

**THE NARRATOR'S IDENTITY CRISIS IN THE SELECTED
LYRICS OF OLIVIA RODRIGO'S *GUTS* ALBUM**

THESIS

By:

Putri Zahrotul Qolbi

NIM 210302110188



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2025

**THE NARRATOR'S IDENTITY CRISIS IN THE SELECTED
LYRICS OF OLIVIA RODRIGO'S *GUTS* ALBUM**

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra (S.S.)*

By:

Putri Zahrotul Qolbi

NIM 210302110188

Advisor:

Muhammad Edy Thoyib, M.A.

NIP 198410282015031007



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2025**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "*The Narrator's Identity Crisis in the Selected Lyrics of Olivia Rodrigo's GUTS Album*" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 14th November 2025

The Researcher



Putri Zahrotul Qolbi

NIM 210302110188

APPROVAL SHEET

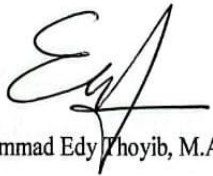
This is to certify that Putri Zahrotul Qolbi's thesis entitled *The Narrator's Identity Crisis in the Selected Lyrics of Olivia Rodrigo's GUTS Album* has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, 14th November 2025

Approved by

Advisor,

Head of Department of English Literature,



Muhammad Edy Thoyib, M.A.

NIP. 198410282015031007



Dr. Agwin Degaf, M.A.

NIP. 198805232015031004

Acknowledged by

The Dean,






Dr. M. Faisol, M.Ag

NIP. 197411012003121003

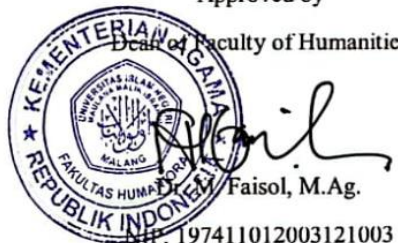
LEGITIMATION SHEET

This is to certify that Putri Zahrotul Qolbi's Thesis entitled *The Narrator's Identity Crisis in the Selected Lyrics of Olivia Rodrigo's GUTS Album* has been approved by the Board of Examiners as one of the requirements for degree of *Sarjana Sastra* (S.S) in Department of English Literature.

Malang, 14th November 2025

Board of Examiners	Signatures
1. Whida Rositama, M.Hum. NIP.198804222019032010	(Chief Examiner) 
2. Muhammad Edy Thoyib, M.A. NIP. 198410282015031007	(Advisor) 
3. Dr. Hj. Istiadah, M.A. NIP. 196703131992032002	(Second Examiner) 

Approved by

Dean of Faculty of Humanities

Faisol, M.Ag.
NIP. 197411012003121003

MOTTO

“Our tomorrow may be dark, painful, difficult, and we might stumble or fall down. But the stars shine brightest when the night is darkest. And if the stars are hidden, we’ll let moonlight guide us. If even the moon is dark, let our faces be the light that helps us find our way. Let’s reimagine our world. We’re huddled together tired, but let’s dream again.”

— Kim Namjoon - BTS

DEDICATION

I dedicate this thesis to my beloved mother, whose sincere love, endless prayers, and boundless material and moral support have been a source of strength for me in finishing this thesis properly. Moreover, I also dedicate this thesis to my dearly beloved father, whose presence is still felt in every silent prayer, and whose memory continues to inspire me to complete my education at this university. Last but not least, I dedicate this thesis to myself for having the strength to persevere and continue to take bold steps, despite facing doubts and challenges along the way in finishing this thesis.

ACKNOWLEDGEMENT

Bismillahirrahmanirrahim, alhamdulillah hirobbil ‘alamin, All praise be to Allah SWT for His mercy, love and blessings. The researcher expresses gratitude for His gifts that have enabled the thesis to be completed. May peace and blessings be upon the Prophet Muhammad SAW, the greatest guide for all people who have led us from darkness towards the light of knowledge and truth. May the peace and blessings of Allah be upon him, his family, his companions, and his followers, until the end of time. The thesis entitled *The Narrator's Identity Crisis in the Selected Lyrics of Olivia Rodrigo's GUTS Album* was made to meet one of the requirements for achieving a degree of *Sarjana Sastra* (S.S.) in the Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Completing the thesis was made possible with the participation of those who have provided endless motivation, counsel, and support. Therefore, with deep gratitude and appreciation, the researcher would like to extend thanks to all who have contributed to the drafting of this thesis:

1. The Rector of Universitas Islam Negeri Maulana Malik Ibrahim Malang, Prof. Dr. Ilfi Nur Diana, M.Si.
2. The Dean of the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, Dr. M. Faisol, M.Ag.
3. Head of the English Literature Department, Dr. Agwin Degaf, M.A.
4. The whole civitas academic at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, specifically the Department of

English Literature, has given the researcher knowledge and experience.

Thank you for your dedication and contribution to the shining nation.

5. My Advisor, Mr. Muhammad Edy Thoyib, M.A., thank you for all the time, guidance, advice, and patience that was given to the researcher during the process of writing this thesis. All of his advice and guidance strengthened and helped her to persevere and continue completing her research. May you always be blessed with goodness and good health.
6. My dearest, my eternal soul and love, Mrs. Siti Khoiriyah. The researcher would like to express her special gratitude to her for always being a source of light and inspiration in every step of the researcher's life. Thank you for your sincere love, every prayer offered in silence, and every warm and material support that you have given and become a source of strength for the researcher to complete this thesis. May all happiness, goodness and health always surround you. Moreover, to my eternal and first love, the late Mr. Saifuddin Zuhri. The researcher expresses gratitude for all the messages and memories that will always serve as reminders and a source of strength in every step the researcher takes. Although his physical form is no longer with the researcher, his presence is always felt in every prayer. May your soul be happy in His heaven.
7. My dear friends who have always accompanied and witnessed every step of the process in completing this thesis. Thank you to the researcher's roommates at Arrazi 34: Dea, Novi, and Firaz, as well as roommates at Arrayah 45: Adel, Faizah, Sherlina, Keysa, and Hana, for your support,

companionship, and encouragement, especially when the researcher felt hesitant to move forward. Moreover, the researcher would also like to express deep gratitude to her dear friends, Windi, Vincilya, and Tiya, who were always there and willing to help in the most difficult circumstances. Without you all, the journey of completing this thesis would certainly have been much more difficult.

8. My second family, Mah'ad Sunan Ampel Al Aly, thank you for three meaningful years full of lessons and valuable experiences. The researcher feels very grateful to have been part of the MSAA family.
9. One of the reasons researchers can persevere throughout the lengthy process of writing a thesis is the presence of beautiful melodies that faithfully accompany the nights of struggle in writing this thesis. Thanks to the Avenged Sevenfold, My Chemical Romance, LANY, Taylor Swift, and BTS for their extraordinary works that have added color and strength throughout this thesis writing journey. Every note, every lyric that resonates, has been a source of inspiration and a reminder that the researcher is never truly alone to complete this thesis.
10. Last but not least, the researcher would like to express her deepest gratitude to herself, Putri Zahrotul Qolbi, for her perseverance in facing and overcoming all doubts. Thank you for your courage in facing your fears and believing that every process, no matter how small, is a valuable growth experience. Every tear shed in the silence of the night, every smile shown

to fight doubt, and every small effort that quietly pushed her forward, is worthy of appreciation.

Malang, 14th November 2025

The Researcher

Putri Zahrotul Qolbi

ABSTRACT

Qolbi, Putri Zahrotul (2025). *The Narrator's Identity Crisis in the Selected Lyrics of Olivia Rodrigo's GUTS Album*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Muhammad Edy Thoyib, M.A.

Keywords: *Identity crisis, Narrator, Psychology of literature*

An identity crisis is definitely not a negative thing, but an important phase in human development where a person tries to find their true self and often experiences confusion in determining their social role, values, and purpose in life. This research analyzes the narrator's identity crisis as reflected in selected lyrics from Olivia Rodrigo's album *GUTS*, including *All American Bitch*, *Ballad of a Homeschooled Girl*, *Logical*, and *Teenage Dream* by focusing on how the narrator experiences psychological struggles in facing social pressures and the search for identity in adolescence. The research question in this research is how the narrator's identity crisis is described in the selected lyrics in the album *GUTS*?. The purpose of this research is to determine how the narrator's identity crisis is described in selected song lyrics. This research is a literary criticism with a literary psychology approach using Erikson's fifth stage of psychosocial development theory, identity versus role confusion. The results show that the narrator's identity crisis is described through two main processes, which are the narrator's role confusion and the narrator's search for identity. The narrator's role confusion is reflected through social expectation pressure, self-anxiety, and doubts about future life goals. Meanwhile, the narrator's search for identity is depicted through the narrator's efforts to adjust the beliefs and values that she believes to the demands of the environment, understand the emotional experiences she experiences, and try to understand herself more deeply.

مستخلص البحث

قلبي، فوترى زهرة ٢٠٢٥ أزمة هوية الراوي في مختارات من كلمات ألبوم *GUTS* لأوليفيا رودريغو. أطروحة لبرنامج قسم الأدب الإنجليزية، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية، مالانج. المشرفة: محمد إيدي طيب، الماجستير.

الكلمات المفتاحية: أزمة الهوية، الراوي، علم النفس الأدبي

أزمة الهوية ليست أمراً سلبياً، بل هي مرحلة مهمة في نمو الإنسان، حيث يحاول الشخص العثور على ذاته الحقيقية، وغالباً ما يشعر بالارتباك في تحديد دوره الاجتماعي وقيمه واتجاهاته في الحياة. تحلل هذه الدراسة أزمة الهوية التي يعاني منها الراوي كما تنعكس في كلمات مختارة من ألبوم أوليفيا رودريغو *GUTS*، بما في ذلك *All American Bitch* و *Ballad of a Homeschooled Girl* و *Logical* و *Teenage Dream*، مع التركيز على كيفية تعرض الراوي لصراعات نفسية في مواجهة الضغوط الاجتماعية والبحث عن الهوية في مرحلة المراهقة. السؤال البحثي في هذه الدراسة هو: كيف يتم تصوير أزمة الهوية التي يمر بها الراوي في كلمات مختارة من ألبوم *GUTS*؟. الغرض من هذه الدراسة هو تحديد كيفية وصف أزمة الهوية التي يمر بها الراوي في كلمات الأغنية المختارة. هذه الدراسة هي نقد أدبي بنهج علم النفس الأدبي باستخدام المرحلة الخامسة من نظرية إريكسون للتطور النفسي الاجتماعي، وهي الهوية مقابل الارتباك الدوري. تظهر النتائج أن أزمة الهوية التي يمر بها الراوي توصف من خلال عمليتين رئيسيتين، هما ارتباك الراوي الدوري وبحته عن الهوية. ينعكس ارتباك دور الراوي من خلال ضغط التوقعات الاجتماعية والقلق الذاتي والشكوك حول أهداف الحياة المستقبلية. وفي الوقت نفسه، يتم تصوير بحث الراوي عن الهوية من خلال جهوده لتكييف المعتقدات والقيم التي يؤمن بها مع متطلبات البيئة المحيطة به، وفهم التجارب العاطفية التي مر بها، والسعي لفهم نفسه بشكل أعمق.

ABSTRAK

Qolbi, Putri Zahrotul (2025). Krisis identitas Narator dalam lirik terpilih album GUTS karya Olivia Rodrigo. Skripsi Progam Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Muhammad Edy Thoyib, M.A.

Kata kunci: *Krisis identitas, Narator, Psikologi sastra*

Krisis identitas bukanlah suatu hal yang negatif, melainkan fase penting dalam tahap perkembangan manusia dimana seseorang berusaha menemukan jati dirinya dan seringkali mengalami kebingungan dalam menentukan peran sosial, nilai, serta arah hidupnya. Penelitian ini menganalisis krisis identitas narator yang tercermin dalam lirik-lirik terpilih dari album GUTS milik Olivia Rodrigo, termasuk *All American Bitch*, *Ballad of a Homeschooled Girl*, *Logical*, dan *Teenage Dream*, dengan fokus pada bagaimana narator mengalami perjuangan psikologis di hadapan tekanan sosial dan pencarian identitas di masa remaja. Rumusan masalah dalam penelitian ini adalah bagaimana krisis identitas narator digambarkan dalam lirik-lirik terpilih dalam album GUTS?. Tujuan penelitian ini adalah untuk menentukan bagaimana proses krisis identitas yang dialami narator digambarkan dalam lirik-lirik lagu terpilih. Penelitian ini merupakan kritik sastra dengan pendekatan psikologi sastra menggunakan teori tahap kelima perkembangan psikososial Erikson, yaitu identitas versus kebingungan peran. Hasil penelitian menunjukkan bahwa krisis identitas narrator digambarkan melalui dua proses utama yakni kebingungan peran narrator dan pencarian identitas narrator. Kebingungan peran narrator tercermin melalui tekanan ekspektasi sosial, kecemasan diri, dan keraguan tentang tujuan hidup di masa depan. Sedangkan, pencarian identitas narrator tergambarkan melalui upaya narrator dalam menyesuaikan keyakinan dan nilai yang ia percaya dengan tuntutan lingkungan, memahami pengalaman emosional yang ia alami, serta upaya untuk memahami dirinya sendiri lebih dalam.

