sentiments clearly through particular analogies, establishing a connection of emotion for the audience with the words. Broad scope similes, which provide more generic analogies, are utilized less frequently since they are ineffective at portraying the depth of personal tales and feelings that are fundamental to Olivia Rodrigo's song writing.

Furthermore, to the preponderance of narrow scope similes, sender's meaning is the most frequently seen meaning in the Guts album, accounting for twenty-five cases. The album focuses mostly on the themes Olivia Rodrigo wishes to portray, as seen by lyrics that emphasize expressing feelings as well as personal experiences. The performer makes sure the points made resonate with the audience, allowing them to emotionally identify with the themes and emotions depicted in the songs. Narrow scope similes have a strong association with sender's message since they strengthen the performer's personal emotional expression through specific analogies. As a result, the usage of narrow scope similes offers an efficient technique of transmitting emotions and meanings from the sender's viewpoint in a more dramatic and profound manner, enhancing.

The outcomes of this investigation correspond with previous studies., such as Natanael (2022), researchers additionally found that narrow of scope similes are more commonly This is especially important in situations whenever argument is

limited and imagery are rapid-fire. Similarly, Hayeesa-i (2023) highlighted the use of explicit similes in children's literature, noting that they offer clarity and ease of understanding for young readers, which parallels the function of narrow scope similes in providing accessible emotional expression. Additionally, Andrian (2022) examined the role of similes in conveying emotions in John Green's novels, reinforcing the notion that similes, whether in songs or literature, serve as essential tools for clearly expressing profound emotions.

To summarize, narrow scope similes and sender's meaning are critical for communicating effectively emotions and specific nuances across various media, such as songs, movies, and novels. This study not only supports prior research findings, but it also stresses the significance of similes in narration and expressing feelings. More detailed and intimate messages can be transmitted clearly using narrow scope similes and the sender's meaning, generating an intimate sense of connection both the singer and the listener.

6. Conclusion

Among the twelve songs on the album Guts, the researcher did not identify any similes in the three tracks titled "Bad Idea Right?", "Get Him Back!", and "Teenage Dream." However, the findings revealed twelve instances of narrow scope similes, indicating that this type of simile is more prevalent. Olivia Rodrigo aims to convey her feelings specifically to listeners through her songs, allowing her to share her story and create a vivid image with these similes. The use of narrow scope similes in her music focuses on her personal emotions, enabling her to communicate directly and precisely, which helps listeners connect with the experiences described in the songs. The lyrics often require more focused comparisons to express feelings, situations, or characters in a deeper and more precise manner. In contrast, broad scope similes were found less frequently, with only ten instances. Their infrequent use is attributed to Olivia's emphasis on emotional expression and deep personal narratives. By highlighting very specific experiences and feelings, she opts for similes that are more focused. While broad scope similes offer a more generalized comparison, they are less effective in capturing the specific nuances of the song's themes. Consequently, narrow scope similes dominate the album over broad scope similes.

In terms of meaning, sender's meaning is the most prevalent, with a total of twenty-five instances in Olivia Rodrigo's Guts album. The primary focus is on the meanings that she intends to convey, particularly through lyrics that emphasize emotional expression and personal narratives. The singer aims to ensure that the messages communicated allow listeners to connect deeply with the stories and emotions presented in the songs.

Narrow scope and sender's meaning are prevalent in Olivia Rodrigo's Guts album because both enable the communication of highly specific and personal

messages. The use of narrow scope, which focuses on precise comparisons rather than broad ones, allows Rodrigo to clearly emphasize particular aspects of her experiences, making her emotions easier for listeners to grasp. This approach aligns with sender's meaning, where the lyrics' interpretation is significantly shaped by the sender's own perspective and feelings. The relationship between the two lies in the fact that narrow scope enhances the effective expression of sender's meaning, as specific comparisons convey personal emotions and meanings with strength and depth, thereby deepening the emotional connection with the audience.

The discussion of this study examines the connections between prior research and the current investigation. The first study by Natanael (2022) explores the use and types of similes in the film *War Room*, finding eleven narrow-scope similes and nine broad-scope similes. This indicates that while both types of similes are present in the film, there is a slight preference for narrow-scope similes. The second study by Hayeesa-i (2023) focuses on figurative language, specifically similes, in Jane Vejjajiva's novel *The Happiness of Kati*. The findings reveal that the novel includes seventy-eight similes, with sixty-three being explicit and twenty-five implicit. Explicit similes are more frequently employed, as they provide clarity and enhance understanding, particularly for the children's audience. Lastly, Andrian (2022) examines similes in John Green's novels *The Fault in Our Stars* and *Turtles All the Way Down*, aiming to uncover the implicit meanings of the figurative language used. This analysis reveals that similes in Green's works often illustrate the characters' emotions, with *The Fault in Our Stars* containing seventeen similes and *Turtles All the Way Down* featuring nineteen. Overall, this study demonstrates that similes not only enrich the narrative but also effectively convey characters' emotions in an accessible manner for readers.

The relationship between the three previous studies is noteworthy. Natanael (2022) used the same theory by Dancygier and Sweetser (2014) to analyze similes, and found that narrow scope similes were the most common. These similes work well in films because they provide clear and specific comparisons, making it easier for the audience to understand emotions, especially with short dialogue. This study also found that narrow scope similes dominate the songs in Olivia Rodrigo's *Guts* album, as they emphasize her personal experiences and convey emotions directly, allowing listeners to relate closely to her story.

In contrast, Hayeesa-i (2023) found that explicit similes are more common in children's literature. This is because explicit similes are easier for kids to understand, making them suitable for the novel's audience. This aligns with the idea that explicit similes are similar to narrow scope similes, as both provide clear meaning. Andrian (2022) explored how similes express characters' emotions in novels, which relates to this study's focus on how similes reflect a singer's feelings. Overall, similes are important for expressing emotions in both songs and literature.

Narrow scope and explicit similes help convey feelings clearly across different media like films, songs, and books. This research not only supports earlier findings but also highlights the importance of similes in storytelling and emotional expression.

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