COMPARATIVE ANALYSIS OF PERSONALITY CHANGES IN LANGUAGE STYLE BETWEEN *SEE YOU AGAIN* AND *FLOWERS* BY MILEY CYRUS

Final Project

submitted in partial fulfillment of the requirements

for the degree of *Sarjana Pendidikan* in English

by

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ENGLISH EDUCATION STUDY PROGRAM

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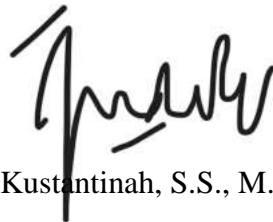
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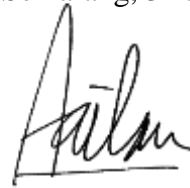Rr. Festi Himatu K., S.S., M.Hum. Indri Kustantinah, S.S., M.Hum.
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DECLARATION

I certify that this final project is my own work. I am completely responsible for the content of this final project. Other writer's opinions or findings included in the final project are quoted or cited in accordance with ethical standards.

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RATIFICATION

This final project entitled "**COMPARATIVE ANALYSIS OF PERSONALITY CHANGES IN LANGUAGE STYLE BETWEEN SEE YOU AGAIN AND FLOWERS BY MILEY CYRUS**" written by 'Aqila Zahida (20420059) has been ratified by the team of examiners of the Faculty of Language and Arts Education of University of PGRI Semarang:

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MOTTO

"Even if it is a mistake, it belongs to you"

-Salma Hayek

DEDICATION

This Final Project is dedicated to:

1. Myself. For all the hard work, dedication, and perseverance I have shown. This project is a testament to my growth and resilience. I am proud of my achievements.

2. My family. For their endless support, love, and encouragement. Thank you for always believing in me and standing by my side through every challenge. Your faith in me has been my greatest motivation.

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Additionally, the researcher extends her deepest gratitude and appreciation to all individuals who have contributed to and assisted with completing this final project. The project would not have been possible without their invaluable advice, guidance, and encouragement. Thank you for all the support, help, guidance, and encouragement provided.
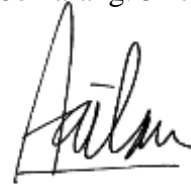
On this occasion, the researcher would like to express her sincere gratitude to:

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Finally, the researcher would like to express her gratitude to those people who help directly/indirectly during the process complete this final project. A good final project is a final project that is completed. However, the researcher hopes that this final project will be valuable and beneficial to its readers.

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ABSTRACT

Zahida Aqila. 2024. *Comparative Analysis of Personality Changes in language style between See You Again and Flowers by Miley Cyrus.* Final project, English Education Study Program, Faculty of Language and Arts Education, University of PGRI Semarang. Advisor I: Rr Festi Himatu Karima, S.S., M.Hum. Advisor II: Indri Kustantinah, S.S., M.Hum.

Keywords: *Personality Changes, Language Style, See You Again, Flowers, Miley Cyrus*

This research uses a descriptive analysis research design to examine the personality changes depicted in Miley Cyrus's songs *See You Again* (2007) and *Flowers* (2023). The study explores how each song influences personal growth at different life stages by analyzing the lyrics and employing Halliday's context of situation theory and Erikson's developmental stages. *See You Again* (2007) resonates with teenagers (12-18 years old) navigating the Identity vs. Role Confusion stage, expressing the excitement and nervousness of early romantic relationships and fostering a sense of community and identity development. In contrast, *Flowers* (2023) targets adults (18-40 years old) in the Intimacy vs. Isolation stage, focusing on self-love and independence post-breakup and validating adult experiences of resilience and growth. Both songs highlight the significance of emotional expression, validation, and social connection, serving as emotional outlets that facilitate the healthy processing of feelings and temporary deeper connections among listeners. The research underscores how these songs contribute to personal growth and emotional empowerment across different life stages.

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CHAPTER I

INTRODUCTION

The researcher presents the background of the study, statements of the problem, objective of the study, significance of the study, and the definition of key terms. The readers are expected to have the same interpretation and understanding by reading this chapter.

A. Background of the Study

People communicate in different ways, and songs are one of them. Songs can convey messages effectively. Each song has its unique style of language, which adds to its appeal. Even if songs discuss the same thing, they can still have different styles. Similarly, when people speak or write, they have their way of doing it. This helps them communicate and understand information better. Although several factors distinguish each person's language style as (Holmes & Wilson, 2006) state, variation is specific that includes different language forms, accents, dialects, and languages due to social reasons that contradict others. As a result, it is possible to conclude that language form, accent, dialect, and environment can all be factors in how someone's language style differs.

Language style refers to how a person uses language to communicate, including their choice of words, grammar, and tone. Language style can be influenced by factors such as culture, education, and personal preferences (Lytvyn et al., 2018). Language style, according to Ducrot and Todorov (1993) in (Sapriani et al., 2013), is one alternative method of using language.

It can be seen in the way that the same information is conveyed using different expressions due to variations in language in different situations and conditions. However, (Akmajian et al., 1982) argue that there is a connection between language styles and language variations because they are almost the same language variety when discussing language variations. People also use language variation to express and reflect social factors. Therefore, language variation is a type of linguistic variation that refers to the wide range of differences between languages worldwide. People use language not only in spoken form but also in written form. Both written and spoken language is specified of context. Language is necessary for the consideration of the use in literature. Literary works come in many forms, such as song lyrics.

A song is a piece of music that contains lyrics and a melody, often performed with musical instruments and human voices. Songs are a powerful communication tool, allowing ideas, feelings, and messages to be shared with listeners (Panaji et al., 2022). People use various methods to share their thoughts and make others understand what they mean, and one effective way is through music, particularly songs. Many individuals express their emotions and thoughts through happy, angry, or sad songs. A song, being a brief piece of music with lyrics, conveys many messages, usually about someone's feelings and ideas about something (Milana & Ardi, 2020). Although lyrics cannot perfectly reflect people's feelings and experiences, psychologically, listeners will try to find similarities between their own experiences and the lyrics. If they find those similarities, they feel an interaction between

themselves and the song, leading to a sense of entertainment because the lyrics represent their feelings. Songwriters often draw inspiration from their environment, society, and personal experiences, expressing their feelings, thoughts, and dreams through lyrics. They write songs to share what they want to convey to others.

Miley Cyrus is an American singer, actress, and songwriter. Miley Cyrus has transitioned her career from a teen idol to a more mature and versatile artist. Cyrus has also been known for her bold and provocative image, as well as her activism and philanthropy work. Her songs often talk about who she is, expressing herself, her relationship and how she has changed and grown over time. Her music spans various genres, including pop, rock, and country. Some of her popular songs include *See You Again*, and *Flowers*. *See You Again* was released in December 2007 as the lead single from her debut studio album, Meet Miley Cyrus. The song is an upbeat pop-rock track with catchy hooks and lyrics about a teenage romance. In verses, Cyrus discusses her sentiments and perceptions about her love interest, such as believing the couple had previously met in a previous life.

Flowers, released in January 2023, it is the lead single from Miley Cyrus' eighth studio album, Endless Summer Vacation. Co-written by herself, the song features disco, rock, and funk influence and explores themes of self-love and independence after a breakup. *Flowers* achieved critical acclaim and massive commercial success. It made Cyrus's most successful single ever.

The researcher chose two Miley Cyrus songs based on her teenage and mature eras. See You Again (2007) and Flowers (2023). This study focuses on personality changes in context of situation by applying Halliday's Systemic Functional Linguistics theory to analyse the written scrip, which is considered as the lyric of the song, which allows us to determine the people involved in the text (tenor) and the topic being discussed (field) such as emotions.

Some researchers have conducted a study on Miley Cyrus; they are Riana (2016), Moodley (2019), and Tambunan et al (2024). Riana's (2016) research investigates how Miley Cyrus transformed her public image in her music videos from 2008 to 2013, examining six videos to reveal Cyrus's shift from an innocent image to a more rebellious and sexual persona, influenced by celebrity culture and societal views on women's bodies and sexuality. Moodley's (2019) study focuses on Cyrus's transition from controversial, sexualized personas to a more traditional portrayal in her 2017 hit song *Malibu*, identifying interconnected discourses that highlight the importance of authenticity in celebrity portrayals, especially for child stars transitioning into adulthood. Tambun et al. (2024) address the challenges of translating song lyrics, using Cyrus's *Flowers* to explore the complexities of conveying both implicit and explicit content while navigating cultural nuances. This study employs qualitative methods, including lyric analysis and interviews with translators, to highlight the art and science of song translation and the role of

translators in conveying the emotional and cultural essence of music across languages and cultures.