TABLE OF CONTENT

STATEMENT OF AUTHORSHIP	ii
APPROVAL SHEET	iii
LEGITIMATION SHEET.....	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGEMENT	vii
ABSTRACT	xi
مستخلص البحث	xii
ABSTRAK.....	xiii
TABLE OF CONTENT	xiv
CHAPTER I INTRODUCTION	1
A. Background of the Study	1
B. Problems of the Study	7
C. Significance of the Study.....	8
D. Scope and Limitation.....	8
E. Definition of Key Term.....	9
CHAPTER II REVIEW OF RELATED LITERATURE	10
A. Psychology of Literature	10
B. Psychosocial Development of Erikson	12
1. Trust vs Mistrust	13
2. Autonomy vs Shame/Doubt.....	13
3. Initiative vs Guilt	13
4. Industry vs Inferiority.....	14
5. Identity vs Role Confusion	14
6. Intimacy vs Isolation	15
7. Generativity vs Stagnation.....	15
8. Integrity vs Despair	16
C. Identity Versus Role Confusion	16

D. Identity Crisis	17
1. Diffusion of Time.....	19
2. Experimentation and Exploration	19
3. Emotional Instability	20
4. Negative Identity.....	21
E. Figurative Language	22
1. Simile.....	22
2. Metaphor.....	23
3. Personification	23
4. Metonymy.....	23
5. Synecdoche	23
6. Anaphora	23
7. Irony	24
8. Paradox.....	24
9. Hyperbole	24
10. Allusion	25
CHAPTER III RESEARCH METHOD	26
A. Research Design.....	26
B. Data Source.....	27
C. Data Collection	27
D. Data Analysis	28
CHAPTER IV FINDINGS AND DISCUSSION.....	29
A. The Narrator's Role Confusion	29
1. All American Bitch	30
2. Ballad of a Homeschooled Girl.....	33
3. Logical.....	37
4. Teenage Dream	40
B. The Narrator's Search for Identity	43
1. All American Bitch	44
2. Ballad of a Homeschooled Girl.....	47
3. Logical.....	50

4. Teenage Dream	53
CHAPTER V CONCLUSIONS AND SUGGESTIONS	57
A. Conclusions.....	57
B. Suggestions	58
BIBLIOGRAPHY	60
CURRICULUM VITAE	63
APPENDIX	64

CHAPTER I

INTRODUCTION

In this chapter, the researcher discusses the introduction which includes the background of the study, the problem of the study, the significance of the study, the scope and limitations, and the definition of key terms.

A. Background of the Study

The developmental period of human life is a process that occurs once in life and cannot be repeated. According to Slavin, the developmental process of human life is generally accompanied by physical, behavioral, trait, language, personality, emotional, and cognitive changes (Lestari, 2018). Hubberman's study says that every human being has their own way of developing attitudes, determining understanding, choices, and relationships (Harianto, 2020). Human development occurs gradually and continuously, with each stage presenting specific challenges. Based on Erikson (1950), human development is divided into eight stages. One of the most concerning issues in human development is the increase in mental health problems among adolescents. The data from Indonesia National Adolescent Mental Health Survey (I-NAMHS) in 2022 reported by BBC shows that visits of children and adolescents to psychological services increased by about (20-30%) because one in three children aged 10-17 years in Indonesia has mental health problems, and it is predicted to continue to increase until 2025. Globally, the World Health Organization (WHO), reported by the BBC, estimates that one in seven children aged 10-19 years old experience mental disorders, making children and adolescents

highly vulnerable to social exclusion, discrimination, and stigma, which can affect their willingness to seek help, cause difficulties in education, risky behavior, poor physical health, and human rights violations. This issue shows that adolescents face more complex developmental challenges, especially in relation to their psychological problems.

Adolescence is a transitional stage of human development from childhood to adulthood marked by physical, emotional and behavioral changes (Hidayati & Huriati, 2016). Adolescence is a crucial developmental stage of human life. During adolescence, there are various opportunities for humans to explore themselves, develop skills, and build social relationships. In adolescence, a person certainly has a greater curiosity about something than in their childhood, but often this curiosity is not accompanied by rational thought. This leads adolescents to have various experiences, whether it be a pleasant experience, or a sad one. Therefore, adolescence can also be referred to as a period of self-discovery (Jannah & Satwika, 2021). Every adolescent certainly has their own ways to find their identity. Adolescents often try new things and new challenges, such as in the school environment, adolescents try to show their identity through their talents or educational achievements (Harianto, 2020). In adolescence, self-identity that must be developed and sought such as accepting their physical condition and social environment, emotional maturity, developing intellectual skills and choosing social ideals that are used in developing their own social behavior (Jannah & Satwika, 2021). In the stage of searching for self-identity, there are adolescents who succeed in finding their identity properly, but there are also those who fail to find their

identity. It can lead to several problems such as social pressure, role confusion, or identity conflict. These problems experienced by someone during adolescence can trigger an identity crisis in adolescents if the problem is not handled properly.

Identity crisis is a stage where a person makes important decisions about questions about his or her identity where the process of identity crisis experienced by adolescents can go well or vice versa (Erikson, 1968). If a person is able to go through and overcome the identity crisis well, then the person becomes more confident in facing life's challenges. However, if the crisis is not resolved properly, the adolescent may experience confusion and uncertainty about their identity, which can have an impact on mental and emotional health. In this case, the role of parents is very important because parents are one of the influential factors in adolescent development (Aulia et al., 2022). The role of parents is important because they interact most often with children, so that by providing good direction, support and attention can help children who are in the adolescent phase to find their identity. In addition, the role of the surrounding environment is also one of the processes that can help an adolescent find his identity (Jannah & Satwika, 2021). Social environments such as peers can provide emotional support and opportunities for adolescents to explore various social roles. Through this opportunity, an adolescent gets reciprocity and gains recognition of themselves in their environment, which can be said to be their identity. On the other hand, pressure from the social environment can also exacerbate role confusion if adolescents feel forced to follow certain standards or expectations.

The problem of identity crisis not only occurs in the context of daily life, but is also portrayed in various literary works. In the world of literature, the theme of identity crisis is often portrayed through characters, plot or certain symbols. For instance, the main character in *The Adventures of Huckleberry Finn* by Mark Twain experiences an identity crisis due to the violence that he experienced in the family environment, the influence of peers and the pressure from the social environment that made his identity crisis worse, this has been researched in (Jose & Kaur, 2024). Then, almost the same thing was experienced by the main character Jeng Yah in the film *Gadis Kretek* who experienced an identity crisis due to pressure from family and strict traditions, as well as social expectations that required her to conform to certain roles as a Javanese woman in the 1960s (Jannah & Sari, 2024). Considering how the theme of identity crisis is raised in various forms of literary works, the researcher feels interested in taking some cases of identity crisis expressed through popular music, which are the lyrics of the songs in Olivia Rodrigo's the *GUTS* album. The researcher assumes that the lyrics in the *GUTS* album also reflect the problems of identity crisis experienced by adolescents.

The lyrics of the songs in the *GUTS* album have an implicit meaning of identity crisis inspired by the personal experience of the author, Olivia Rodrigo. Olivia Rodrigo is a young singer from the United States of America. Olivia Rodrigo was born in Murrieta, California, United States of America on 20th February 2003. She has shown an interest in music since she was a child. She started learning to sing and participated in several talent contests when she was 5 years old. Furthermore, she also started learning piano at 9 years old. In 2021, she released her first album

SOUR with the debut single *Drive License*. *Drive License* in the *SOUR* album became the first song to rank first on the Billboard Hot 100 with a total of more than one billion streams in 2021. Then, at the end of June in 2023, she released her second album, the *GUTS* album with the debut single *Vampire*. The *GUTS* album was fully released on September 8th, 2023 with a total of 12 tracks, including *All-American Bitch*, *Bad idea right?*, *Vampire*, *Lacy*, *Ballad of homeschooled girl*, *Making the bed*, *Logical*, *Get him back!*, *Love is embarrassing*, *The grudge*, *Pretty isn't pretty*, *Teenage dream*. The *GUTS* album became the best album in 2023 by winning a Grammy award. Reporting from CXmedia, Rodrigo wrote the songs on the album *GUTS* as a reflection of her emotional journey during her adolescence, which included feelings of anger, frustration, fear, and confusion.

In this research, the researcher selected several songs in the *GUTS* album such as *All American Bitch*, *Ballad of a Homeschooled girl*, *Logical*, *Teenage dream* and focused on the lyrics in Olivia Rodrigo's the *GUTS* album as the object of research. The researcher assumes that the four selected songs reflect the condition or the feeling the narrator of the song is experiencing an identity crisis such as feelings of betrayal and disappointment after a complicated relationship with someone, social anxiety, or feelings of alienation from the surrounding environment due to pressure to adapt. The song narrator is the voice of the storyteller who expresses experiences and feelings through the lyrics of the song. Therefore, the narrator does not always represent the songwriter or singer in real life, but rather a representative voice in the text to convey a specific meaning (Walsh, 1997). As in the lyrics “*Each time I step outside, it's social suicide*” in the song *Ballad of a Homeschooled Girl*, by

using hyperbole figurative language reflects the sense of social anxiety experienced by the narrator when she tries to blend in with her surroundings. Another example that is from the song Logical with the lyrics “*And now you got me thinking, Two plus two equals five*” reflects the inner conflict experienced by the narrator, that is the confusion between emotional reality and expectations when she is in a relationship with someone. Through the example of the lyrics in the *GUTS* album, it makes the *GUTS* album a concrete proof of the existence of an identity crisis reflected in literary works in the form of songs. To analyze the four selected songs, the researcher uses Erik Erikson's theory of psychosocial development by focusing on the fifth stage, identity vs role confusion. Moreover, the researcher uses figurative language such as, hyperbole, metaphor, simile and other to identify the lyrics that reflect the narrator's identity crisis.

However, before conducting more in-depth research, the researcher conducted a search and found several previous studies that became basic knowledge before conducting research. There are several researchers who use the same object of research, that is the songs in the *GUTS* album but use different approaches. Sabrina, et al (2024); Purwanto, (2024), in their research focused on finding the types of figurative language in the *GUTS* album and its meaning. Putriyani, (2024), with a focus on finding polysemy. Jamila, et al., (2024) focused on finding the types and meanings of similes in the *GUTS* album. Moreover, there are also some researches that use the same theory, that is the theory of Erikson's psychosocial development but use different objects of research. Santoso & Fajar, (2023); Saleh, (2022); Anika & Barman, (2023), used Erikson's theory to identify the identity crisis in the novel.

Dessy, (2018) in the film. Amelia & Saragih, (2022) in short stories. Then, Hamzah, et al., (2023) in poetry.

From the previous studies above, the researcher found similarities and differences between previous studies and this research. The similarities found are using Erikson's psychosocial development theory. Erikson's developmental theory has basically been widely used in literature and other forms of media to analyze identity crisis in adolescents. However, there are also differences that form the basis of this research. Most of the previous studies that used Erikson's theory focused on other literary objects, such as novels, films, short stories and poems, but rarely used song lyrics as the object of research. In terms of song lyrics as a research object, Bardly (2017) argues that song lyrics are like poetry, which has several elements such as stanzas, diction, rhythm, and other poetic structures. Therefore, this study fills the gap of previous research by exploring how the song lyrics that have been selected in the *GUTS* album using Erikson's psychosocial theory in the fifth stage, identity versus role confusion.

B. Problems of the Study

From the explanation that have been explained in the background of the study, the problem of the study is:

How is the narrator's identity crisis described in the selected lyrics in the *GUTS* album?.

C. Significance of the Study

This research is expected to give a beneficial reference for English Literature students in analysing literary works with literary psychology approach, especially through Erik Erikson's theory of identity vs role confusion stage. This research is also expected to provide insight to future research about how popular music such as the lyrics in the *GUTS* album can be a way to express the identity crisis that many adolescents experience nowadays.

D. Scope and Limitation

In this research, the researcher determines the research boundaries so that the research problem can be answered appropriately. This research focuses on analysing the lyrics of selected songs in Olivia Rodrigo's the *GUTS* album that express themes of identity crisis. Some of the songs in the *GUTS* album that have been selected such as *All American Bitch*, *Ballad of a Homeschooled Girl*, *Logical*, *Teenage Dream* are the limitations of this research. The scope of this research is limited to the lyrics of the songs selected in the *GUTS* album, without examining aspects of vocal technique, rhythm, or social context that exist outside the lyrics. This research uses Erik Hamburger Erikson's psychoanalysis theory to analyse the lyrics of the songs selected in the *GUTS* album, specifically in identity vs role confusion stage. On the other hand, the researcher uses figurative language such as, hyperbole, metaphor, simile and other to find out the lyrics that reflect identity crisis.

