

**APPRAISAL IN EXPRESSING EMOTIONS IN AVRIL LAVIGNE'S *LOVE
SUX* ALBUM**

THESIS

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FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

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**APPRAISAL IN EXPRESSING EMOTIONS IN AVRIL LAVIGNE'S *LOVE
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THESIS

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2025

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Appraisal in Expressing Emotions in Avril Lavigne’s Love Sux Album**” is my original work. I do not include any materials previously written or published by another person, except those cited references and written in the bibliography. Hereby, if there is any objection or claim I am the only person who is responsible for that.

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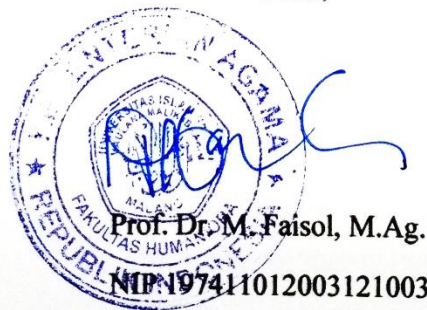


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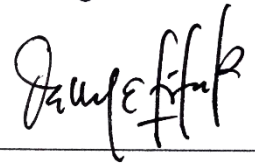
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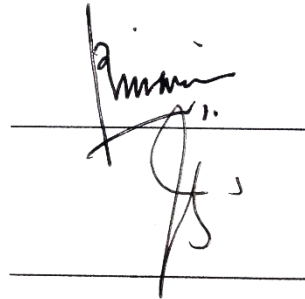
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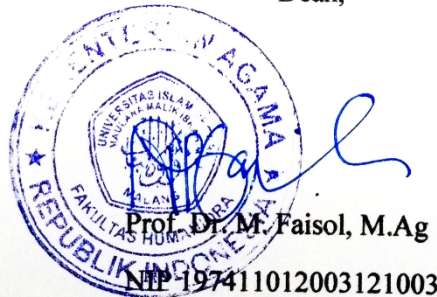


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MOTTO

You can't be good at everything, but that doesn't mean you can't do anything.

- Jeon Wonwoo -

DEDICATION

I dedicate this thesis with all gratitude to my beloved parents for their endless love, prayers, and sacrifices. Thank you for being a source of strength, an example, and a spirit in every step of my life. All these achievements would not be possible without you.

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ABSTRACT

Widayanto, Fitrah Pradipta. (2025). *Appraisal in Expressing Emotions in Avril Lavigne's Love Sux*. Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Rina Sari, M.Pd.

Keywords: *Appraisal, Discourse Analysis, Song Lyric, Avril Lavigne, Love Sux (2022)*

This study investigates the linguistic construction of emotional stance in Avril Lavigne's 2022 album, "Love Sux." Grounded in Systemic Functional Linguistics (SFL), the research employs Martin and White's (2005) Appraisal Theory to examine interpersonal meanings within six purposively selected songs. Using a qualitative descriptive method with a discourse analysis approach, the study focuses on how the subsystems of Attitude, Engagement, and Graduation interact to articulate the singer's complex emotional landscape. The analysis reveals a distinct dominance of Negative Attitude, specifically manifesting as Negative Affect (sadness, insecurity, antipathy) and Negative Judgement (critiques of others' veracity and propriety). This negativity is strategically positioned through the Engagement system, which shows a marked preference for Contractive Heterogloss (e.g., deny, counter, proclaim). This linguistic choice functions to confront oppositional voices and narrow the dialogic space, effectively presenting the singer's perspective as authoritative and non-negotiable. Furthermore, the emotional intensity is consistently amplified by the Graduation system, which is characterized by High Force; the use of quantifiers and intensifiers serves to escalate the raw emotional impact of the lyrics. The study concludes that the interplay of these resources constructs a persona that is simultaneously defiant and resilient. By actively rejecting victimhood while acknowledging vulnerability, the album aligns with the conventions of the pop-punk genre, demonstrating how evaluative language serves as a tool for reclaiming personal agency.

ABSTRAK

Widayanto, Fitrah Pradipta. (2025). *Sistem Penilaian dalam Mengekspresikan Emosi di Album Love Sux Avril Lavigne*. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Dr. Rina Sari, M.Pd.

Keyword: *Apresiasi, Analisis Wacana, Lirik Lagu, Avril Lavigne, Love Sux (2022)*

Penelitian ini menginvestigasi konstruksi linguistik sikap emosional dalam album Avril Lavigne tahun 2022, "Love Sux." Berlandaskan pada Linguistik Fungsional Sistemik (LFS), penelitian ini menggunakan Teori Appraisal dari Martin dan White (2005) untuk mengkaji makna interpersonal dalam enam lagu yang dipilih secara purposif. Dengan menggunakan metode deskriptif kualitatif dan pendekatan analisis wacana, penelitian ini berfokus pada bagaimana subsistem Attitude (Sikap), Engagement (Keterlibatan), dan Graduation (Graduasi) berinteraksi untuk mengartikulasikan lanskap emosional penyanyi yang kompleks. Analisis data mengungkapkan dominasi yang jelas dari Negative Attitude, yang secara spesifik bermanifestasi sebagai Negative Affect (kesedihan, rasa tidak aman, antipati) dan Negative Judgement (kritik terhadap kebenaran dan kepatutan orang lain). Negativitas ini diposisikan secara strategis melalui sistem Engagement, yang menunjukkan preferensi kuat terhadap Contractive Heterogloss (seperti menyangkal, menentang, memproklamirkan). Pilihan linguistik ini berfungsi untuk mengonfrontasi suara-suara yang berlawanan dan mempersempit ruang dialogis, yang secara efektif menyajikan perspektif penyanyi sebagai sesuatu yang otoritatif dan tidak dapat ditawar. Lebih jauh lagi, intensitas emosional secara konsisten diamplifikasi oleh sistem Graduation yang ditandai dengan High Force, penggunaan kuantifier dan intensifier berfungsi untuk meningkatkan dampak emosional yang murni dari lirik tersebut. Studi ini menyimpulkan bahwa interaksi dari sumber-sumber daya bahasa ini membangun sebuah persona yang menantang sekaligus tangguh. Dengan secara aktif menolak mentalitas korban sembari mengakui kerentanan diri, album ini selaras dengan konvensi genre pop-punk, yang menunjukkan bagaimana bahasa evaluatif berfungsi sebagai alat untuk merebut kembali agensi pribadi.