There are several research gaps that researchers can discover. First, the Miley Cyrus debut song differs from her current popular song. Second, it is rare to find previous research on songs that are not in the same album that employs a situational context such as field and tenor in the research. Third, Miley Cyrus is a prominent figure in popular culture, known for her evolution as an artist over the years. By focusing on two songs from stages of her career, researchers can gain insights into the changes in her personality and artistic expression over time. So, in this research, the researcher will use a systemic functional approach to compare two songs from different eras with the same theme of Miley Cyrus and analyze personality changes in two aspects of context situation in the form of field and tenor.

B. Statement of the Problem

Based on the background of the study above, the researcher compiles several problem formulations as follows:

1. What are the differences and similarities between the personality changes of *See You Again* and *Flowers* in the Field level?

2. What are the differences and similarities between the personality changes of *See You Again* and *Flowers* in the Tenor level?

C. Objective of the Study

The object of this research, as follows:

1. To find out the personality changes between *See You Again* and *Flowers* in the level of Field.

2. To find out the personality changes between *See You Again* and *Flowers* in the level of Tenor.

D. Significance of the Study

After achieving the research objectives above, the researcher expects this study to provide benefits. The researcher expects this research result to be theoretically and practically useful.

1. Theoretically

The result of this research is expected to provide significant contributions to enriching readers' knowledge about personality changes within situational contexts, particularly as depicted in song lyrics. Readers will develop a sufficient understanding of how to utilize language style in other texts, sentences, or phrases.

2. Practically

This research hopefully offers benefits to all students, particularly those in the English Department who are interested in exploring language style. They can apply their knowledge to understand language style in various literary works and conversations.

E. Definition of Key Terms

To avoid misunderstanding about this research, the researcher classifies the definition of key terms into five parts as follows:

1. Style

    How someone uses language in a specific situation they've set up to achieve a particular goal.

2. Context of situation (field and tenor):

    a. Field: Refers to what is happening, including the type of activities and the subject or topic being focused on (Halliday, 1985).

    b. Tenor: Refers to the connections and interactions between people involved (Halliday, 1985).

3. Character Personality

    A character is someone's representative in a work of art, such as a movie, or someone's representative plays someone else's character in a story. Personality is the attitude, expression, behavior, and way a person interacts with others. Personality characteristics make each person unique and can differ from one person to another. These characters come from a person's life experiences or genetic makeup, tend to stay the same over time and affect how a person acts, thinks, feels, and what motivates them (Fleeson et al., 2014). These characters influence many aspects of a person's life, including their actions, thoughts, emotions, and motivations, defining who they are and shaping their interactions with the world.

4. Song and Lyric

Songs are vocally produced, linguistically meaningful, and have melody (Griffee, 1992). A song typically consists of words and a musical arrangement. People usually sing it, and it might have musical instruments playing along. Songs are a way people express themselves through art and they are used for things like entertaining, telling stories, and expressing feelings. Different cultures have their own styles of songs, making them an essential part of many societies. In songwriting, a lyric refers to a song's words, especially those sung. It encompasses the song's verses, choruses, and any other words set to music. The style and content of the lyrics can vary widely based on the song's genre, theme, and the songwriter's intentions (Rahmatika, 2022).

5. Miley Cyrus

Miley Cyrus is a famous American singer, actress, and songwriter People recognize her for her unique voice, different types of music, and fearless performances on stage. She's won lots of awards and has been nominated for many more. Besides entertaining people, she's also known for speaking up about important social issues.

CHAPTER II

REVIEW OF RELATED LITERATURE

The researcher provides an overview of the review of related theories and previous studies in this chapter.

A. Related Theory

1. Song

Everyone enjoys songs whether they realize it or not; songs have become part of our lives. Some people believe that songs can serve as a source of business. Songs frequently appear in our daily lives, whether accidentally or intentionally. Song lyrics express someone's thoughts about something they have seen, heard, or experienced. The poet or songwriters use words and language to create attraction and distinctiveness in the lyrics or poems.

Songs are vocally produced, linguistically meaningful and have melody (Griffee, 1992). Therefore, it can be concluded that a song is a musical composition featuring lyrics conveying linguistic meaning and sung by a vocalist. Both the musical accompaniment and the lyrics create the key components of a song. While the music contributes to the rhythmic aspect, a set of lyrics without musical accompaniment cannot be called a song. Typically, songs follow a repetitive structure, making them easier to remember. This repetition often involves several lines of lyrics being repeated multiple times. Songs are commonly performed by a single vocalist, duets or groups.

Songs are incredibly expressive. They can express love and emotions, narrate unforgettable stories, inspire dreams and ideals, and remind memories of the past. With their beautiful melodies, songs can enhance our senses and uplift our mood. Musical instruments contribute to creating pleasant songs that are enjoyable to listen to. It is making songs can improve our mood and make us feel better.

2. Context of Situation

Language serves as a means for individuals to establish connections with others. The choice of language in everyday interactions is influenced by various factors, including the specific situation or context, the social status of the individuals involved, and their cultural background. Using language incorrectly in any situation can cause confusion or misunderstanding about what someone is trying to say. To understand what someone means when they speak, it's important to think about the situation they're in and how they're using their words.

Context is defined as a level of language concerned with the interaction between situational form and extratextual elements Halliday in (Martin, 1992). In other words, context could determine the language that should be discussed and how the language is used. As a result, language itself could be used in the right situation or circumstance. There are two types of contexts: linguistic context and non-linguistic context. Linguistic context refers to the language being used in the discourse,

while non-linguistic context refers to elements other than language, such as the place where the discourse takes place.

Non-linguistic contexts encompass various aspects such as the type of communication, the topic being discussed, the aim of the event, and the setting, which includes location, time of day, season of the year, and physical characteristics of the situation, as well as the participants and their relationships. The connection between linguistic and non-linguistic contexts holds essential significance in the discourse context, as explained.

The textual features enable discourse to cohere not only with itself but also with its context of situation (Halliday, 1985), and it contains three basic components: Field, Tenor, and Mode. The main social activity taking place is referred to as the field. Tenors describe the individuals involved in the social activity, and mode refers to the function of the text within this social activity. The researcher only focuses on two components of the context of situation are formulated as follows:

a. Field

The topic being discussed or what is happening in the discourse is referred to as the field. It determines the use of certain language. It is also important to recognize the audience to know what language should be used in the situation. (Martin, 1992) state that field is an activity sequence and physical reality that refers to

what is occurring, where it is happening when it is happening, and how it is happening. Further, (Martin, 1992) continues, a field is a collection of activities oriented toward and overarching institutional purpose, or, to put it another way, field is the semiotic interpretation of what counts as a response to the query /what do you do?/. Simply, field is about what is happening, what's being talked, who's involved and what language is being displayed as a key of component.

b. Tenor

Tenor, as a part of the situation's context, deals with who is involved in the interaction. It looks at the characteristics of the participants, their positions, and their roles. Tenor can also be described as the social roles and relationships that the people interacting take on. For instance, these roles may encompass student/teacher, customer/salesperson, or friend/friend relationships. In simpler terms, tenor primarily concerns establishing roles between those involved or initiating them. It expands upon prior studies on language variations and the factors influencing role relationships, such as formality, politeness, and reciprocity.

3. Relationship of Text and Context of Situation

There are three concepts to make a text or discourse understandable according to (Halliday, 1985). These are referred to as the three features of the text situation: field, tenor, and mode. Firstly,

field relates to to the nature of the social action occurring or what is happening. Secondly, tenor relates to the identity of the participants involved, including their status and roles. Lastly, mode indicates the role of language within the situation and what participants expect it to accomplish for them.