E. Definition of Key Term

Some important terms in this study are explained by the researcher with the aim that there are no misconceptions in understanding what is discussed in the study.

1. Psychosocial development

Development of feelings, emotions, and individual personality, as well as the subsequent adjustments. It is also regarded as a learning process in which individuals adjust to the norms and rules that exist in their environment. Psychosocial development refers to the growth of individuals who are influenced by their relationships with others (Erikson, 1968).

2. Identity Crisis

A condition when a person frequently questions various aspects of their identity, such as beliefs, life values, life goals or desires, experiences, and emotions. Identity crisis can affect anyone, but it is more common among adolescents who are still searching for themselves (Erikson, 1968).

3. Adolescence

Adolescence is a developmental transition period that begins between childhood and adulthood and is characterised by hormonal or biological, cognitive, and socio emotional changes (Erikson, 1968).

4. Narrator

A voice that conveys or expresses a story to an audience through narrative text. The narrator can appear as a character in the story or as the author who presents the narrative through text, because the narrator is not an abstract entity separate from the narrative structure, but rather a representative voice constructed within the text to convey meaning and perspective (Walsh, 1997).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses theoretical frameworks that support the research, including discussions on psychology of literature, psychosocial development of Erikson, identity versus role confusion, identity crisis and figurative language:

A. Psychology of Literature

There are many interconnected aspects in the world of literature, where the study of literature is not only about the literary work itself but also how the literary work can be connected to other disciplinary studies. As literature and psychology are two different fields of study, both of which are relevant to analyze. Literature is derived from the Latin word *Littera* which means Writing, so it can be said that everything in the form of writing is a literary form (Dar, 2022). Literature is a discipline that describes human life through works of fiction, most of which are connected to reality (Al-Ma'ruf & Nugrahani, 2017). Therefore, it can be said that literature is a work created from a formation of deep thoughts and feelings of its creator that functions as entertainment that offers unique experiences about various models of life with text as the medium of language.

Meanwhile, Psychology is a discipline of knowledge that studies human behavior and thoughts that involves understanding behaviors, mental processes, and the way the human brain works (Dar, 2022). Psychology comes from the Greek *Psyche* which means life or soul and *Logos* which means knowledge (Minderop, 2010). In psychology, human behaviour is the main focus because human

behaviors are something real and observable and not an abstract thing (Al-Ma'ruf & Nugrahani, 2017). Thus, psychology helps understand human emotions, personality traits and personal experiences that influence how people behave, feel and think in everyday life, including those portrayed in literature.

Psychology of literature is an interdisciplinary approach in the field of literary studies that combines literature with psychology. These two fields of knowledge have a very close relationship. Psychology and literature have a close relationship because both study humans and their lives, emotions, thoughts, responses, and their feelings (Dar, 2022). As stated by Endraswara (2008) that psychology studies the real state of the human soul, while in literature the state of the human soul studied is imaginary, but inspired by the reality of human life (Hurianto, Fitriani, & Marisyah, 2023).

Psychology of literature has four meanings, including understanding the personality or characteristics of the author, studying the creative process behind literary works, studying the types and laws of psychology that exist in literary works, and studying the influence of literary works on the psychiatric or psychological conditions of readers (Wellek & Warren, 1977). Thus, through the psychology of literature approach, researchers can explore how the narrator describes the psychological state, identity or emotional experience through literary works of song lyrics.

B. Psychosocial Development of Erikson

Erik Erikson was a German psychologist who developed Sigmund Freud's psychological theory by adding his own ideas and beliefs. The theory of psychosocial development developed by Erikson is one of the important foundations in understanding the process of human psychological journey because changes in development take place during the human lifespan (Santrock, 2007). Erikson's psychosocial development theory is referred to as a highly selective theory based on 3 reasons (Thahir, 2018). The first reason is that this theory is very representative because it has a connection with the ego. The ego is one aspect that approaches human personality. Furthermore, because it emphasizes the importance of the changes that occur at each stage of development in the life cycle. Lastly, because the theory explicitly describes its attempt to incorporate clinical and social notions and backgrounds that can provide strength in the development of personality in a lifetime.

According to Erikson (1950) in his book entitled "Childhood and Society" there are eight stages of human psychological developments in which each sequence of stages is interrelated and dependent on the previous development, including, Trust vs Mistrust, Autonomy vs Shame/Doubt, Initiative vs Guilt, Industry vs Inferiority, Identity vs Role Confusion, Intimacy vs Isolation, Generativity vs Stagnation, Integrity vs Despair. Each stage of psychosocial development emphasizes certain psychosocial conflicts that must be overcome by every human being to achieve healthy psychosocial development. The following is an explanation of Erikson's eight stages of psychosocial development.

1. Trust vs Mistrust

Trust vs Mistrust is the first stage of psychosocial development that occurs in the first year of human life. According to Erikson (1968), a human baby in the first year of life will build trust if he gets good and consistent care, while on the contrary the baby will experience mistrust if he experiences inconsistent, abusive, or neglectful care. The trust referred to in Erikson's theory is a combination of vigilance towards others and a fundamental sense of self-confidence (Erikson, 1950).

2. Autonomy vs Shame/Doubt

Erikson (1968), states that at this stage of development babies experience rapid development such as in controlling muscles, the ability to speak more, learning to distinguish things, or being aware of their own will (autonomous will), but they cannot yet control their desires properly, so there is often conflict with themselves and between children and their parents. It can be concluded that this stage is a delicate balance between autonomy and self-doubt/shame, involving either helpful assistance to encourage self-confidence or excessive control resulting in insecurity and shame.

3. Initiative vs Guilt

According to Erikson (1968), there are 3 main things that can support this stage of development, as well as being a challenge experienced by children at this stage, including the more active a child in learning to know their social environment more

broadly, their language skills develop better and perfect so that they are active in asking questions about various things, and finally, through the ability to move and language skills children often begin to imagine into many roles which allows them to be afraid of their own thoughts. Thus, if a child can pass the initiative stage well, it can form a sense of confidence and purpose in life, but conversely, if a child fails, it can trigger excessive guilt or disappointment which can have a negative effect in the future.

4. Industry vs Inferiority

Industry vs Inferiority is the fourth stage of social development that occurs when a child enters primary school (Santrock, 2007). At this stage a child will begin to learn new skills, complete tasks, observe and imitate their surroundings, and seek recognition for their achievements (Erikson, 1968). Therefore, if a child achieves and is recognised, their sense of industry will develop. Conversely, if they feel like they are failing or being ignored, they may experience feelings of inferiority.

5. Identity vs Role Confusion

Identity vs Role Confusion is the fifth stage of social development that occurs between childhood and adulthood, around the age of 10-20 years (Santrock, 2007). Erikson (1968), argues that at this stage adolescents begin to seek answers to the question of who they are by exploring various roles, values, and life goals. The search for identity often makes adolescents experience identity confusion if it is not well achieved. Identity confusion is a challenge in this stage of development that stems from doubts or dilemmas about their ethnic background or sexual identity

(Erikson, 1950). Thus, strong support provided by the closest family and also the surrounding environment is very influential to help adolescents in passing this stage of development with the aim of finding their identity.

6. Intimacy vs Isolation

Erikson (1968) explains that intimacy is a person's ability to build close and meaningful relationships with other people whether it is in the realm of friendship or relationships with the opposite sex. Isolation, on the other hand, is the counterpart of intimacy. Erikson (1950), explains that isolation is a person's tendency to distance themselves from others and can even go as far as to damage something or someone who is considered a threat to their existence, which is what a person does when they maintain their identity by distinguishing themselves excessively from others.

7. Generativity vs Stagnation

Generativity vs Stagnation is the seventh stage of psychosocial development that occurs in middle adulthood between the ages of 40 and 50 (Santrock, 2007). Erikson (1950), stated that generativity is a stage that focuses on guiding and shaping the next generation to a more useful life. If a person cannot achieve their generativity, then it is likely that the person will experience stagnation. Stagnation is a stage where a person feels that they are not developing or have not done anything to help the next generation into a more useful life (Santrock, 2007).

8. Integrity vs Despair

Integrity vs Despair is the psychosocial development experienced by a person during late adulthood (old age) around the age of 60 years and above (Santrock, 2007). A person can be considered successful in achieving ego integrity if he can live his life well and can accept his life journey as it is, both accepting all the successes and failures he has experienced (Erikson, 1950). Conversely, a person who fails to achieve ego integrity will experience despair that makes him feel that the remaining time is too short to improve life, so he hides these feelings in the form of self-disgust, hatred for others, or dissatisfaction with society (Erikson, 1968).

C. Identity Versus Role Confusion

Identity vs Role Confusion is one of the stages in Erikson's theory of psychosocial development, specifically the fifth of 8 stages. This stage is experienced by every human being, specifically between the end of childhood and early adulthood, or it can also be called adolescence. The Identity vs Role confusion stage occurs when people start to get older around 10 to 20 years old, which at this stage can also be called adolescence (Santrock, 2007). A person begins to explore various aspects of life at this stage, such as their values, beliefs, hobbies, and their future goals. In adolescence, children often have a wider and more excessive curiosity about how they look to others than how they feel about themselves (Erikson, 1968).

During this stage, adolescence can be understood as a psychosocial moratorium, which is a period in which a child begins to freely explore and try out various roles before actually settling down and choosing in one particular part of society for

adulthood (Erikson, 1968). This process of role exploration is often accompanied by confusion and uncertainty and adolescents often find it difficult to discover who they really are. Erikson (1968) states that success in this stage will result in a strong and stable identity, while failure to resolve this conflict can result in role confusion, which can affect uncertainty in making decisions and determining the direction of life.

According to Erikson, this period is a period that has an important role, because when humans pass through this stage humans must reach the level of ego identity, in the sense that personal identity means knowing who they are and how a person plunges into society (Thahir, 2018). Thus, it is concluded that if a person does not know and understand who he really is, and does not know what his future goals are, then the formation of a person's identity is not formed strongly and does not go well, instead experiencing identity confusion.

In the context of this research, identity crisis can also be found in some of the song lyrics in Olivia Rodrigo's *GUTS* album. The lyrics of the album reflect the adolescent identity crisis experienced by the narrator, including alienation, uncertainty about oneself, feelings of pressure due to meeting the expectations of the surrounding environment, and emotional conflicts when forming and understanding personal identity.

D. Identity Crisis

Identity crisis is a psychological condition in which a person experiences deep confusion regarding their understanding of who they are, what their purpose in life is, and what their true role in society is (Hidayah & Huriati, 2016). The term identity

crisis was first used by Erikson, a German psychologist. Erikson used the term identity crisis during World War II where at that time medical personnel realized that patients were not traumatized by the war, but lost their sense of self or inner conflict (Erikson, 1968).

Erikson (1959) states that every identity crisis or conflict in human development is never completely resolved, therefore it will appear most prominently at a certain age stage and the most prominent age stage is adolescence. Adolescents are said to experience an identity crisis if they have not found their true identity and are still in the process of finding it. The success of adolescents in achieving identity is characterized by their ability to make firm commitments in the fields of career and ideology, while adolescents who have not achieved identity will experience role confusion or identity diffusion (Yuliati, 2012).

According to Erikson, the term identity crisis does not have a negative meaning, but this term refers to an explanation of an important period in adolescent development, when they try to find or form their identity (Yuliati, 2012). So, it can be concluded that identity crisis is not always negative, but is an important phase in a person's psychological development. This crisis provides an opportunity for individuals to self-reflect and make decisions that will help form a more stable identity (Erikson, 1968). However, if this conflict is not resolved, individuals may experience prolonged identity confusion, which affects their interpersonal relationships, self-confidence, and ability to make meaningful decisions.

When adolescents fail to find their true identity or are still struggling to get through the psychosocial moratorium stage, they may experience role confusion.

According to Erikson (1968), there are several forms of failure in the identity formation process, which are signs or indicators of an identity crisis in adolescents.

These signs include:

1. Diffusion of Time

Diffusion of time is the inability of adolescents to have a realistic and structured perspective of time. What is meant here is that adolescents are in a condition where they feel that time is passing very quickly and is full of pressure. However, on the other hand, they also feel a loss of concern for time itself. Erikson (1968) said that

“The young person may feel simultaneously very young, and in fact babylike, and old beyond rejuvenation,”

This quote which means that sometimes adolescents feel helpless like children who are always dependent on adults, but on the other hand, they also feel late in everything, as if there is no longer any opportunity for change.

These conflicting feelings make adolescents feel trapped between the past and the future without a clear direction. This condition makes it difficult for adolescents to make decisions, causes them to give up easily, and in more severe cases, leads them to consider ending their lives (Erikson, 1968). This can be said to be a form of escape from the confusion and fear adolescents feel about determining their future.