The relationship between a text and its situation is crucial, as each text is influenced by its specific situation. This situation can be comprehended by examining three elements: field, tenor, and mode. Field concerns the topic or subject matter of the text, conveyed through its experiential meaning. Tenor deals with the interaction and relationship between the participants, expressed through the interpersonal function in semantics. Mode involves the structure or form of the text, conveyed through the textual function in semantics.

To clarify these concepts, the writer will elaborate on them in the following manner:

SITUATION: Feature of the context	(realized by)	TEXT: Functional component of semantic system
Field of discourse (what is going on)		Experiential meanings (transitivity, naming, etc.)

Tenor of discourse (who are taking part)		Interpersonal meanings (mood, modality, person, etc)
Mode of discourse (role assigned to language)		Textual meanings (theme, information, cohesive relation)

Table 2.1.1

4. Personality Changes

Personality encompasses the individual qualities and characters that shape an individual's consistent behaviour across various situations and throughout their lifetime. They include tendencies towards emotions, feelings and actions (Pervin, 1996). These characteristics serve to distinguish one person from another and play an important role in shaping their thoughts, feelings, and actions. Essentially, personality is the guiding force behind human behaviour, functioning as the control centre within the mind. Personality influences how individuals perceive and interact with the world around them, which ultimately determines their choices, responses, and reactions in various situations. In simpler terms, personality serves as the operating system of the human mind, which directs and influences its functions and behaviors.

Personality development involves the formation of distinct individual characteristics (Gerson, 1993). This process includes the gradual formation of stable and enduring patterns in one's thoughts,

emotions, and actions. Character formation emerges as a means of resolving internal conflicts and can be viewed as a person's attempt to maintain mental stability. In essence, Gerson states that human personality can change over time.

Character change consists of eight developmental phases that occur throughout a person's life (Erikson, 1993). The following are the eight phases of development:

a. Trust vs. Mistrust (0-18 months): At this phase, children grow a sense of trust in the world and those around them. If parents address a child's needs perfectly, their child will develop a sense of trust. Conversely, if the child's wants aren't fulfilled, they will grow to have a sense of distrust.

b. Autonomy vs. Shame and Doubt (18 moths-3 years): At this phase, children grow to feel independent and manage everything around them. Children get excited when they can do things on their own and disappointed when they can't. Therefore, it is crucial to provide children the opportunity to be independent.

c. Initiative vs. Guilt (3-6 years): At this phase, children begin to develop imagination and creativity. They like to try new things and explore their world. However, if they get pushed too much by adults, then children might feel guilty or afraid.

d. Industry vs. Inferiority (6-12 years): At this phase, children learn to connect with their environment and compare themselves to others If

they can acquire talents and abilities, then they will feel competent However, if they feel lost in a competitive situation, then they will feel inferior.

e. Identity vs. Role Confusion (12-18 years): At this phase, teenagers begin to search for their identities. They begin to rethink their values and ideas and struggle to find their position in society. If they can find a positive identity, then they will feel confident and joyful. However, if they can't discover an appropriate identity, then they might feel confused or nervous.

f. Intimacy vs. Isolation (18-40 years): At this phase, adults need deep and emotional connections. If they can develop positive and solid relationships, they will be fulfilled. However, if they find it difficult to develop relationships or maintain their failure in relationships, then they may feel disconnected from reality.

g. Generativity vs. Stagnation (40-65 years): At this phase, Adults begin to analyze their accomplishments and imperfections throughout their lives. Then, making positive improvements to the younger generation and the surrounding environment can lead to a sense of fulfilment and generativity. Failing to make a contribution might lead to emotions of stagnation.

h. Integrity vs. Despair (65 years and over): At this phase, adults' question and reflect on life, if life goals are achieved, it can lead to a

sense of satisfaction and integrity. Not achieving life goals or not being able to accept failure and creates a feeling of desperation.

5. Character changes from teenager to adult

A character changing from a teenager would involve a transformation or evolution in various aspects such as their attitudes, behaviors, and perspectives as they grow older. This change could manifest in many ways, such as becoming more responsible, mature, or experienced. Additionally, their interactions with others might shift, and their goals or motivations could evolve based on their new stage in life. This transformation could be a central theme or subplot in a story, allowing the audience to witness the character's development over time.

The character change personality experienced by Miley Cyrus in her music journey is divided into two phases. Identity Vs. Role phase and Intimacy vs. Isolation phase. *See You Again* was released in 2007 when Miley Cyrus was 13 years old or in her Identity Vs. Role phase. *Flowers* was released in 2023 as part of her latest musical work at 31 years old or in her Intimacy vs. Isolation phase. The first is Identity vs. Role Confusion (Erikson, 1993). At the age of 12-18, adolescents begin to search for their identity. They begin to question their values and beliefs and try to find their place in society. If they can find a positive identity, then they will feel confident and happy. However, if they can't find a proper identity, they may experience feelings of confusion, anxiety, and even depression. This lack of a clear sense of self can lead to difficulties

in forming meaningful relationships, making important life decisions, and coping with the challenges of adolescence. Then becomes the Intimacy vs. Isolation phase (Erikson, 1993). Between the ages of 18 and 40, adults are often focused on building intimate and loving relationships. When these connections are healthy and strong, they bring satisfaction and joy. However, if forming or maintaining relationships proves challenging, feelings of loneliness and isolation can arise. These years are crucial for establishing bonds with others, and struggles in this area can impact overall well-being. Developing positive relationships becomes a key part of navigating adulthood during this stage of life. The explanation has two parts. The first part is about being a teenager, and the second part is about becoming an adult. Which can be described as follows:

a. Teenager

A teenager is someone who's in between being a child and an adult. But figuring out exactly where a teenager fits along this line is often a bit unclear (Santamaria, 2020). Teenagers originate from the Latin word adolescentia, which means the process of growing into an adult. As stated by (Hurlock, 1997), the term adolescence encompasses more than just physical growth. It includes developing mental maturity, social skills, emotional understanding, and physical changes. So, being a teenager isn't just about physical changes but also about growing in many other ways.

b. Adult

The adult is also characterized by responsibility and wisdom. According to (Herzog, 2020) contemporary educational science views adulthood as a developmental phase where individuals' relationships with themselves and their surroundings evolve as they navigate age-related challenges and explore the social and material world. Nowadays adulthood is associated with various obligations and assuming responsibilities. Both young individuals and those in middle adulthood encounter persistent pressure to justify their choices, given the diverse options available for shaping their lives.

In particular, definitions and boundaries of adulthood through parameters such as marriage, parenthood, or education. The possibility of personal exploration is only possible in cultures where people are allowed to delay entering adult roles such as marriage and parenthood until at least their mid-20s (Arnett, 2013).

In conclusion, contemporary perspectives on adulthood emphasize the interrelationship between responsibility, wisdom, and mastery of age-related demands. Adulthood is seen as a developmental phase characterized by significant changes in an individual's relationship with himself and his environment. Although traditional markers such as marriage, parenthood, and education have historically defined adulthood, modern cultural shifts allow for greater flexibility in fulfilling these roles.

B. Previous Study

There were several previous studies related to the topic. The first previous study titled "The Changing Images of Miley Cyrus as American Celebrity Represented in Miley Cyrus' Official Music Videos" (Riana, 2016) This paper talks about how Miley Cyrus changed her appearance and behavior in her official music videos from 2008 to 2013, and why she did it to stay popular. The study looked at six of her videos and used a method where they watched, sorted, and explained the data. They picked these videos on purpose. They also used other stuff like comments, pictures, and information from different places to help. The study used different ideas from areas like popular culture and how signs work, and how society affects people. They found that Miley went from being seen as innocent and cheerful to more daring and sexual in her videos. This change got a lot of attention in the media in 2013. The study says Miley made this extreme change to keep people interested in her. It also says her actions were influenced by things like celebrity culture, youth culture, ideas about women's bodies and sex, and what was happening in America at the time. These changes in Miley's image show how American culture changed during that time.