2. Experimentation and Exploration

Experimentation and exploration refer to the adolescent stage where adolescents actively try out various roles, beliefs, values, and lifestyles to discover their true identity. Erikson (1968) refers to this process as a psychosocial

moratorium. A psychosocial moratorium is a period of pause or transition between the security of childhood and the full independence of adulthood (Santrock, 2007).

During this period, adolescents have the opportunity to explore various roles, beliefs, and relationships without having to make permanent commitments (Cote & Levine, 1987). These experiments and explorations are considered a natural process because they can help individuals find their direction in life. However, if the process of experimentation and exploration lasts too long or without clear direction, adolescents may experience role confusion, where they feel uncertain about their values, goals, and direction in life (Erikson, 1968). Therefore, experimentation and exploration are not only signs of an identity crisis, but also an important process that helps adolescents form a complete and stable identity.

3. Emotional Instability

Emotional instability is one of the conditions that often arise during the crisis of identity in adolescents. According to Erikson (1968), adolescence is not a period of suffering, but rather a period of natural development that is full of conflict, emotional changes, and inner tension, or what can be called a normative crisis phase. He states that:

"...adolescence is not an affliction but a normative crisis, i.e., a normal phase of increased conflict characterized by seeming fluctuation in ego strength as well as by a high growth potential." (Erikson, 1968)

This statement explains that emotional fluctuations and unstable ego strength are a normal part of the developmental process of adolescents who are searching for their identity. Therefore, the emotional instability experienced by adolescents often causes them to experience anxiety, confusion, and self-doubt as they try to

reconcile their old childhood identity with their new identity that is beginning to take shape towards adulthood.

During this process of identity search, adolescents will face a lot of pressure from their environment, whether from family, peers, or the surrounding community, about who they should be. This pressure can cause psychological tension that leads to unstable emotional changes, such as feelings of happiness suddenly turning into sadness, anger, or despair. Dhabhai (2025) explains that adolescents' failure to form a complete identity can cause anxiety, depression, and emotional instability. Thus, emotional instability can be understood as a form of identity crisis that has not been properly addressed or resolved during adolescence.

4. Negative Identity

Negative identity is a form of failure in identity formation during adolescence. This condition occurs when adolescents consciously choose an identity that is contrary to the social values that prevail in their environment. As Erikson (1968) states that:

“In other cases, negative identity is dictated by the necessity of finding and defending a niche of one's own against the excessive ideals either demanded by morbidly ambitious parents or indeed actualized by superior ones.”

This statement explains that negative identity is formed when adolescents try to create and maintain their own space as a form of defense for themselves due to excessive pressure and expectations from their surroundings.

Adolescents who experience negative identity usually seek recognition through deviant behavior such as rejecting adult advice, breaking rules, or behaving contrary to the expectations of those around them. Erikson (1968) also asserts that:

“At any rate, many a sick or desperate late adolescent, if faced with continuing conflict, would rather be nobody or somebody totally bad or indeed, dead and this by free choice than be not quite somebody.”

This statement explains that some teenagers who experience frustration and despair prefer to be completely meaningless individuals, behave badly, or even feel better off dead than alive without a clear identity. This condition illustrates that these teenagers have failed to integrate social values with their own needs, so they choose the opposite and negative path as a form of escape from identity confusion. Therefore, negative identity can be understood as an extreme form of an unresolved identity crisis.

E. Figurative Language

Figurative language is a significant departure from what language users consider to be the standard meaning of words, or the standard arrangement of words, to create a unique meaning or effect (Abrams & Harpham, 2012). More simply, figurative language is language whose word structure cannot be interpreted literally (Thomas & Johnson, 2006). In the 10th edition of A Glossary of Literary Terms by M.H Abrams and Harpham explain that there are several types of figurative language, which include the following:

1. Simile

Simile is a type of figurative language used to compare two distinctly different objects in which the comparison is explicit, usually characterized by phrases or words such as *“like”* or *“as”*. For example, *“O my love's like a red rose.”*.

2. Metaphor

Metaphor is a type of comparative figurative language that uses two different analogies but without using phrases or words like “*like*” or “*as*” to emphasize the comparison. For example: “*O my love is a red, red rose*”.

3. Personification

Personification is figurative language that assigns human attributes or traits to animals, inanimate objects, or abstract concepts. For example: “The startled little waves”, the little waves are likened to humans who can startle.

4. Metonymy

Metonymy comes from the Greek which means “change of name”. Metonymy is a figure of speech in which the name of one thing is replaced by the name of another thing closely related to it. For example: “The crown” which means that the word “crown” can be used to stand for a king.

5. Synecdoche

Synecdoche comes from Greek, which means “taking together”. Synecdoche is a figure of speech in which a part of something is used to represent the whole, or the whole is used to represent a part. For example: “ten hands” means for ten workers or simply using “hands” to refer to all the people working.

6. Anaphora

Anaphora comes from Greek and means “*repetition.*” Anaphora is the deliberate repetition of a word or phrase at the beginning of each sentence,

paragraph, line of poetry, or stanza in a series. An example can be found in “*A Song*” by the 17th-century English poet Thomas Carew, which begins with: “*Ask me no more where Jove bestows, When June is past the fading rose....*”.

7. Irony

Irony is a figure of speech in which the speaker's intended meaning differs from the apparent meaning of what is said. There are several types of irony, such as verbal irony, dramatic irony, structural irony, and cosmic irony. Irony is generally used to create humor, satire, or to emphasize a contrasting meaning.

8. Paradox

A paradox is a figure of speech whose statement at first glance appears to be logically contradictory or absurd, but can actually be interpreted or contains facts and truths. An example is taken from John Donne's *sonnet “Death Be Not Proud”*, which is:

One short sleep past, we wake eternally

And death shall be no more; Death, thou shalt die.

9. Hyperbole

Hyperbole comes from Greek, meaning “*overshooting*”. Hyperbole is a bold exaggeration, or an excessive description of facts or possibilities to create a certain effect. Hyperbole can be used for both serious and comical effects. For example: “*I’ve told you a thousand times.*”.

10. Allusion

An allusion is a brief reference without direct identification to a character, place, historical event, or other literary work. Allusions aim to enrich meaning by connecting it to ideas or emotions evoked by the text or event being referred to.

CHAPTER III

RESEARCH METHOD

In this chapter, the researcher discusses the research design, data source, data collection, and data analysis. The purpose of the discussion is to describe the objectives and forms of in-depth analysis.

A. Research Design

The researcher uses a literary criticism study that focuses on analysing the lyrics of the songs that have been selected in the *GUTS* album. Literary criticism is the study of evaluation, analysis, and interpretation of literary works by considering their intrinsic aspects and contextual and historical backgrounds (Wellek & Warren, 1977). Song lyrics can be said to be literary works because song lyrics are the same as stanzas of poetry. Bardley (2017) states that “*But “Diamonds” is a poem. Without the poet's tools, the song could not exist*”. The word “*Diamonds*” referred to by Bardley is one of the songs belonging to Rihanna, a singer from Barbados. Through his statement, it can be concluded that song lyrics are like poetry because if there are no elements of poetry such as stanzas, diction, rhythm, and other poetic structures, then the song lyrics will not exist.

Furthermore, the researcher focuses on the adolescent identity crisis reflected in the song lyrics by using Erikson's theory of psychosocial development, precisely at the fifth stage of identity vs role confusion. The researcher uses this theory in order to analyse how the adolescent identity crisis experienced by the narrator such as alienation, uncertainty about oneself, pressure to meet the

expectations of the surrounding environment, and emotional conflicts when forming and understanding their self-identity. Moreover, to find out the song lyrics in the *GUTS* album that reflect teenage identity crisis, the researcher uses figurative language such as hyperbole, metaphor, simile, and so on, to reveal the implied meaning related to the narrator's emotional state in the song lyrics.

B. Data Source

The data source of this research is the *GUTS* album by Olivia Rodrigo. The data in this study are taken from the lyrics in 4 songs of *GUTS* Album, including, “*All American Bitch*”, “*Ballad of a Homeschooled Girl*”, “*Logical*”, and “*Teenage Dream*”. The *GUTS* album by Olivia Rodrigo was released in its entirety on September 8, 2023 by Geffen Record in Los Angeles, United States. The *GUTS* album was written and recorded by Olivia Rodrigo in collaboration with Daniel Leonard Nigro.

C. Data Collection

In this research, the data was collected from four of the twelve songs in the *GUTS* album including “*All American Bitch*”, “*Ballad of a Homeschooled Girl*”, “*Logical*”, and “*Teenage Dream*”. The data collection technique in this research is a note-taking technique. The note-taking technique is used to record the lyrics of songs in the *GUTS* album that reflect the narrator’s identity crisis. The note-taking technique focuses on words or phrases that use figurative language such as hyperbole, metaphor, simile and others that show the narrator's identity crisis.

D. Data Analysis

This research involves several steps to analyze the data. First, the researcher uses figurative language such as hyperbole, metaphor, simile and others to find out the adolescent identity crisis experienced by the narrator. This was done because the lyrics of the songs previously selected in the *GUTS* album explicitly or implicitly reflect the adolescent identity crisis. Second, the researcher identifies and interprets the selected lyrics in the 4 songs of the *GUTS* album that reflect adolescent identity crisis such as alienation, uncertainty about oneself, feeling pressured to meet environmental expectations, or emotional conflicts when forming and understanding self identity using Erik Erikson's theory of psychosocial development, focusing on the fifth stage of identity vs role confusion.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher presents data findings and a discussion of the adolescent identity crisis experienced by the narrator in four songs selected from Olivia Rodrigo's album *GUTS*, including *All American Bitch*, *Ballad of a Homeschooled Girl*, *Logical*, and *Teenage Dream*. The analysis is based on Erik Erikson's fifth stage of psychosocial development theory regarding identity and role confusion. To answer the question of how the narrator's identity crisis is described in the selected lyrics in the *GUTS* album, the discussion in this chapter is divided into two parts, which are the narrator's role confusion and the narrator's search for identity. These two discussions are used to reveal how the narrator experiences the identity crisis process in the song lyrics. Moreover, to reveal the implied meaning in the lyrics that reflect the narrator's identity crisis, the researcher uses figurative language such as hyperbole, metaphor, simile, and so forth.

A. The Narrator's Role Confusion

Role confusion is a situation where a person is experiencing confusion in determining their identity, life goals, or social roles. In Erikson's psychosocial development theory, role confusion generally occurs in adolescence. At this stage, an adolescent will begin to explore various roles to find their identity. When the process of searching for this identity is not supported by a good and healthy environment, adolescents can experience confusion that leads to an identity crisis.

In this context, the researcher discusses the representation of the narrator's role confusion depicted in the lyrics of the *GUTS* album, including, *All American Bitch*, *Ballad of a Homeschooled Girl*, *Logical*, and *Teenage Dream*.

1. All American Bitch

The song illustrates the face of society's expectations of young American girl. The narrator is required to appear as a perfect, gentle, patient and optimistic young American woman. However, on the other hand, the narrator harbors anger, emotional distress, and a sense of loss of identity. In Erik Erikson's psychosocial theory, especially in the identity vs role confusion stage, this song shows that the narrator is experiencing an identity crisis, that is, role confusion because she cannot combine external expectations with her internal emotional state. To explain this further, the following lyrics analyzed to explore the meaning of the song *All American Bitch*:

[1st stanza]

*I am light as a feather I'm as stiff as a board
I pay attention to things that most people ignore
And I'm alright with the movies
That make jokes 'bout senseless cruelty, that's for sure
And I am built like a mother and a total machine
I feel for your every little issue, I know just what you mean
And I make light of the darkness
I've got sun in my motherfucking pocket, best believe
Yeah, you know me, I*

[5th stanza]

*I don't get angry when I'm pissed
I'm the eternal optimist
I scream inside to deal with it
Like, "Ah"
Like, "Ah" (oh my fucking God)
(Rodrigo, 2023)*

In the first stanza, lines 5-6, “*And I am built like a mother and a total machine / I feel for your every little issue, I know just what you mean,*” show that the narrator uses a simile marked by the word “*like*” to compare herself to different things, which are “*a mother*” and “*a total machine*”. This comparison illustrates two very contrasting roles, where “*a mother*” is often described as a woman who is patient, gentle, and loving. Meanwhile, “*a total machine*” is described as something that is strong, tough, and cold. Implicitly, this simile shows the narrator's condition of being trapped in an internal conflict to fulfill two opposing roles which demands that she must always be gentle and understanding of other people's problems, but at the same time she is required to remain tough and strong in controlling her emotions in order to appear perfect according to the standards of her social environment.