The second study "Miley Cyrus and *Malibu*: A Discourse Analysis" (Moodley, 2019) In this study, Miley Cyrus stirred controversy by adopting sexualized imagery as she transitioned from being a child star to an adult. Even during her time as a child star, she faced the pressures of fame while striving to remain true to herself. In 2017, she released *Malibu*, a departure

from her previous albums' sexualized personas, signalling a shift away from her image as a child star. Cyrus explained that *Malibu* was inspired by her journey into a new phase of life, prompting a change in her image. Through discourse analysis, this research examines how Cyrus's transition is depicted in the *Malibu* music video. Four interconnected themes romantic togetherness, realization of dreams, play, and pristine utopia shape this phase of Cyrus's life, with the concept of utopia linking them. Despite reverting to more conventional representations, *Malibu* showcases Cyrus challenging the societal norm that dictates a clear distinction between childhood and adulthood in celebrity status. The analysis suggests that authenticity serves as a solution for child stars navigating their transition into successful adulthood, underscoring its significance in how celebrities are perceived.

The third research entitled "Comparative Analysis of Language Style Between Songs Lyrics of English and Indonesian Pop Singer" (Putra & Hamzah, 2022) The study aims to compare the differences and similarities between Indonesian and English pop song lyrics in the level of ideational metafunction. The researcher applied the systemic functional linguistics theory by Halliday to analyze the research, using a descriptive research method. The results of the study revealed two similarities and six differences in the level of ideational metafunction between the two sets of song lyrics. The findings contribute to the understanding of language style differences in pop song lyrics from the perspective of systemic functional linguistics.

The fourth research by (Nyoman Ayu Krisnawati et al., 2021) entitled "Types of Figurative Language in Miley Cyrus's Songs" In semantics, figurative language is a crucial aspect, involving the use of words that require readers to interpret beyond the literal meaning, drawing from context. This study aims to identify figurative language types in Miley Cyrus's *Breakout* album lyrics. Data collection involved repeated listening to songs, online lyric searches, simultaneous reading and listening, and classification of figurative language-containing words, phrases, and sentences. Employing a qualitative descriptive method, data were analyzed by tabulation, and results were presented in sentence form. The writer intensely read and examined song lyrics to identify figurative language types, revealing hyperbole and metaphor as prevalent types, with hyperbole being the most dominant.

The fifth research by (Tambunan et al., 2024) titled "Implicit and Explicit Information in The Translation of *Flowers* Lyrics by Miley Cyrus" This study aims at the complex task of translating song lyrics, with a particular emphasis on Miley Cyrus's heartfelt track, *Flowers*. It highlights the challenges of conveying both implicit and explicit content and the influence of cultural nuances on translation accuracy and emotional impact. By analyzing the translation process and the choices translators make, the study reveals the intricate relationship between language and music and how translators navigate this field. Translating song lyrics transcends linguistic and cultural boundaries, demanding language proficiency and an understanding of the cultural and emotional subtleties in lyrics. Using

Flowers as a case study, the research employs a qualitative method, including lyric analysis, interviews with experienced translators, and exploration of cultural contexts. The findings shed light on the art and science of song translation and the critical role of translators in conveying the emotional and cultural essence of music across different languages and culture.

CHAPTER III

RESEARCH METHODOLOGY

The researcher provides an overview of the research design, object of the study, sources of the data, techniques of data collection, and technique of data analysis in this section.

A. Research Design

The research design in this research uses analysis research design. According to (Creswell & Creswell, 2018), qualitative research involves exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The researcher constructs a complex, holistic picture, analyzes words, reports detailed views of information, and conducts the study in a natural setting.

The process encompasses forms, characteristics, relationships, similarities, activities, changes, and differences between one phenomenon and another. Researchers use descriptive research to describe and interpret things, such as the condition of a thing or relationship, evolving opinions, occurring effects, and ongoing trends in the community.

Based on the explanation above, the researcher chose a descriptive qualitative design because the researcher described the details and interpreted the data obtained during the research. The types of research also be selected because following the research objectives, which according to the researcher is more precisely done with the type of descriptive research.

The researcher uses two theories. Theory context situation (Halliday M.A.K., 1985) and personality changes (Erikson, 1993)**.** A synthesis of contradictory elements can be presented between two literary theories (Karima et al., 2022; Ratna, 2010). By synthesizing these theories, the researcher can integrate seemingly contradictory elements, providing a more comprehensive analysis. This combination allows for a nuanced understanding that merges the situational context with the dynamics of personality development.

B. Object of the Study

The object of this study is two Miley Cyrus official songs *See You Again* (2007) and *Flowers* (2023). The researcher uses the lyrics to get the data.

C. Sources of Data

The research data sources used in this research are:

1. The primary data source is two Miley Cyrus songs, *See You Again* and *Flowers*. This research discusses context of situation in level field and tenor and compares the personality changes in the lyrics using the theory of Halliday (1985) and Erikson (1993).

2. The secondary data sources from literature that support the discussion of this problem or the views and criticisms gathered from writing in the form of journals, articles, and books.

D. Techniques of Data Collection

There are several techniques for collecting data, they are:

1. The researcher searched for the lyrics of the songs.

2. The researcher listens to the songs *See You Again* and *Flowers* repeatedly to get a better understanding of the story.

3. The researcher selects the relevant data from the lyrics.

4. The researcher collects the selected data by writing the lyrics for each part of the song.

E. **Technique of Data Analysis**

After the researcher collects the data, the researcher observes and analyses the data based on the research question and applies the context of situation theory by Halliday. There are several steps to analyze the data:

1. The researcher identifies lyrics that contain context of situation meaning.

2. The researcher analyses them in the context of Halliday's theory to understand the meaning conveyed. This includes considering how the language used in the lyrics reflects the context of situation, such as the social roles of the participants, the setting in which the events take place, and any interpersonal dynamics present.

3. After the researcher analyses in the context of situation, the researcher analyses the context of situation in personality changes.

4. The researcher compares the analysis of the different songs, examining how they depict the personality changes in the context of situation and identifying any differences or similarities in each song.

5. The researcher draws conclusions based on the findings of the analysis.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

This chapter consists of two main sections. The first section focuses on the process of finding relevant information, while the second section involves a detailed discussion. The presentation of the findings is aligned with the statement of the problem that was previously outlined. In the discussion section, the researcher thoroughly analyses the gathered findings.

A. Research Findings

1. Analysis of Field

Field refers to the topic or subject discussed in a discourse. In the context of song lyrics, the field includes the themes expressed and the events described by the singer. The results of the field analysis of the two songs are as follows:

a. *See You Again* (2007)

First verse:

I got my sight set on you and I'm ready to aim

I have a heart that will never be tamed

I knew you were something special when you spoke my name

Now I can't wait to see you again

In the first verse, the singer declares her focus and readiness to pursue the person she is interested in "I got my sight set on you and I'm ready to aim". And the depth of their emotions, describing her heart as untameable and recognizing the person's specialness when the person

spoke the singer's name. The verse concludes with the singer eagerly anticipating seeing the person again.

Second verse:

I've got a way of knowing when something is right

I feel like I must have known you in another life

Cause I felt this deep connection when you looked in my eyes

Now I can't wait to see you again

In the second verse, the singer talks about her intuition "I've got a way of knowing when something is right", "I feel like I must have known you in another life" When meeting a stranger, usually feels cautious or uneasy. However, when meeting this person, it feels natural and there's no need to worry because the singer feels a strong connection with the person as if they have known them in another life. "Cause I felt this deep connection when you looked in my eyes" She describes feeling a deep connection when making eye contact with the person, it indicates that the eye contact made them feel deeply understood and emotionally connected. "Now I can't wait to see you again" she expresses excitement about the prospect of seeing the person again.

Bridge:

The last time I freaked out

I just kept looking down

I stuttered when you asked me what I'm thinking about

Felt like I couldn't breathe

You asked what's wrong with me

My best friend Leslie said, "Oh, she's just being Miley."

The next time we hang out

I will redeem myself

My heart: it can't rest 'til then

I, I can't wait to see you again

In the bridge recounting a past interaction, the singer describes feeling nervous and avoiding eye contact. In the lyric "The last time I freaked out", A freak out is another way of saying that someone loses their composure or emotional control unexpectedly. This makes it difficult to regulate emotions when experiencing panic, such as being aggressive, hiding, or running away. But in this lyric, she struggled to articulate her thoughts when asked, feeling overwhelmed and anxious. In the lyric "My best friend Leslie said, oh she's just being Miley", Leslie reassures her, attributing her behavior to just being herself, known as "Miley". The singer determined to improve their behavior during the next meeting, feeling restless until then.