Reinforced by the next line of lyrics, “*I feel for your every little issue, I know just what you mean*” which is a form of hyperbole. The hyperbole refers to the exaggerated expression that logically no individual is capable of understanding or knowing every problem experienced by another person. Thus, the hyperbole indirectly aims to describe the narrator's burdened state due to social expectations that demand her to be gentle and empathetic, especially when she feels troubled. This pressure causes the narrator to ignore their own feelings and pretend to be strong in order to meet the expectations of those around her. The narrator's situation reflects role confusion because the narrator is unable to distinguish between the identity they want and the role demanded by their environment.

Furthermore, in the fifth stanza, lines 1-3 are “*I don’t get angry when I’m pissed / I’m the eternal optimist / I scream inside to deal with it.*” These lines contain figurative languages. The first line, “*I don’t get angry when I’m pissed,*” is verbal irony because there are two conflicting conditions between what is shown and the actual feelings. The narrator illustrates that she does not get angry when upset, which literally means that she tries to hold back her anger or emotional distress. Meanwhile, “*I am the eternal optimist*” is a form of hyperbole, as the narrator exaggerates her feelings by labelling herself as an eternal optimist. However, it literally shows the inner pressure felt by the narrator to maintain an ideal self-image formed by the social environment. Thus, “*I scream inside to deal with it*” is a form of metaphor because the lyrics compare two different analogies. Generally, screaming is expressed loudly and externally, whereas in these lyrics, the narrator expresses it with an inner scream. The metaphor shows that the narrator is experiencing emotional distress or frustration that cannot be expressed out loud. Overall, these three lines show that the narrator is experiencing role confusion because she is unable to combine her true feelings or emotions with the self-image she needs to present in front of others.

In this context, the narrator in the lyrics of *All American Bitch* appears to experience role confusion when she has to pretend to be a person who is always positive, gentle, and perfect, even though she harbors unresolved emotional pressure inside. As Erikson states (1968), role confusion occurs when individuals fail to integrate the various social roles and personal values they encounter during their search for identity. At this stage, a person feels confused about who they really

are because they are constantly trying to adapt to the demands of their environment without having clarity about their own identity. He states that:

"It is true, of course, that the adolescent, during the final stage of his identity formation, is apt to suffer more deeply than he ever did before or ever will again from a confusion of roles" (Erikson, 1968).

This quote confirms that the role confusion experienced by the narrator is a normal condition during adolescence, where they are prone to inner pressure and confusion due to their inability to reconcile various social demands with what they actually feel.

Conclusively, the selected lyrics in the song *All American Bitch* depict the narrator's identity crisis, which are experimentation and exploration. The narrator is faced with social demands that emphasize the image of the perfect American young girl, who is gentle, patient, yet firm and strong, which contradicts what she actually feels. The narrator's inability to reconcile these two sides shows that she is still in a stage of exploration, where she has not yet found her true identity, thus experiencing confusion about who she really is.

2. Ballad of a Homeschooled Girl

This song describes how the narrator experiences an identity crisis in relation to the social environment. The narrator is illustrated as a teenager growing up in a private education or homeschooling environment who has difficulty adapting and interacting with the outside world. Thus, the narrator often feels doubt, anxiety, embarrassment, or fear of making mistakes in behavior. These feelings make the narrator unsure of how she should behave in order to be accepted by her surroundings. The role confusion arises because the narrator feels out of place or

has not found a clear social identity. To explain this further, the following lyrics of *Ballad of a Homeschooled Girl* analyzed to reveal the meaning of the identity crisis experienced by the narrator.

[1st stanza]
*Cat got my tongue
And I don't think I get along with anyone
Blood runnin' cold
I'm on the outside of the greatest inside joke
And I hate all my clothes
Feels like my skin doesn't fit right over my bones
So I guess I should go
The party's done, and I'm no fun, I know, I know
I know, I know*

[2nd stanza]
*I broke a glass, I tripped and fell
I told secrets I shouldn't tell
I stumbled over all my words
I made it weird, I made it worse
Each time I step outside, it's social suicide
It's social suicide, wanna curl up and die
it's social suicide
(Rodrigo, 2023)*

In the first stanza, lines 5-9, “*And I hate all my clothes / Feels like my skin doesn't fit right over my bones / So I guess I should go / The party's done, and I'm not fun, I know, I know, / I know, I know*” the narrator describes feeling uncomfortable with herself and her surroundings. The phrase “*And I hate all my clothes / Feels like my skin doesn't fit over my bones*” is a form of simile because of the word “*like*” which aims to compare two different things, which are “*skin*” and “*clothes*”. Implicitly, the simile shows the narrator's condition of feeling alienated from herself, as if she does not fit into her current identity.

In the next lyrics, lines 8-9, “*The party's done, and I'm not fun, I know, I know / I know, I know,*” the narrator expresses her feeling that she is not fit to socialize with her peers. The use of anaphora in the line “*...I know, I know,*” which is

repeated, emphasizes that the narrator feels that she is an unpleasant and a boring person when trying to socialize with her surroundings. This indicates that the narrator is confused about how she should behave when trying to blend in with her surroundings:

Furthermore, in the second stanza, lines 1-4, "*I broke a glass, I tripped and fell, I told secrets I shouldn't tell / I stumbled over all my words, I made it weird, I made it worse,*" contain an anaphora, which is characterized by the repetition of sentence structures with the subject "*I*," such as "*I broke,*" "*I tripped,*" "*I told,*" "*I stumbled,*" and "*I made*". Anaphora serves to describe a series of embarrassing little mistakes that the narrator experiences repeatedly when trying to blend in with her social environment. The series of events described in these two lines of lyrics make the narrator feel that she is unsuccessful in socializing. Reinforced by the repetition of the subject "*I*" in both lines of the lyrics, there is an impression that the narrator magnifies minor social errors into significant personal failures. This indicates that the narrator experiences social anxiety and role confusion because she has not been able to find a social identity that makes her feel worthy and accepted by others.

Additionally, the fifth line of the second stanza, "*Each time I step outside, it's social suicide,*" contains a hyperbole. The narrator does not literally commit "*suicide,*" but rather exaggerates her feelings. The phrase "*social suicide*" is an expression of the narrator's excessive fear and anxiety every time she tries to interact with her social environment. The condition experienced by the narrator shows that she is confused about her social role.

In this context, the narrator in the song *Ballad of a Homeschooled Girl* shows signs of emotional instability, such as feeling insecure or alienated when trying to blend in with her surroundings. The emotional instability experienced by the narrator indicates that she is experiencing an identity crisis because she has not yet found a clear identity. As Erikson (1968) said, adolescence can also be referred to as a normative crisis phase, which is a phase of development filled with conflict, emotional changes, and inner tension. He said that:

“.....adolescence is not an affliction but a normative crisis, i.e., a normal phase of increased conflict characterized by seeming fluctuation in ego strength as well as by a high growth potential.” (Erikson, 1968)

This quote explains that emotional fluctuations and unstable ego strength are a normal part of the developmental process of adolescents who are searching for their identity, hence the emotional instability experienced by adolescents often causes them to experience anxiety, alienation, confusion, and self-doubt.

Conclusively, the selected lyrics in the song *Ballad of a Homeschooled Girl* describe the narrator's condition of experiencing an identity crisis indicated by the narrator's emotional instability. The narrator is portrayed as a homeschooled girl who feels alienated, insecure, and anxious when trying to fit in with her surroundings. She perceives her minor mistakes as major failures and compares each interaction with her environment to suicide. The narrator's inability to find the right social role causes them to experience identity confusion that hinders their process of forming a stable sense of self.

3. Logical

This song expresses the narrator's feelings of confusion and insecurity when she is in an unhealthy relationship. The narrator is illustrated as a young woman who is trapped in a toxic relationship and finds it difficult to distinguish between right and wrong because she is easily influenced by her partner. Instead of freeing herself from this unhealthy relationship, the narrator blames herself and tries to find reasons to make everything seem reasonable and okay. These feelings of insecurity, doubt, and confusion are signs that the narrator is experiencing an identity crisis. To explain this further, the lyrics of the song Logical analyzed to reveal the meaning of the identity crisis experienced by the narrator:

[1st stanza]

Master manipulator

God, you're so good at what you do

Come for me like a savior

And I'd put myself through hell for you

Hear all the rumors lately

That you always denied

And I fell for you like water

Falls from the February sky

But now the current's stronger

No, I couldn't get out if I tried

But you convinced me, baby

It was all in my mind

[5th stanza]

Argument you held over my head

Brought up the girls you could have instead

Said I was too young, I was too soft

Can't take a joke, can't get you off

Oh, why do I do this?

(Rodrigo, 2023)

In the first stanza, lines 1-4, “*Master manipulator / God, you're so good at what you do / Come for me like a savior / And I'd put myself through hell for you,*”

illustrate the narrator's confusion as she is trapped in a toxic and manipulative relationship. The first lines, "*master manipulator*" is a form of metaphor because there is no comparative word such as "*like*" or "*as*". The metaphor aims to describe how the narrator's partner treats her like a skilled manipulator. Meanwhile, "*God, you're so good at what you do,*" contains verbal irony because of the contradiction between what the narrator says and what the narrator feels. Literally, this line of lyrics appears to be a compliment or admiration expressed by the narrator to her partner. However, when linked to the first line of lyrics, the actual meaning can be interpreted as an implicit sarcasm from the narrator towards her partner's bad attitude. These two lines of lyrics describe how that manipulation gradually changes the narrator's self-perception, causing them to doubt their own judgment.

Furthermore, the phrase "*Come for me like a savior*" contains a metaphor marked by the conjunction "*like*". This metaphor illustrates a difference in the narrator's mind, where the narrator actually realizes that the relationship is not good, but still considers his partner as a "*savior*" who can fix the relationship. Meanwhile, the phrase "*I'd put myself through hell for you*" is a form of hyperbole because the narrator exaggerates that she is willing to endure "*hell*" for her partner. However, the lyrics indirectly describe how the narrator is willing to do anything to maintain the relationship, even if it hurts her. Rather than acknowledging her own emotional reality that her relationship with her partner is unhealthy, she considers all the sacrifices she makes for her manipulative partner to be a form of love.

Furthermore, in the fifth stanza, line 1, "*Argument you held over my head*" is a form of metaphor. The phrase does not literally mean that someone's argument is

placed above the head. However, the word “*argument*” is analogized as a burden that fills the narrator's mind. Thus, through this metaphor, the narrator wants to describe her situation of being under pressure from her partner. Meanwhile, in lines 3-4, “*Said I was too young, I was too soft / Can't take a joke, can't get you off,*” the narrator describes how her partner always doubts and belittles her. These lyrics contain verbal irony, such as in the phrases “*too young,*” “*too soft,*” “*can't take a joke,*” and “*can't get you off,*” which are uttered by the narrator's partner as a form of sarcasm towards the narrator. This is verbal irony because these statements seem like jokes or criticism, but they are actually demeaning and hurtful to the narrator. The narrator's condition reflects that she is unable to make the right decisions because she trusts her partner's judgment more than understanding what she really feels.

In this context, the narrator's condition as depicted in the lyrics of Logical songs indicates that she is experiencing an identity crisis because she feels uncertain about her own perceptions or judgments. Her self doubt prevents the narrator from making a decision to stay in or leave the unhealthy relationship. As Erikson (1968) states, an identity crisis occurs when individuals become overly dependent on the judgments of others and lose the ability to understand their own judgments. He states that:

“They are sometimes morbidly, often curiously, preoccupied with what they appear to be in the eyes of others as compared with what they feel they are...”(Erikson, 1968).

These quotes emphasize that adolescents often focus more on other people's assessments or perceptions of them than on what they themselves actually feel. As a result, they find it difficult to form a complete identity.

Conclusively, the selected lyrics in the song *Logical* describe the narrator's condition when she is unable to trust her own judgment and feelings. The narrator is portrayed as a young girl trapped in a toxic relationship where she is afraid to make decisions because she thinks too much about her partner's judgment rather than her own. The narrator's doubts and distrust of her own judgment cause her to surrender control over herself to her partner and fail to form a stable identity.

4. Teenage Dream

This song describes the narrator's anxiety about herself as she gets older. The narrator is portrayed as a teenager who has just turned 19 and is beginning to feel anxious about her future. She begins to question many things about her life, such as her achievements and other people's perceptions of her. The narrator feels anxious and uncertain about other people's expectations of her, making it difficult for her to believe in herself. These feelings of anxiety and uncertainty show that the narrator in this song is experiencing an identity crisis. To explain this further, the lyrics of *Teenage Dream* analyzed to reveal the meaning of the identity crisis experienced by the narrator:

[2nd stanza]

*I'll blow out the candles, happy birthday to me
Got your whole life ahead of you, you're only 19
But I fear that they already got all the best parts of me
And I'm sorry that I couldn't always be your teenage dream*

[5th stanza]

*They all say that it gets better
It gets better the more you grow
Yeah, they all say that it gets better
It gets better, but what if I don't?
Oh, they all say that it gets better
It gets better the more you grow
Yeah, they all say that it gets better*

*It gets better, but what if I don't?
Oh, they all say that it gets better
It gets better the more you grow
Yeah, they all say that it gets better
It gets better, but what if I don't?
Oh, they all say that it gets better
It gets better the more you grow
Yeah, they all say that it gets better
It gets better, but what if I don't?
(Rodrigo, 2023)*

These two lines of lyrics, “*But I fear that they already got all the best parts of me / And I'm sorry that I couldn't always be your teenage dream,*” illustrate the narrator's fear of other people's expectations of her. In the line 3, “*But I fear that they already got all the best parts of me,*” is a form of hyperbole. Literally, the narrator is described as being afraid that all the good parts of her life will be taken away by others as she gets older. However, the hyperbole in the lyrics describes the narrator's exaggerated fear that she no longer has the best qualities to offer in the future.

Meanwhile, in line 4, “*And I'm sorry that I couldn't always be your teenage dream,*” is a metaphor. The phrase “*teenage dream*” is not interpreted literally as someone's dream in their teenage years, but rather as a representation of other people's expectations of adolescents, who are required to always appear perfect in their eyes. The narrator feels that she has not been able to meet the expectations of others who want her to be the perfect teenager. These two lines of lyrics describe the narrator's state of identity confusion caused by fear and anxiety about her inability to meet the expectations of others as she gets older.

Furthermore, all the lyrics in the fifth stanza, “*They all say that it gets better / It gets better the more you grow / Yeah, they all say that it gets better*”

/ *It gets better, but what if I don't?*” contains anaphora because of the repetition of lyrics in one sentence. This anaphora emphasizes the narrator's repeated hearing of other people's words or advice. However, these words or advice cause the narrator to doubt herself, as seen in the phrase “...*but what if I don't?*”. The phrase “...*but what if I don't?*” contains a paradox because there is a contradiction between other people's assumptions that life will get better with age and the narrator's doubts about themselves. The narrator's condition as depicted in these lyrics reflects the confusion experienced by teenagers because she is unable to determine her purpose in life.

In Erikson's psychosocial development theory, adolescence is a crucial phase because during this phase a person will try to find and form their identity. During this period of self-discovery, adolescents face challenges such as confusion about the roles they will play. He argues that:

“It's true, of course, that the adolescent, during the final stage of his identity formation, is apt to suffer more deeply than he ever did before or ever will again from a confusion of roles” (Erikson, 1968).

This quote emphasizes that the role confusion experienced by a person in adolescence can feel stronger than anything they have ever experienced before and deeper than anything they will experience in the future. This is in line with the narrator's condition as illustrated in the lyrics of *Teenage Dream*. The narrator often feels anxious and uncertain about their future because she cannot be sure of her own potential. The narrator's feelings of doubt are reinforced by the expectations of others who say that life will

improve with age. The narrator's doubts indicate that she is experiencing role confusion.

Conclusively, in the lyrics of *Teenage Dream*, the narrator is portrayed as a 19-year-old teenager who is experiencing role confusion due to doubts about her future. Moreover, the narrator is afraid of not being able to meet the expectations that others have placed on her. The role confusion experienced by the narrator in this song is evident when she questions whether her future will really be better, as others always tell her. This doubt shows that she is not yet confident about her own potential or the direction her life will take. In this case, the lyrics in the song *Teenage Dream* present a form of identity crisis in the form of role confusion experienced by the narrator, marked by feelings of anxiety and doubt as the narrator is in the process of discovering her true self

B. The Narrator's Search for Identity

The search for identity is a process in which a person tries to discover and understand who they are, what they believe in, and what goals they want to achieve in life. In Erikson's psychosocial development theory, the search for identity is an important part of the identity vs. role confusion stage, because at this stage, adolescents are required to explore various life choices before making a clear commitment. This process emphasizes adolescents' efforts to explore themselves, such as trying out different social roles, re-examining their values or beliefs, and forming relationships with others. In this case, the researcher discusses the

representation of the search for identity experienced by the narrator in the lyrics of the album *GUTS*, including *All American Bitch*, *Ballad of a Homeschooled Girl*, *Logical*, and *Teenage Dream*.

1. All American Bitch

This song describes how the narrator tries to find her identity amid the discrepancy between society's demands on her and what she truly feels. The narrator is expected to appear as a perfect teenage girl, however, she harbors emotional feelings that are contrary to that image. In Erikson's psychosocial development theory, the condition experienced by the narrator is a process of self-discovery or identity formation, which is when adolescents begin to question the roles formed by their environment and try to find out who they really are. To explain this further, the following lyrics are analyzed to explore the narrator's process of identity discovery in the song *All American Bitch*:

[3rd stanza]

*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*

[4th stanza]

*Forgive and I forget
I know my age and I act like it
Got what you can't resist
I'm a perfect all-American bitch
With perfect all-American lips
And perfect all-American hips
I know my place
I know my place, and this is it
(Rodrigo, 2023)*

In the third stanza, lines 2-3, “*Coca-Cola bottles that I only use to curl my hair / I got class and integrity*” contain paradox and irony. The phrase “*Coca-Cola*

bottles that I only use to curl my hair” contains paradox because it is a contradictory and absurd statement. Logically, “*Coca-Cola bottles*” are usually interpreted as containers for drinking, whereas in the lyrics they are used to curl hair. This paradox shows the narrator’s opposition to the standards of beauty set by the surrounding environment, where things that seem unreasonable can be attached to women’s efforts to look perfect.

Meanwhile, the phrase “*I got class and integrity*” contains irony because the narrator's statement implicitly refers to a satire of society's expectations that teenage girls always look perfect. This irony arises when the positive statement is compared to the previous absurd action of using a Coca-Cola bottle to curl hair. Furthermore, in the fourth line, “*Just like a goddamn Kennedy, I swear*” contains allusion because of the use of a commonly known word, “*Kennedy*” who is widely known as someone with high power and social status in America. In these lyrics, the narrator does not actually compare herself to “*Kennedy*” but she uses the name as an implied reference or satire to the standards of perfection or idealism that society demands of her.

Furthermore, in the fourth stanza, lines 4-6, “*I’m a perfect all-American bitch / With perfect all-American lips / And perfect all-American hips*” contain anaphora because of the repetition of the phrase “*perfect all-American*” at the beginning of each line. The repetition of this phrase serves to show the pressure or demands from the narrator's surroundings for her to meet these standards of perfection. This is also reinforced by the irony in the phrase in line 4, “*I’m a perfect all-American bitch.*” The word “*perfect*” usually has a positive meaning, but in this phrase it is compared

with the word “*bitch*”, giving the impression of a contradiction between society’s demands on her and what she really feels. The narrator’s condition, as depicted in the third and fourth stanzas, shows how she tries to find her true self while facing the pressure of a society that demands her to always look perfect.

In Erikson's psychosocial development theory, the circumstances experienced by the narrator as depicted in the analyzed lyrics can be described as a form of identity exploration. Erikson refers to adolescence as a phase of psychosocial moratorium. According to Erikson (1968), the psychosocial moratorium is a phase in which adolescents have the opportunity to try out various roles and values before entering adulthood and making clear commitments. He states that:

“The search for a new and yet reliable identity is perhaps best seen in the persistent adolescent endeavor to define, overdefine, and redefine themselves and each other in often ruthless comparison, while a search for reliable alignments can be recognized in the restless testing of the newest possibilities and the oldest values.” (Erikson, 1968).

This quote emphasizes that the process of searching for identity in adolescence is not something that can be immediately found, but rather a process that will continue to evolve along with the interactions between the individual and their environment. Meanwhile, the process of searching for identity is characterized by efforts to continually redefine oneself by comparing oneself to others. In the context of the previously analyzed lyrics of *All American Bitch*, the narrator appears to be trying to align herself with the image of a “*perfect*” adolescent as demanded by society. However, the narrator also questions and satirizes society’s expectations of her through irony and paradox depicted in the lyrics.

Conclusively, in the lyrics of *All American Bitch*, the narrator is described as an adolescent trying to find her identity amid the pressure of perfection standards set by the surrounding community. The narrator tries to align herself with these ideal expectations, even though they contradict what she truly feels. This can be seen from how the narrator uses irony and paradox to express her dissatisfaction with the external demands that limit her. In this case, the lyrics in the song *All American Bitch* present the narrator's ongoing search for identity before she reaches a clearer commitment.

2. Ballad of a Homeschooled Girl

This song describes the narrator's search for identity, which is linked to social anxiety and feelings of alienation from her environment. The narrator is portrayed as an adolescence who grew up in a homeschooling system, where she felt he lacked sufficient social experience. This made it difficult for the narrator to fit in with other people. Feelings of awkwardness and fear of making mistakes cause the narrator to question their position in their social environment and seek to understand how they can be accepted by those around them. In Erikson's psychosocial development theory, the narrator's condition shows that she is in the identity formation stage because she begins to question her position in her social environment and tries to understand who she really is. To explain this further, the following lyrics analyzed to explore the narrator's search for identity in the song *Ballad of a Homeschooled Girl*

[3rd stanza]

I laughed at the wrong time, sat with the wrong guy

(Uh-huh)

Searchin', "How to start a conversation?" on a website

*(How to flirt?)
I talked to this hot guy, swore I was his type
Guess that he was makin' out with boys, like, the whole night (oh)
Everythin' I do is tragic (Oh)
Every guy I like is gay (Oh)
The mornin' after, I panic (Oh)
Oh, God, what did I say? (Oh, oh, oh)
(Rodrigo, 2023)*

In the third stanza, lines 1-, “*I laughed at the wrong time, sat with the wrong guy / (uh-huh) / Searchin', 'How to start a conversation?' on a website / (How to flirt?)*” illustrate the narrator's attempt to find her social identity by trying to interact with other people. The phrase “*I laughed at the wrong time, sat with the wrong guy*” contains two figures of speech, that are hyperbole and irony. Hyperbole can be seen in how the narrator exaggerates small things, such as laughing at the wrong time and sitting with the wrong person, as if it were a big mistake that ruined their image. Meanwhile, irony arises when the statements “*laughing*” and “*sitting together*” are usually associated with enjoyable social activities. Thus, irony here literally describes how a small, trivial thing that is usually considered normal is portrayed as an embarrassing experience for the narrator.

Meanwhile, in the line 3-4, the phrase “*Searchin', 'How to start a conversation?' on a website / (How to flirt?)*” contains hyperbole because the narrator exaggerates her behavior when interacting with others to the point of having to search for ways to start a conversation on a “*website*”. Hyperbole here figuratively describes how the narrator experiences excessive anxiety when interacting with others and her surroundings. The conditions depicted in stanza 3, lines 3-4, show that the narrator is confused as she tries to find her identity by adjusting herself to her social environment.

In Erikson's psychosocial theory, the conditions experienced by the narrator described in the first line of the lyrics, *"I laughed at the wrong time, sat with the wrong guy (uh-huh),"* and the line 3-4, *"Searchin', 'How to start a conversation?' on a website / (How to flirt?),"* can be categorized as part of the narrator's identity search process to find their true self. Both lines of lyrics describe how the narrator tries to take on new social roles, albeit in a stiff and awkward manner. Simple actions taken by the narrator, such as *"laughing," "sitting with new people,"* and searching for tutorials on how to start a conversation on a *"website,"* illustrate the process of searching for one's identity in a social environment, which is in line with Erikson's explanation of the search for identity in adolescence. He states that:

"....But it is important to emphasize that the diffused and vulnerable, aloof and uncommitted, yet demanding and opinionated personality of the not-too-neurotic adolescent contains many necessary elements of a semi-deliberate role experimentation of the "I dare you" and "I dare myself" variety. Much of this apparent confusion thus must be considered social play the true genetic successor of childhood play. Similarly, the adolescent's ego development demands and permits playful, if daring, experimentation in fantasy and introspection." (Erikson, 1968).

This quote emphasizes that the attempts at social adjustment experienced by adolescents, accompanied by feelings of confusion, fragility, and feeling wrong, are normal when adolescents are in the process of searching for their identity. Because, fundamentally, the feelings experienced by adolescents, as experienced by the narrator, are not a failure, but rather part of the process of identity formation or self-discovery that is important for reaching maturity.

Conclusively, the narrator's experiences and feelings depicted in the lyrics of *Ballad of a Homeschooled Girl* show that doubt and difficulty in socializing are not failures, but rather a natural part of the process of forming

one's identity. In line with what Erikson (1968) said, adolescence is a period of role experimentation, a time when teenagers try out new social roles, make mistakes, and learn from previous experiences. All these efforts are important for adolescents to understand themselves better, even if they seem awkward or embarrassing. In this case, the lyrics in the song *Ballad of a Homeschooled Girl* present the narrator's identity search process, which is often difficult and continues to change before she reaches a clearer commitment.