Third verse:

I got this crazy feeling deep inside

When you called and asked to see me tomorrow night

I'm not a mind reader but I'm reading the signs

That you can't wait to see me again

In the third verse, the singer describes a strong, exhilarating emotion triggered by a specific event, indicating intense excitement and anticipation. The excitement stems from receiving a phone call from the person they like, inviting them to meet the next night "When you called and asked to see me tomorrow night." This invitation supports the mutual interest and desire to spend time together. The singer acknowledges that while they cannot know the person's thoughts, she can understand the person's actions and behaviors. The invitation to meet is a clear sign of the person's interest and enthusiasm for her.

Chorus:

The last time I freaked out

I just kept looking down

I stuttered when you asked me what I'm thinking about

Felt like I couldn't breathe

You asked what's wrong with me

My best friend Leslie said, "Oh, she's just being Miley."

The next time we hang out

I will redeem myself

My heart: it can't rest 'til then

I, I can't wait to see you again

I got my sight set on you and I'm ready to aim

Chorus:

The last time I freaked out

I just kept looking down

I stuttered when you asked me what I'm thinking about

Felt like I couldn't breathe

You asked what's wrong with me

My best friend Leslie said, "Oh, she's just being Miley."

The next time we hang out

I will redeem myself

My heart: it can't rest 'til then

I, I can't wait to see you again

I, I can't wait to see you again

The chorus is a repeat of the bridge, which means repeating the chorus after the bridge shows that feeling nervous and excited is a big part of the song's main message. It highlights how the speaker looks forward to their next meeting and wants to make a better impression. This repetition makes sure the listener understands how important and exciting this upcoming encounter is.

Based on the analysis above, the field or topic discussed in the song is youthful romance. The lyrics primarily focus on the singer's emotions and experiences related to a new romantic interest. Themes of attraction, connection, nervousness, and excitement are prominent throughout the song. The singer's anticipation for a future meeting and desire to make a positive impression further solidify the song's focus on the early stages of a romantic relationship. The song vividly expresses

the singer's strong emotional connection with someone they are interested in, capturing the excitement and eagerness of young love. The lyrics illustrate the singer's intense feelings and how she eagerly looks forward to future interactions with the person she likes. This excitement is obvious in lines like "I got my sight set on you and I'm ready to aim" and "I can't wait to see you again," reflecting the anticipation and emotional investment that often accompany the early stages of a relationship. The song captures the excitement and anxiety of budding romance, highlighting themes of passion, emotional strength, and the desire to make a positive impression.

b. *Flowers* (2023)

First verse:

We were good, we were gold

Kinda dream that can't be sold

We were right 'til we weren't

Built a home and watched it burn

"We were good, we were gold." this implies that the time shared is not only positive "good" but also valuable and special "gold." "Kinda dream that can't be sold" The word "dream" suggests something ideal and perfect, but adding "kinda" means it wasn't completely perfect. Saying it "can't be sold" means the relationship was so valuable and special that it couldn't be replaced or measured. "We were right 'til we weren't" means that things went well and right or perfect for a while,

but in the end, things no longer work that way. It highlights a shift from a positive or ideal situation to one that is no longer good or appropriate. They invested in the relationship and "built a home" but it ended in ruin "watched it burn".

Pre-chorus:

I didn't wanna leave you

I didn't wanna lie

Started to cry but then remembered I

"I didn't wanna leave you" The singer expresses hesitancy to leave and the pain of the breakup. "Started to cry but then remembered I" Despite the sadness and tears, she has a realization about independence and self-love.

Chorus:

I can buy myself flowers

Write my name in the sand

Talk to myself for hours

Say things you don't understand

I can take myself dancing

And I can hold my own hand

Yeah, I can love me better than you can

The singer highlights her ability to do things a partner might typically do for themselves "I can buy myself flowers." "Write my name in the sand" "Talk to myself for hours" "Say things you don't

understand" "I can take myself dancing" "And I can hold my own hand." These actions symbolize independence and self-care. The singer celebrates independence not as isolation but as the freedom to define your happiness and find fulfillment within yourself. The core message is that they can love themselves better than their former partner could.

Second verse:

Paint my nails cherry red

Match the roses that you left

No remorse, no regret

I forgive every word you said

The singer is engaging in self-care and reclaiming their identity. The lyrics "Paint my nails cherry red" and "match the roses that you left" "the roses he left" likely symbolize the past relationship. Painting her nails cherry red to match suggests acknowledging the past, "the roses" while embracing a new chapter in the act of painting her nails. The lyric is a powerful image of healing and moving forward. It highlights finding beauty and expressing oneself even after experiencing heartbreak. "No remorse, no regret" and "I forgive every word you said." The singer has no hard feelings and has reached a point of forgiveness and acceptance.

Refrain:

Ooh, I didn't wanna leave you, baby

I didn't wanna fight

Started to cry but then remembered I

The refrain "Ooh, I didn't wanna leave you, baby," and "I didn't wanna fight," These lyrics express regret and a desire to avoid conflict. The singer doesn't want the relationship to end or be strained. The lyrics "Started to cry" show weakness and emotional pain. The situation has caused the singer sadness. "But then remembered I." The singer is about to reveal something that changes her perspective on the turning point of self-realization.

Final chorus:

I can buy myself flowers, oh, oh

Write my name in the sand, mm

Talk to myself for hours (Yeah, yeah)

Say things you don't understand (never will)

I can take myself dancing, yeah, yeah

I can hold my own hand

Yeah, I can love me better than

Yeah, I can love me better than you can, uh

Reaffirming the theme of self-sufficiency and self-love. The repeated chorus emphasizes the newfound strength and independence.

Outro:

Can love me better

I can love me better, baby

Can love me better

I can love me better, baby (Than you can)

Can love me better

I can love me better, baby

Can love me better

The repetitive nature of the outro reinforces the message of self-love and empowerment. The song is a journey from the pain of a breakup to the realization and celebration of self-love and independence. It encourages finding strength within oneself and recognizing one is worth, emphasizing that self-love is the most fulfilling and enduring love.

Based on the analysis above, the field or topic discussed in the song is self-love and independence. It starts by reflecting on a past relationship that was once perfect but eventually fell apart. The singer describes how they used to have a great connection, but things went wrong, symbolized by "building a home and watching it burn." As the song progresses, the singer talks about how hard it was to leave the relationship but realizes that they can be happy and take care of themselves. The chorus highlights how the singers can now do things for themselves, like buying flowers and dancing alone, showing they do not need a partner to be happy. The second verse shows self-care and moving on from past hurts. The refrain and final chorus emphasize that the singer has learned to love themselves better than anyone else could. The song reflects on the bittersweet memories of a relationship that was

once cherished and ideal but ultimately ended in disappointment and loss.

2. Analysis of Tenor

Tenor are described as the social roles and relationships that the people interacting take on. For instance, these roles may encompass student/teacher, customer/salesperson, or friend/friend relationships. In simpler terms, the tenor is primarily concerned with establishing roles between those involved or initiating them. The results of the tenor analysis of the two songs are as follows:

a. *See You Again* (2007)

In every discourse, there are two participants the speaker and the hearer. In the case of the song lyrics, the speaker is the singer, who is expressing their feelings and experiences related to a romantic interest.

The hearer of Miley Cyrus's song *See You Again* is the audience, particularly teenagers and young adults who have experienced emotions of infatuation, nervousness, and anticipation. The song is particularly suitable for listeners aged 12-18 years old for several reasons. First, it promotes themes of romance, nervousness, and anticipation that teenagers commonly feel as they begin to form romantic relationships and experience intense emotions. Second, the song's energetic and catchy pop music style aligns with the musical tastes of this age group, reflecting their dynamic and vibrant daily

lives. Third, teenagers often seek songs that resonate with their personal experiences, and *See You Again* vividly portrays feelings and situations relevant to those exploring romance for the first time. Lastly, while the song captures the uncertainty and nervousness of young love, it also delivers a positive message about having the courage to improve and hope for future opportunities, which are essential lessons for emotional development during adolescence.

b. *Flowers* (2023)

There are always two participants in any discourse. The speaker and the listener in oral language or the writer and the reader in written language. In this case, the speaker is the song's narrator, who reflects on a past relationship and their journey toward self-love and independence. The listener is the audience who can relate to the emotions and experiences expressed in the lyrics.