3. Logical

This song describes the narrator's confusion in understanding herself while trapped in an unhealthy or toxic relationship. Amidst this confusion, there are also moments where the narrator tries to understand herself in the midst of a toxic relationship. The narrator's efforts to understand herself and begin to question the reality imposed by her partner is a form of self-identity search. As Erikson (1968) states, the process of searching for identity is a phase in which a teenager will try to explore the values, beliefs, and realities around them before finding a clear commitment. To explain this further, the lyrics of the song *Logical* analyzed to explore the narrator's efforts in searching for their identity.

[2nd stanza]
*And now you got me thinking
Two plus two equals five
And I'm the love of your life
'Cause if rain don't pour and sun don't shine
Then changing you is possible
No, love is never logical
(Rodrigo, 2023)*

In the second stanza, lines 1-5, "*And now you got me thinking / Two plus two equals five / And I'm the love of your life / 'Cause if rain don't pour and sun don't shine / Then changing you is logical,*" describe the narrator's confusion in understanding the reality influenced by his partner. The phrase "*And now you got me thinking*" shows that the narrator begins to doubt and question her beliefs about her partner. This is reinforced by the next phrase, "*Two plus two equals five,*" which contains a paradoxical figure of speech because it states something that does not make sense logically. Usually, two plus two equals four, but in these lyrics, the narrator states that two plus two equals five, which is contrary to mathematical truth. Figuratively, this statement actually describes the narrator's emotional state of feeling trapped in a situation that makes them doubt their logic and beliefs due to the influence of her partner.

Meanwhile, the phrase "*And I'm the love of your life*" contains irony because the narrator conveys a statement that is the opposite of what is expected. Irony is used here to emphasize the narrator's feelings of doubt about her role in the relationship. This doubt is reinforced by the next two phrases, "*'Cause if rain don't pour and sun don't shine / Then changing you is logical,*" which contain hyperbole and paradox. Hyperbole is evident in the narrator's exaggerated statement that changing her partner's attitude is possible if it no longer rains and the sun no longer shines. Meanwhile, the paradox is seen in the narrator's statement, which makes no logical sense logically, as it is impossible for the rain to stop falling and the sun to stop shining. Perhaps this could happen, but only when the world ends. Thus, figuratively speaking, the narrator reveals that even though it is logically impossible

and difficult, she is still trying to convince herself that change is possible. In this case, hyperbole and paradox serve to illustrate how the narrator tries to balance logic and emotion. The narrator's condition, as described in the second stanza, lines 1-5, depicts the narrator's search for identity, in which the narrator begins to realize the unhealthy nature of their relationship and tries to understand what they are really feeling.

The narrator's condition in this song is in line with Erikson's theory of psychosocial development, that the narrator is going through a stage of searching for self-identity. He states that:

"If the earliest stage bequeathed to the identity crisis an important need for trust in oneself and in others, then clearly the adolescent looks most fervently for men and ideas to have faith in, which also means men and ideas in whose service it would seem worthwhile to prove oneself trustworthy. At the same time, however, the adolescent fears a foolish, all too trusting commitment, and will, paradoxically, express his need for faith in loud and cynical mistrust." (Erikson, 1968)

This quote explains that in the stage of identity search, especially during adolescence, each individual will look for figures or ideas that they can trust, which they will use as role models with the aim of building their identity. However, at the same time, they are usually overwhelmed by a fear of trusting something too much. As a result, they sometimes appear confused, hesitant, or even cynical, which is actually a form of their defense mechanism. In the context of the *Logical* lyrics analyzed earlier, the narrator's attitude is depicted as, on the one hand, still trying to maintain her belief in love in the relationship she is in. Moreover, she also begins to realize that this belief is no longer based on logic and truth.

Conclusively, the lyrics in the song *Logical* describe how the narrator is trying to find and understand her true self in the midst of an unhealthy relationship, despite

being filled with doubt and confusion. The narrator begins to realize that she is trying too hard to fit in and believe in things that don't even make sense in order to maintain her love and relationship with her partner. This is in line with what Erikson (1968) said, that the process of awareness and doubt experienced by adolescents is part of the journey of searching for their identity, where they begin to learn to distinguish between what truly comes from themselves and what is only the influence of others. In this case, the lyrics in the song *Logical* present the narrator's process of searching for identity, in which he begins to let go of unreasonable beliefs and learns to trust her own judgment and feelings.

4. Teenage Dream

This song describes the narrator's condition of searching for her identity during the transition from adolescence to young adulthood. In this song, the narrator is described as a teenager who has just turned 19, who is beginning to question the direction of her future and sometimes feels anxious about the expectations of those around her. Amidst her anxiety and uncertainty, the narrator also appears to be trying to understand who she is and reassess how far she has developed. The narrator's efforts to understand who she is and question the meaning of her life show that she is in the process of searching for their identity. As explained by Erikson (1968), the process of searching for identity or self-identity during adolescence is usually marked by the beginning of exploring values, beliefs, and social roles around them before reaching a clear identity commitment. To explain this further, the lyrics in the song *Teenage Dream* analyzed to explore how the narrator tries to understand her identity.

[1st stanza]

When am I gonna stop being wise beyond my years and just start being wise?

When am I gonna stop being a pretty young thing to guys?

When am I gonna stop being great for my age and just start being good?

When will it stop being cool to be quietly misunderstood?

(Rodrigo, 2023)

In the first stanza, lines 1-4: "*When am I gonna stop being wise beyond my years and just start being wise? / When am I gonna stop being a pretty young thing to guys? / When am I gonna stop being great for my age and just start being good? / When will I stop being cool to be quietly misunderstood?*" contains anaphora because of the repetition of the phrase "*When am I...*" at the beginning of each line. Anaphora serves to emphasize the narrator's anxiety as she repeatedly asks herself questions, as if the questions haunt her without clear answers. Therefore, these repeated questions illustrate how the narrator is trying to understand herself while in a state of confusion. Moreover, the phrase "*When am I gonna stop being wise beyond my years and just start being wise?*" also contains hyperbole because of the exaggerated statement, which is intended to describe the narrator's feeling of being burdened by the expectations of those around her.

Meanwhile, lines 2-4 contain the phrases "*When am I gonna stop being a pretty young thing to guys? / When am I gonna stop being great for my age and just start being good? / When will it stop being cool to be quietly misunderstood?*" which contains irony. In the second line, the irony can be seen in the narrator's expression that she feels she is only seen as "*pretty young*" by men. Although the sentence appears to be a compliment, it is actually a satire from the narrator aimed at the way people around her judge young women based solely on their physical appearance.

Furthermore, in the phrase in the third line, irony is seen when the narrator compares the label “*great for my age*” that others give her with her desire to “*just start being good.*” The phrase “*great for my age*” at first glance seems like a compliment that others give to the narrator. However, it is used by the narrator as a satire for the people around her because it seems that her achievements and abilities are only considered extraordinary because she is still young, not because she is truly great regardless of her age.

Meanwhile, in the fourth line, irony arises when the narrator questions why being someone who is “*misunderstood*” is considered cool by her social circle. In general, the context of “*misunderstood*” is a negative thing. So, here irony serves to satirize the views of others around the narrator who only see outward appearances or give certain labels without really knowing her. The situation experienced by the narrator, as depicted in the first stanza, in the lines 1-4, is a form of the narrator's attempt to find her identity, in which the narrator begins to realize that other people's assessments of her are different from who she really is, while she wants to be known and understood for who she is.

The condition experienced by the narrator is in line with what Erikson said in his psychosocial development theory, which states that the narrator is facing a stage of self-identity search before entering adulthood. He states that:

“The final identity, then, as fixed at the end of adolescence, is superordinated to any single identification with individuals of the past: it includes all significant identifications, but it also alters them in order to make a unique and reasonably coherent whole of them.” (Erikson, 1968)

This quote emphasizes that the process of forming one's identity at the end of adolescence is shaped by various experiences, values, and views of others around

them that they have experienced as a teenager. These are then integrated into a unique and complete self. In the context of the *Teenage Dream* lyrics analyzed earlier, we see how the narrator begins to reflect on other people's judgments and expectations of her, which he then compares with her own desires and understanding of who she really is.

Conclusively, the lyrics of *Teenage Dream* describe the anxiety of an adolescent who is going through a phase of self discovery. Through the questions repeatedly asked by the narrator, it is clear that the narrator is trying to understand who she really is amid the expectations and judgments of those around her. This process is in line with what Erikson (1968) stated, that in the identity versus role confusion stage, the adolescent will try to integrate their past experiences, values, and social views before forming a complete and consistent identity. Thus, the lyrics in the song *Teenage Dream* not only present the narrator's role confusion but also describe the narrator's efforts to build a clearer understanding of themselves as an important step before entering adulthood.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

In this chapter, the researcher presents the conclusions from the findings of research on identity crisis in adolescents through the use of figurative language and also provides suggestions for the further research.

A. Conclusions

This study analyzes four songs from Olivia Rodrigo's album *GUTS*, including *All American Bitch*, *Ballad of a Homeschooled Girl*, *Logical*, and *Teenage Dream*, which focus on identifying the narrator's identity crisis as depicted in the lyrics of the four songs. This study uses Erikson's psychosocial development theory, focusing on the fifth stage, that is identity versus role confusion. Moreover, figurative language such as hyperbole, metaphor, irony, paradox, and others are used to reveal meanings that are not directly stated in the lyrics.

Based on the analysis of four songs from Olivia Rodrigo's album *GUTS*, including *All American Bitch*, *Ballad of a Homeschooled Girl*, *Logical*, and *Teenage Dream*, it was found that the narrator in all four songs experiences role confusion as a form of adolescent identity crisis. In the song *All American Bitch*, the narrator is depicted as experiencing role confusion because she has to adjust to social demands that require perfection in accordance with American standards of female beauty, which contradicts her own feelings. In the song *Ballad of a Homeschooled Girl*, the narrator's role confusion is depicted through expressions of embarrassment, awkwardness, and discomfort as she tries to adapt to her

surroundings. Meanwhile, the song *Logical* shows the narrator's confusion between logic and feelings as she is trapped in an unhealthy relationship. Finally, in the song *Teenage Dream*, the narrator's confusion is depicted through feelings of fear and doubt about the future and her identity. The narrator's role confusion is often described through the use of hyperbole.

Furthermore, to experiencing role confusion, the results of the study show that the narrator also attempts to search for her identity. In the song *All American Bitch*, the narrator begins to realize that she cannot completely follow the standards set by society. Then, in the song *Ballad of a Homeschooled Girl*, the narrator's search for identity is seen through several attempts to understand herself, even though she still often feels awkward and insecure when interacting with her surroundings. Meanwhile, in the song *Logical*, the narrator's search for identity is evident when they begin to realize that they cannot continue to depend on others to determine their self-worth. Finally, in the song *Teenage Dream*, the process of searching for identity is evident when the narrator begins to try to understand who they really are. The narrator's search for identity is largely depicted through the use of irony and hyperbole.

B. Suggestions

Based on the results of this study, it is recommended that future researchers develop their research by using other songs from the *GUTS* album with a different focus of study. Subsequent research could focus on the representation of women in song lyrics using feminist theory to examine how women's experiences, emotions, and perspectives are represented through Olivia Rodrigo's music. Using this

approach, future research is expected to provide new insights into gender issues and the role of women as depicted in today's popular music.