The speaker in this song is the singer, who is reflecting on a past relationship. The speaker recounts the highs and lows of the relationship, acknowledges the pain of separation, and ultimately finds empowerment and self-love.

The listeners of this song are generally individuals who have experienced the end of a relationship. The song particularly resonates with adults already in serious relationships, as it speaks to the universal themes of love, heartbreak, and self-discovery. These

listeners can find solace and empowerment in the speaker's journey from sadness to independence.

3. Personality Changes in Field and Tenor

In further analysis of the field and tenor, the researcher connects the theory of personality change to the context of the situation that was previously analyzed. *See You Again* was released in 2007 when Miley Cyrus was 13 years old or in her Identity Vs. Role phase. *Flowers* was released in 2023 as part of her latest musical work at 31 years old or in her Intimacy vs. Isolation phase. The theory of personality change helps to understand how the changes in the personalities of the characters depicted in the song lyrics are reflected in the field and tenor. The following is an analysis of personality changes:

a. *See You Again* (2007)

1) Field

In the level of field, See You Again is in the stage of Identity vs. Role Confusion (12-18 years) is a critical period in an adolescent's life where they seek to establish their identity. During this phase, teenagers begin reassessing their values and beliefs, grappling with their societal roles and place. Finding a positive identity leads to confidence and happiness, while failure to do so can result in confusion, anxiety, and nervousness.

The song's romantic anticipation and excitement themes directly resonate with this developmental stage. The lyrics explore

into the singer's feelings of strong attraction and connection towards someone they are interested in, mirroring the adolescent search for meaningful connections and understanding of self in relation to others. The singer's expression of nervousness and eagerness to see this person again reflects the emotional highs and lows that are characteristic of adolescence. These emotions are a part of their struggle to define themselves and understand their feelings.

In recounting moments of deep emotional connection and the intense anticipation of future interactions, the song aligns with the adolescent experience of infatuation and the desire to form significant relationships. The thrill and anxiety of budding romance captured in the song highlight themes of emotional intensity and the desire to make a positive impression, which are crucial aspects of the identity formation process during adolescence.

Therefore, the song not only entertains but also mirrors the complex emotional landscape of teenagers. By portraying universal themes of romantic anticipation and the quest for emotional connection, the song validates the intense feelings that adolescents experience. This validation helps teenagers navigate their own identity formation, offering reassurance that their emotions are normal and shared by others. The song thus

becomes a tool for adolescents to relate to and reflect on their own experiences, aiding them in their journey of self-discovery and emotional growth.

2) Tenor

See You Again can play a significant role in the lives of adolescents by contributing to listener search for identity and emotional well-being. Adolescents often experience intense emotions as they navigate romantic relationships for the first time. By listening to *See You Again,* which mirrors listeners' feelings of obsession, nervousness, and anticipation, listeners can better understand and articulate their own emotions. The music also reflects positive themes and experiences that can help adolescents feel understood and less alone in their experiences. This connection can support their confidence and contribute to forming a positive identity. The speaker, Miley Cyrus, and the themes she presents in the song can act as a role model for young listeners. The song's message of courage and hope can inspire them to similar values in their own lives.

Her music serves as an emotional outlet for adolescents. *See You Again* allows the listener to express and process their feelings in a healthy way. Also, the song's upbeat tempo and positive lyrics can provide encouragement and motivation, helping teenagers navigate the ups and downs of adolescence with

a more hopeful outlook. Songs that deal with common adolescent themes can serve as conversation starters, allowing teenagers to discuss their feelings and experiences with friends, thus building deeper connection.

b. *Flowers* (2023)

1) Field

The song's themes of self-love, independence, and emotional resilience are intricately connected to the Intimacy vs. Isolation phase of development. The Intimacy vs. Isolation phase, as described by Erikson (1993), spans the ages of 18 to 40 and focuses on developing intimate and loving relationships. Adults in this stage aim to build strong, satisfying connections that bring joy and fulfilment. On the other hand, difficulties in forming or maintaining these relationships can lead to feelings of loneliness and isolation. This period is crucial for establishing meaningful bonds, and struggles here can affect overall well-being. This explanation aligns with the analysis of the song's topic, which centres on self-love and independence. The lyrics trace the journey from the pain of a breakup to the realization and celebration of independence and self-worth. The speaker emphasises their ability to care for themselves and find happiness independently, underscoring empowerment, self-care, and emotional resilience themes. The song reflects on bittersweet

memories of a cherished relationship that ended in disappointment and loss.

The song's message resonates with the challenges of the Intimacy vs. Isolation phase. During this period, adults are often focused on building relationships. However, the song highlights that even when relationships end, an individual can still thrive by cultivating self-love and independence. This reflects the reality that not all relationships are lasting, and personal growth can continue despite these setbacks.

The lyrics' emphasis on self-sufficiency and self-worth aligns with the concept of developing positive relationships during the Intimacy vs. Isolation phase. By showcasing the singer's journey to self-empowerment after a breakup, the song illustrates that personal strength and emotional resilience are essential for navigating adulthood. It emphasizes that happiness and fulfillment depend not only on romantic relationships but can also be achieved through self-acceptance and self-care.

Reflecting on a relationship that was once ideal but ultimately ended in disappointment mirrors the experiences of many adults in the Intimacy vs. Isolation stage. The song's acknowledgment of past love and the process of moving forward underscores the emotional complexities adults face. It validates the experiences of those who have struggled with relationships,

showing that growth and self-improvement can stem from these challenges.

2) Tenor

The analysis of the song *Flowers* (2023) perfectly connects to Erikson's Intimacy vs. Isolation stage. The song's speaker reflects on a past relationship, indicating they were once invested in building intimacy with another person. This falls directly within the focus of Erikson's stage (18-40 years old), where forming close bonds is a key psychosocial task. The lyrics explore the highs and lows of the relationship, aligning with the challenges and rewards of intimacy. Healthy relationships bring joy and satisfaction, but navigating them also involves overcoming obstacles and dealing with emotional difficulties. Listeners relate to the journey towards self-love and independence, suggesting a potential struggle with isolation. Perhaps the failed relationship led to feelings of loneliness, prompting the speaker to find strength and fulfillment within themselves. This highlights the negative outcome of Erikson's isolation stage when intimacy is not achieved. The target audience for the song is adults who have experienced heartbreak and those in serious relationships, further strengthening the link to intimacy vs. isolation. The song resonates because it explores experiences common during this stage forming lasting connections, dealing

with breakups, and searching for self-worth within relationships. In essence, *Flowers* (2023) offers a personal story that reflects the broader themes of Erikson's stage. It showcases both the potential for deep connection and the challenges of overcoming isolation on the path to intimacy.

B. Discussion

1. The differences and similarities between the personality changes of *See You Again* and *Flowers* in the Field level.

After researchers listened and analysed the *See You Again* and *Flowers* songs by Miley Cyrus, the researchers found differences and similarities in personality changes in the level of Field, using Halliday (1985) and Erikson (1993) theory.

The differences and similarities between *See You Again* (2007) and *Flowers* (2023) show how each song affects personal growth at different life stages. *See You Again* relates to teenagers (12-18 years old) who are trying to figure out who they are. The song's feelings of excitement and nervousness about romance match the ups and downs teenagers feel as they explore their identities and relationships. In contrast, *Flowers* relates to adults (18-40 years old) dealing with the end of a relationship. It focuses on self-love and independence, showing how adults handle loneliness and grow stronger after a breakup.

Despite these differences, both songs highlight how relationships shape personal growth. *See You Again* talks about the start of romantic

connections and how they help teenagers form their identities, while *Flowers* talks about moving on from relationships and finding strength within oneself. Both songs capture strong emotions and emphasize the importance of self-discovery and empowerment. They also validate their listeners' experiences *See You Again* reassures teenagers that their intense feelings are normal, and *Flowers* shows adults that they can grow and improve even after heartbreak.

2. **The differences and similarities between the personality changes of** ***See You Again*** **and** ***Flowers*** **in the Tenor level.**

   After researchers listened and analysed the *See You Again* and *Flowers* songs by Miley Cyrus, the researchers found differences and similarities in personality changes in the level of Field, using Halliday (1985) and Erikson (1993) theory.

   The differences and similarities between *See You Again* and *Flowers* at the tenor level highlight how each song influences personal growth at different life stages. *See You Again* is geared towards teenagers (12-18 years old) who are in the Identity vs. Role Confusion stage. This stage is crucial for teenagers as they figure out who they are. The song helps them understand and express their feelings of first love, such as obsession, nervousness, and anticipation. By listening to the song, teenagers can better articulate their own emotions and feel less alone in their experiences. Miley Cyrus, the singer, acts as a role model, presenting themes of courage and hope that inspire young listeners to adopt similar

values in their lives. The song's upbeat tempo and positive lyrics also provide encouragement and motivation, helping teenagers navigate the ups and downs of adolescence with a more hopeful outlook. Additionally, the song can serve as a conversation starter, allowing teenagers to discuss their feelings and experiences with friends, which helps build deeper connections and a sense of community.

On the other hand, *Flowers* is aimed at adults (18-40 years old) who are in the Intimacy vs. Isolation stage. This stage focuses on forming close, intimate relationships. The song reflects on a past relationship and the journey towards self-love and independence after a breakup. It explores the relationship's emotional highs and lows, aligning with intimacy's challenges and rewards. The lyrics emphasise self-love and independence, suggesting that even when relationships end, individuals can still find strength and fulfilment within themselves. This aligns with the reality that not all relationships are lasting, but personal growth can continue despite these setbacks. The song's message resonates with adults who have experienced heartbreak, helping them feel understood and providing a sense of strength and empowerment. The song's themes of emotional resilience and self-worth highlight the importance of developing positive relationships during this stage. The song also serves as an emotional outlet, allowing listeners to process their feelings healthily. It can spark conversations among adults, helping them connect with others who have gone through similar experiences.

Both songs serve as emotional outlets for their respective audiences, allowing listeners to express and process their feelings in a healthy way. *See You Again* helps teenagers with its upbeat tempo and positive lyrics, while *Flowers* gives adults a sense of strength and fulfilment. Both songs validate their listeners' experiences. *See You Again* reassures teenagers that their intense emotions are normal and shared by others, aiding in their identity formation. *Flowers* acknowledges the struggles of adults in forming and maintaining relationships, showing that personal growth and self-improvement can stem from these challenges. Additionally, both songs can serve as conversation starters, allowing listeners to discuss their feelings and experiences with friends, thus building deeper connections.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

The analysis of Miley Cyrus's songs *See You Again* (2007) and *Flowers* (2023) illustrates a profound evolution in her music's themes and emotional resonance, reflecting personal growth development across different life stages. *See You Again* was released when Miley Cyrus was 14 years old and transitioned from childhood into adolescence. The song captures the intense emotions of first love, excitement, nervousness, and anticipation experienced by teenagers. The lyrics articulate the highs and lows of young romance, resonating with adolescents who are exploring their identities and relationships. The upbeat tempo and catchy melody align with the dynamic energy of teenage life, while the lyrics validate the intense feelings young people experience. By reflecting on these emotions, *See You Again* supports teenagers in articulating their experiences, developing confidence and belonging. It highlights the importance of romantic relationships in identity formation, offering reassurance that their feelings are normal and shared by others. The song thus serves as both an emotional outlet and a source of encouragement, helping adolescents navigate their journey toward self-discovery and personal growth.

In contrast, *Flowers* was released in 2023, when Miley Cyrus was 31 years old, and addresses adulthood's challenges and emotional complexities. The song explores themes of self-love, independence, and resilience in the

aftermath of a breakup, reflecting the experiences of adults in the Intimacy vs. Isolation phase. According to Erikson, this stage focuses on forming deep, meaningful relationships and dealing with the consequences of their successes and failures. *Flowers* provides a narrative of personal empowerment, highlighting the singer's journey from heartbreak to self-acceptance and emotional strength. The lyrics emphasize the importance of self-care and independence, validating the struggles of navigating relationships and personal growth in adulthood. By showcasing the singer's ability to find fulfilment and strength within themselves, the song offers listeners a means to process their emotions and overcome feelings of isolation. It highlights that personal growth and happiness can be achieved through self-love and self-care, even when romantic relationships end.

Both songs highlight how relationships and emotional experiences shape personal growth. *See You Again* emphasizes the role of first love in identity formation, offering support and validation for teenagers. *Flowers* focuses on the process of moving forward and finding self-worth after a breakup, providing a message of resilience and empowerment for adults. These songs show the role of music in supporting individuals through various emotional and psychological stages, demonstrating how artistic expressions can resonate with listeners' experiences and contribute to their personal development.

By comparing *See You Again* and *Flowers*, the researcher can see how Miley Cyrus has transformed from a teenage pop star into a mature artist with

a more profound and nuanced approach to her music. Her journey reflects her personal growth and her ability to connect with her audience on a deeper level, evolving her artistry to resonate with the changing emotional landscapes of her listeners.

B. Suggestion

1. For the reader

Readers are encouraged to engage with the emotional themes presented in the music to understand their own experiences better. By exploring how songs like *See You Again* and *Flowers* resonate with their personal growth, listeners can gain valuable insight into their emotional development. Music can be a reflective tool, helping individuals navigate life stages and process their feelings. Discussing and sharing thoughts about music with others can foster deeper connections and offer new perspectives on emotional experiences.

2. For future researcher

Future research should expand the scope of music analysis to cover a broader range of genres and artists. By doing so, researchers can explore how different themes in music address various life stages and emotional experiences. For instance, a longitudinal approach can reveal how listeners' perceptions of songs grow over time, providing insights into how the meaning and impact of a song change as individuals progress through different life stages. Investigating how demographic factors such as gender, culture, and socioeconomic status influence the relationship

between music and personal growth will offer a more comprehensive understanding. Moreover, combining qualitative methods, such as interviews or focus groups, can enrich findings by providing deeper insights into individual experiences with music. These approaches will help build a fuller understanding of how artistic expression shapes and reflects human experience.

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APPENDICES

APPENDICES

Appendix 1 Tabel

SITUATION: Feature of the context	(realized by)	TEXT: Functional component of semantic system
Field of discourse (what is going on)		Experiential meanings (transitivity, naming, etc.)
Tenor of discourse (who are taking part)		Interpersonal meanings (mood, modality, person, etc)
Mode of discourse (role assigned to language)		Textual meanings (theme, information, cohesive relation)

Appendix 2 Song lyrics of See You Again and Flowers

   A. See You Again
      I got my sight set on you and I'm ready to aim
      I have a heart that will never be tamed
      I knew you were something special when you spoke my name
      Now I can't wait to see you again

      I've got a way of knowing when something is right
      I feel like I must have known you in another life
      'Cause I felt this deep connection when you looked in my eyes
      Now I can't wait to see you again

      The last time I freaked out
      I just kept looking down
      I stuttered when you asked me what I'm thinking about
      Felt like I couldn't breathe
      You asked what's wrong with me
      My best friend Leslie said, "Oh, she's just being Miley."
      The next time we hang out
      I will redeem myself
      My heart: it can't rest 'til then
      I, I can't wait to see you again

      I got this crazy feeling deep inside
      When you called and asked to see me tomorrow night
      I'm not a mind reader but I'm reading the signs
      That you can't wait to see me again

      The last time I freaked out
      I just kept looking down
      I stuttered when you asked me what I'm thinking about
      Felt like I couldn't breathe
      You asked what's wrong with me
      My best friend Leslie said, "Oh, she's just being Miley."
      The next time we hang out
      I will redeem myself
      My heart: it can't rest 'til then
      I, I can't wait to see you again