BIBLIOGRAPHY

- Abrams, M. H., & Harpham, G. G. (2012). *A Glossary of Literary Terms (10th ed.)*. CENGAGE Learning.
- Al-Ma'ruf, A. I., & Nugrahani, F. (2017). *Pengkajian Sastra*. Surakarta: CV. DjiwaAmarta.
- Anika, A., & Barman, B. (2023). Identity Crisis and Quest for Self-Autonomy in The Bell Jar. *DIU Journal of Humanities and Social Science*, 10(1), 40-56.
- Amelia, D. N., & Saragih, G. (2022). Identity Crisis Based on Reality and Fantasy in "The Jungle Book" by Rudyard Kipling. *Inference: Journal of English Language Teaching*, 5(2), 96-104.
<http://dx.doi.org/10.30998/inference.v5i2.10972>
- Arp, Thomas. R., & Johnson, G. (2006). *Perrine's Literature: Structure, Sound, and Sense (9th ed.)*. Boston: Thomson Wadsworth.
- Aulia, Z., Matondang, M., Latifah, T., Sari, D. P., & Nasution, F. (2022). Peran Orang tua Dalam Perkembangan Psikososial Pada Masa Remaja. *Jurnal Pendidikan dan Konseling (JPDK)*, 4(6), 11063-11068.
<https://doi.org/10.31004/jpdk.v4i6.10141>.
- Bradley, A. (2017). *The Poetry of Pop*. London: Yale University Press.
- Côté, J. E & Levine, C. A. (1987). Formulation of Erikson's Theory of Ego Identity Formation. *Developmental review*, 1987, 7.4: 273-325.
[https://doi.org/10.1016/0273-2297\(87\)90015-3](https://doi.org/10.1016/0273-2297(87)90015-3).
- Dar, A. (2022). On the Relationship Between Literature and Psychology. *International Journal of Applied Research in Social Sciences*, 4(8), 284-292. <https://doi.org/10.51594/ijarss.v4i8.382>.
- Dessy, C. (2018). *The Adolescents' Search of Identity in "LadyBird" Movie as the Representation of Erikson's Theory of Identity versus Identity Confusion*. Unpublished thesis, Jakarta: Universitas Darma Persada.
- Dhabhai, I. (2025). Psychosocial Challenges of Adolescents: Exploring Identity Crisis through Erikson's Theory. *Research Review International Journal of Multidisciplinary*, 10(5), 322-328.
<https://doi.org/10.31305/rrijm.2025.v10.n5.035>
- Erikson, E. H, (1968). *Identity: Youth and Crisis*. New York: W. W. Norton & Company, Inc.
- Erikson, E. H. (1950). *Childhood and Society*, (Soejipto, H.P & Soejipto, S.M). (2010). Yogyakarta: Pustaka Belajar.
- Erikson, E. H. (1959). Identity and the Life Cycle (Pg. 42-57). New York: International Universities Press.
<http://childdevpsychology.yolasite.com/resources/theory/of/identity/erikson/pdf>

- Hamzah, K. D. M., Jeanza, A. D., Arifa, R., Listyanti, N. R., & Saraswati, R. (2023). Conflict of Resilience in Maya Angelou's "Still I Rise" (1978): Psychosocial Analysis. *Prologue: Journal on Language and Literature*, 9(2), 141-153. <https://doi.org/10.36277/jurnalprologue.v9i2.104>
- Harianto, M. B. A. P. (2020). *Adolescence Crises of The Main Character in Ahmad Fuadi's The Land of Five Towers*, Unpublished thesis. Malang: Universitas Islam Negeri Maulana Malik Ibrahim.
- Hidayah, N., & Huriati, H. (2016). Krisis Identitas Diri Pada Remaja "Identity Crisis of Adolescents". Sulesana: *Jurnal Wawasan Keislaman*, 10(1), 49-62.
- Hurianto, S., Fitrianti, E., & Marisya, S. (2023). Proses Kreatif Dalam Kumpulan Puisi One By One, Line By Line Karya Rusli Marzuki Saria: Tinjauan Psikologi Sastra. *Ekasakti Educational Scientific Journal*, 1(1), 16–33. Retrieved from <https://ojs.fkipunes.com/index.php/eesj/article/view/2>
- Jamila, S., Firdaus, A. Y., & Wardhani, D. T. M. (2024). Analyzing the Use of Similes in Olivia Rodrigo's Album Guts. Unpublished thesis. Situbondo: Universitas Abdurachman Saleh.
- Jannah, A. F., & Sari, R. H. (2024). The Identity Crisis of Jeng Yah in the "GadisKretek" Movie: The Study of Erick H. Erikson's Developmental Psychology. *Jurnal Disastri*, 6(3), 230-236. <https://doi.org/10.33752/disastri.v6i3.6048>.
- Jannah, M., & Satwika, Y. W. (2021). Pengalaman Krisis Identitas Pada Remaja Yang Mendapatkan Kekerasan Dari Orangtuanya. *Jurnal Penelitian Psikologi*, 8(2), 51-59.
- Jose, L., & Kaur, S. (2024). The Adolescent Identity Crisis of Huckleberry Finn: A Psychoanalytic Perspective. *International Journal of Science and Social Science Research*, 2(2), 34-41. <https://doi.org/10.5281/zenodo.13327258>.
- Lestari, I. (2018). *Konsep Dasar Perkembangan Manusia*. Bogor: Erzatama Karya Abadi.
- Minderop, A. (2010). *Psikologi Sastra: Karya, Metode, Teori, dan Contoh Kasus*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Purwanto, A. (2024). Analisis Figurative Language Pada Lirik Lagu Olivia Rodrigo Dalam Album GUTS. *Dinamika: Prosiding Diseminasi Nasional Hasil Penelitian dan Pengabdian kepada Masyarakat*, e-ISSN 3063- 4091, 1(1).
- Putriyani, A. (2024). *Polysemy Analysis of Song Lyrics Album GUTS by Olivia Rodrigo*. Unpublished thesis. Bandung: Universitas Islam Negeri Sunan Gunung Djati.
- Rodrigo, O. (2023). *GUTS* [Audio recording]. Geffen Records.
- Sabrina, H., Putra, I. K. S., & Antari, N. M. S. (2024). Figurative Language Found In Olivia Rodrigo's Album GUTS. *Journal Scientific of Mandalika (JSM)*

- e-ISSN 2745-5955/ p-ISSN 2809-0543, 5(11), 488-495.
<https://doi.org/10.36312/10.36312/vol5iss11pp488-495>.
- Saleh, H. M. (2022). An Analysis of the Concept of Identity Crisis in Ali Bader's The Tobacco Keeper. *المجلة الدولية للعلوم الإنسانية والاجتماعية*, (29), 143-154.
<https://doi.org/10.33193/IJoHSS.29.2022.365>.
- Santoso, H. D., & Fajar, D. A. (2023). Greg Heffley's Role Confusion in the Diary of A Wimpy Kid (2007): A Psychosocial Analysis. *Lire Journal (Journal of Linguistics and Literature)*, 7(1), 140-150.
<https://doi.org/10.33019/lire.v7i1.189>
- Santrock, J. W. (2007). *Remaja* (11th ed.), (Widyasinta, B). (2007). Jakarta: PenerbitErlangga.
- Thahir, A. (2018). *Psikologi Perkembangan*. Retrieved from <http://repository.radenintan.ac.id/id/eprint/11010>.
- Walsh, R. (1997). Who Is the Narrator? *Poetics Today*, 18(4), 495–513.
<https://doi.org/10.2307/1773184>
- Wellek, R & Warren, A. (1977). *Teori Kesusastraan*, (Budianta, M). (2013). Jakarta: Gramedia Pustaka Utama.
- Yuliati, N. (2012). *Krisis Identitas Sebagai Problem Psikososial Remaja*. Yogyakarta: Laksbang Pressindo.

CURRICULUM VITAE



Putri Zahrotul Qolbi was born in Gresik on April 12, 2002.

She graduated from Madrasah Aliyah Mambaus Sholihin, Gresik, majoring in the Natural Sciences in 2020. During her high school education, she was actively involved in OSIS and was also a member of the Basic English Club (BEC). She

began her higher education in 2021 at the Department of English Literature, Maulana Malik Ibrahim State Islamic University Malang. During her studies at the university, she joined the Advanced Debate Community (ADC) for one year in 2023. Moreover, she actively served as a musyrifah at Ma'had Sunan Ampel Al-Aly from 2022 to 2025. To gain more experience, she also joined UPKM El-Ma'rifah as a member of the entrepreneurship division for two years. In 2024, she had the opportunity to intern at MTs Kanigoro Malang for 40 days. Through the experiences that she gained from her academics and the organization, she hopes to be able to be better and be useful for many people in the future.

APPENDIX

Full song lyrics

1. All American Bitch

I am light as a feather I'm as stiff as a board
I pay attention to things that most people ignore
And I'm alright with the movies
That make jokes 'bout senseless cruelty, that's for sure
And I am built like a mother and a total machine
I feel for your every little issue, I know just what you mean
And I make light of the darkness
I've got sun in my motherfucking pocket, best believe
Yeah, you know me, I

Forgive and I forget
I know my age and I act like it
Got what you can't resist
I'm a perfect all-American

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

Forgive and I forget
I know my age and I act like it
Got what you can't resist
I'm a perfect all-American bitch
With perfect all-American lips
And perfect all-American hips
I know my place
I know my place, and this is it

I don't get angry when I'm pissed
I'm the eternal optimist
I scream inside to deal with it, like, "Ah"
Like, "Ah" (oh my fucking God)

All the time
I'm grateful all the time
I'm sexy and I'm kind
I'm pretty when I cry
Oh, all the time
I'm grateful all the the time (Grateful all the fucking time)
I'm sexy and I'm kind
I'm pretty when I cry

2. Ballad of A Homeschooled Girl

Cat got my tongue
And I don't think I get along with anyone
Blood runnin' cold
I'm on the outside of the greatest inside joke
And I hate all my clothes
Feels like my skin doesn't fit right over my bones
So I guess I should go
The party's done, and I'm no fun, I know, I know
I know, I know

I broke a glass, I tripped and fell
I told secrets I shouldn't tell
I stumbled over all my words
I made it weird, I made it worse
Each time I step outside, it's social suicide
It's social suicide, wanna curl up and die
it's social suicide

(ah, ah, ah)

I laughed at the wrong time, sat with the wrong guy
(Uh-huh)
Searchin', "How to start a conversation?" on a website
(How to flirt?)
I talked to this hot guy, swore I was his type
Guess that he was makin' out with boys, like, the whole night (oh)
Everythin' I do is tragic (Oh)
Every guy I like is gay (Oh)
The mornin' after, I panic (Oh)
Oh, God, what did I say? (Oh, oh, oh)

I broke a glass, I tripped and fell
I told secrets I shouldn't tell
I stumbled over all my words
I made it weird, I made it worse
Each time I step outside, it's social suicide
It's social suicide, wanna curl up and die
It's social suicide, yeah, when I'm alone, I'm fine
But don't let me out at night, it's social suicide
it's social suicide

Ah, ah, ah
Ah, ah, ah

I broke a glass, tripped and fell
Told secrets I shouldn't tell
Stumbled over all my words
Made it weird, then made it worse
Each day that I'm alive, it's social suicide
It's social suicide, wanna curl up and die
it's social suicide
It's social suicide, don't let me out at night
I'm shocked I'm still alive, it's social suicide

(ah, ah, ah)

Thought your mom was your wife (Ah)
Called you the wrong name twice (Ah)
Can't think of a third line (Ah),
la-la-la-la-la-la (Ah)
La-la-la-la-la-la (Ah)
La-la-la-la-la-la (Ah)
La-la-la-la-la-la, uh

3. Logical

Master manipulator
God, you're so good at what you do
Come for me like a savior
And I'd put myself through hell for you
Hear all the rumors lately
That you always denied

And I fell for you like water
Falls from the February sky
But now the current's stronger
No, I couldn't get out if I tried
But you convinced me, baby
It was all in my mind

And now you got me thinking
Two plus two equals five
And I'm the love of your life
'Cause if rain don't pour and sun don't shine
Then changing you is possible
No, love is never logical

You built a giant castle
With walls so high I couldn't see
The way it all unraveled
And all the things you did to me
You lied, you lied, you lied, oh
And now you got me thinking
Two plus two equals five
And I'm the love of your life
'Cause if rain don't pour and sun don't shine
Then changing you is possible
I guess love is never logical
The sky is green, the grass is red and
You mean all those words you said
I'm sure that girl is really your friend
Problems are all solvable
'Cause loving you is loving every

Argument you held over my head
Brought up the girls you could have instead
Said I was too young, I was too soft
Can't take a joke, can't get you off
Oh, why do I do this?

I look so stupid thinking
Two plus two equals five
And I'm the love of your life

'Cause if rain don't pour and sun don't shine
Then changing you is possible
No, love is never logical

Logical, logical
Love is never logical
I know I'm half responsible
And that makes me feel horrible
Oh, logical, logical
Love is never logical
I know I could've stopped it all
God, why didn't I stop it all?
Oh, logical, logical
Love is never logical
I know I'm half responsible
And that makes me feel horrible
Oh, logical, logical
Love is never logical
I know I could've stopped it all
God, why didn't I stop it all?

4. Teenage Dream

When am I gonna stop being wise beyond my years and just start being wise?
When am I gonna stop being a pretty young thing to guys?
When am I gonna stop being great for my age and just start being good?
When will it stop being cool to be quietly misunderstood?

I'll blow out the candles, happy birthday to me
Got your whole life ahead of you, you're only 19
But I fear that they already got all the best parts of me
And I'm sorry that I couldn't always be your teenage dream

And when does wide-eyed affection and all good intentions start to not be enough?
When will everyone have every reason to call all my bluffs?
And when are all my excuses of learning my lessons gonna start to feel sad?
Will I spend all the rest of my years wishing I could go back?

I'll blow out the candles, happy birthday to me
Got your whole life ahead of you, you're only 19

But I fear that they already got all the best parts of me
And I'm sorry that I couldn't always be your teenage dream

They all say that it gets better
It gets better the more you grow
Yeah, they all say that it gets better
It gets better, but what if I don't?
Oh, they all say that it gets better
It gets better the more you grow
Yeah, they all say that it gets better
It gets better, but what if I don't?
Oh, they all say that it gets better
It gets better the more you grow
Yeah, they all say that it gets better
It gets better, but what if I don't?
Oh, they all say that it gets better
It gets better the more you grow
Yeah, they all say that it gets better
It gets better, but what if I don't?

Is this recording?

Hi, Saoirse

What should the next four-letter album title be? your next album'll be FART?

Well, I guess so