      I got my sight set on you and I'm ready to aim

      The last time I freaked out
      I just kept looking down
      I stuttered when you asked me what I'm thinking about
      Felt like I couldn't breathe

You asked what's wrong with me
My best friend Leslie said, "Oh, she's just being Miley."
The next time we hang out
I will redeem myself
My heart: it can't rest 'til then
I, I can't wait to see you again

I, I can't wait to see you again

B. *Flowers*
We were good, we were gold
Kinda dream that can't be sold
We were right 'til we weren't
Built a home and watched it burn

Mm, I didn't wanna leave you
I didn't wanna lie
Started to cry but then remembered I

I can buy myself flowers
Write my name in the sand
Talk to myself for hours
Say things you don't understand
I can take myself dancing
And I can hold my own hand
Yeah, I can love me better than you can

Can love me better
I can love me better, baby
Can love me better
I can love me better, baby

Paint my nails cherry red
Match the roses that you left
No remorse, no regret
I forgive every word you said

Ooh, I didn't wanna leave you, baby
I didn't wanna fight
Started to cry but then remembered I

I can buy myself flowers
Write my name in the sand

Talk to myself for hours, yeah
Say things you don't understand
I can take myself dancing, eh, eh
I can hold my own hand
Yeah, I can love me better than you can

Can love me better
I can love me better, baby
Can love me better
I can love me better, baby
Can love me better
I can love me better, baby
Can love me better
I

I didn't wanna leave you
I didn't wanna fight
Started to cry but then remembered I

I can buy myself flowers, oh, oh
Write my name in the sand, mm
Talk to myself for hours (Yeah, yeah)
Say things you don't understand (never will)
I can take myself dancing, yeah, yeah
I can hold my own hand
Yeah, I can love me better than
Yeah, I can love me better than you can, uh

Can love me better
I can love me better, baby
Can love me better
I can love me better, baby (Than you can)
Can love me better
I can love me better, baby
Can love me better
I

Appendix 3 Kartu Bimbingan Final Project

KARTU BIMBINGAN FINAL PROJECT
MAHASISWA UNIVERSITAS PGRI SEMARANG

NAMA : 'Aqila Zahida

NPM : 20420059

FAK/PROGDI : FPBS/PEND. BAHASA INGGRIS

DOSEN PEMBIMBING I : Rr. Festi Himatu Karima, S.S., M.Hum.

NO	WAKTU BIMBINGAN	MATERI YANG DIKONSULTASIKAN	TANDA TANGAN
1.	8 - 1 - 2024	Bimbingan Judul	
2.	11 - 1 - 2024	Acc Judul	
3.	26 - 2 - 2024	Proposal	
4.	24 - 3 - 2024	revisi proposal.	
5.	3 - 4 - 2024	proposal ole.	
6.	15 - 5 - 2024	anjut Bab 1,2,3	
7.	26 - 6 - 2024	Bab 1,2,3 oke	
8.	3 - 7 - 2024	Bab 4,5	
9	11 - 7 - 2024	Bab 4,5 oke	
10.	17 - 7 - 2024	Artikel	
11.	30 - 8 - 2024	kelengkapan	
12	31 - 8 - 2024	ACC	
13.			
14.			
15.			

KARTU BIMBINGAN FINAL PROJECT

MAHASISWA UNIVERSITAS PGRI SEMARANG

NAMA   : 'Aqila Zahida

NPM   : 20420059

FAK/PROGDI   : FPBS/PEND. BAHASA INGGRIS

DOSEN PEMBIMBING II   : Indri Kustantinah, S.S., M.Hum.

NO	WAKTU BIMBINGAN	MATERI YANG DIKONSULTASIKAN	TANDA TANGAN
1.	11 – 1 – 2024	Judul	
2.	2 – 4 – 2024	Proposal	
3.	3 – 6 – 2024	Proposal	
4.	3 – 6 – 2024	: ok.	
5.	10 – 6 – 2024	Bab 1,2,3	
6.	28 – 6 – 2024	Bab 1,2,3 oke	
7.	1 – 7 – 2024	Bab 4	
8.	1 – 7 – 2024	Bab 4 oke	
9	12 – 7 – 2024	Bab 5	
10.	15 – 7 – 2024	Bab 5 oke	
11.	19 – 7 – 2024	Artikel	
12	7 – 8 – 2024	kelengkapan	
13.	8 – 8 – 2024	Acc	
14.			
15.			

Appendix 4 Usulan Tema Dan Pembimbing Skripsi

YAYASAN PEMBINA PENDIDIKAN PERGURUAN TINGGI PGRI SEMARANG
UNIVERSITAS PGRI SEMARANG
FAKULTAS PENDIDIKAN BAHASA DAN SENI

JALAN GAJAH RAYA NO. 40 SEMARANG

USULAN TEMA DAN PEMBIMBING SKRIPSI

Yth. Ketua Program Studi   *)

① Pend. Bahasa dan Sastra Inggris
2. Pend. Bahasa dan Sastra Jawa
   di Semarang

Dengan hormat,

Yang bertanda tangan dibawah ini,

N a m a   : 'Aqila Zahida

N P M   : 20420059

bermaksud mengajukan tema skripsi dengan judul :

Comparative analysis of Personality changes in language style
between See you Again and Flowers by Miley Cyrus

Selanjutnya, dosen pembimbing skripsi kami serahkan sepenuhnya kepada Ketua Progdi., dengan keputusan pembimbing :

1. Rr. Festi Himatu Karima, S.S., M.Hum

2. Indri Kustantinah, S.S., M.Hum

Menyetujui,   Semarang, 11 Januari 2024
Ketua Program Studi   Yang mengajukan,

Dr. Rahmawati. S.   'Aqila Zahida
NIP./NPP.

Appendix 5 Berita Acara Sidang Skripsi

YAYASAN PEMBINA LEMBAGA PENDIDIKAN PERGURUAN TINGGI PGRI SEMARANG
FAKULTAS PENDIDIKAN BAHASA DAN SENI
UNIVERSITAS PGRI SEMARANG
Kampus : Jalan Sidodadi Timur Nomor 24 Semarang Indonesia. Telp. (024) 8448217, 8316377
Faks. (024)8448217 Website: www.upgris.ac.id

BERITA ACARA UJIAN SKRIPSI

Pada hari ini Rabu 21 Agustus 2024, berdasarkan susunan tim penguji skripsi :

1. Nama   : Siti Musarokah,S.Pd., M.Hum.
   Jabatan   : Ketua

2. Nama   : Dr. Rahmawati Sukmaningrum, S.Pd., M.Pd.
   Jabatan   : Sekretaris

3. Nama   : Rr. Festi Himatu Karima, S.S.,M. Hum
   Jabatan   : Anggota (Penguji I)

4. Nama   : Indri Kustantinah, S.S., M.Hum
   Jabatan   : Anggota (Penguji II)

5. Nama   : Dra T Sri Suwarti, M.Pd
   Jabatan   : Anggota (Penguji III)

Dengan ini menyatakan bahwa mahasiswa yang tersebut di bawah telah diuji skripsinya.

Nama   : 'aqila Zahida   Fakultas   : FPBS
N.P.M : 20420059   Program Studi   : Pendidikan Bahasa Inggris
                                Program Pendidikan : Strata 1

Judul skripsi :
COMPARATIVE ANALYSIS OF PERSONALITY CHANGES IN LANGUAGE STYLE BETWEEN SEE YOU AGAIN AND FLOWERS BY MILEY CYRUS
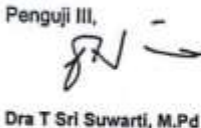
Nilai   :

Demikian berita Acara Ujian skripsi dibuat untuk diketahui dan dipergunakan seperlunya oleh pihak-pihak yang berkepentingan.

Ketua,   Sekretaris,

Siti Musarokah,S.Pd., M.Hum.   Dr. Rahmawati Sukmaningrum, S.Pd., M.

Penguji I,   Penguji II,   Penguji III,

Rr. Festi Himatu Karima, S.S.,M. Hum   Indri Kustantinah, S.S., M.Hum   Dra T Sri Suwarti, M.Pd

Mengetahui,
Dekan

Siti Musarokah,S.Pd., M.Hum.
NPP/NIP 107801314