مستخلص البحث

ويدايانتو، فيترا براديبنا .(2025) دور التقييم في التعبير عن المشاعر في ألبوم أفريل لافين "لوف ساكس" (Love Sux) رسالة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية بمالانج. المشرف: الدكتورة رينا ساري، ماجستير تربية.

الكلمات المفتاحية: التقييم، تحليل الخطاب، كلمات الأغاني، أفريل لافين، لوف ساكس (2022)

تبحث هذه الدراسة في البناء اللغوي للموقف العاطفي في ألبوم أفريل لافين لعام 2022 بعنوان "Love Sux". استناداً إلى اللسانيات الوظيفية النظامية (SFL)، يستخدم هذا البحث نظرية التقييم (Appraisal Theory) لمارتن ووايت (2005) لفحص المعاني الشخصية المتبادلة في ست أغنيات مختارة بشكل هادف (Purposive). وباستخدام المنهج الوصفي النوعي مع مقارنة تحليل الخطاب، تركز الدراسة على كيفية تفاعل الأنظمة الفرعية للموقف (Attitude)، والانخراط (Engagement)، والتدرج (Graduation) للتعبير عن المشهد العاطفي المعقد للمغنية. ويكشف التحليل عن هيمنة واضحة للموقف السلبي، وتحديدًا ما يظهر في العاطفة السلبية (الحزن، وانعدام الأمن، والنفور) والحكم السلبي (نقد مصداقية الآخرين وسلوكهم). يتم وضع هذه السلبية بشكل استراتيجي من خلال نظام الانخراط، الذي يظهر تفضيلاً قوياً لتعدد الأصوات التعاقدية/المنقبض (Contractive Heterogloss) (مثل الإنكار، والمواجهة، والإعلان). يعمل هذا الخيار اللغوي على مواجهة الأصوات المعارضة وتضييق المجال الحوارية، مما يقدم منظور المغنية بفعالية باعتباره سلطوياً وغير قابل للتفاوض. وعلاوة على ذلك، يتم تضخيم الكثافة العاطفية باستمرار من خلال نظام التدرج الذي يتميز بالقوة العالية (High Force)؛ حيث يعمل استخدام محددات الكم والمكثفات على تصعيد التأثير العاطفي الخام للكلمات. وتخلص الدراسة إلى أن التفاعل بين هذه الموارد اللغوية يبني شخصية تتسم بالتحدي والصمود في آن واحد. ومن خلال الرفض النشط لعقلية الضحية مع الاعتراف بالضعف النفسي، يتماشى الألبوم مع تقاليد موسيقى البوب بانك (Pop-punk)، مما يوضح كيف تعمل اللغة التقييمية كأداة لاستعادة الفاعلية الشخصية

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CHAPTER I

INTRODUCTION

This section includes information about the background of the study, research questions, significance of the study, scope and limitation, and definition of key terms.

A. Background of the Study

Music acts as a universal language that transcends cultural and emotional barriers, serving as a powerful medium for human expression (Juslin & Västfjäll, 2008). Through melodies and lyrics, songwriters evoke a wide spectrum of affective states, ranging from joy and affection to sorrow and rage. Interestingly, the way emotions are expressed in song lyrics often mirrors how people evaluate others in real-life interactions. In our daily social discourse, expressing emotions and evaluating others is a natural phenomenon. For instance, when someone says, "*My ex-boyfriend is toxic and I regret dating him*," she is unconsciously employing the Appraisal system proposed by Martin and White (2005). The word "*toxic*" serves as a negative Judgement of character, while "*regret*" expresses her emotional Affect. This demonstrates that Appraisal is not merely a linguistic theory, but a tool used every day to negotiate feelings and build solidarity (Martin & White, 2005). If such evaluations are pervasive in everyday talk, they are consciously intensified and crafted within the artistic realm of song lyrics to maximize emotional resonance and listener connection.

One contemporary artist known for such expressive and straightforward emotional language is Avril Lavigne. As a cornerstone of the mainstream pop-punk movement,

Lavigne emerged as a pioneer in the early 2000s, earning the title of "Pop-Punk Queen" for her rebellious image and unconventional lyrics. Throughout her career, she has consistently championed female-driven punk music. In 2022, Lavigne released her seventh studio album, *Love Sux*. This album marks a significant return to her roots, blending the energetic spirit of skate punk with the emotional depth of emo-pop, a deliberate aesthetic and lyrical return to her early-2000s sound. The lyrics in *Love Sux* present an honest and raw depiction of emotions through themes of heartbreak, betrayal, and self-recovery. Unlike typical pop ballads that often employ subtle or metaphorical language to convey sadness, Lavigne employs high-intensity language, sarcasm, and direct evaluations to construct a dynamic emotional landscape. This direct, high-intensity language aligns with Moore's (2009) characterization of punk as a genre fundamentally relying on 'expressive aggression' and shock tactics to project authenticity over polite poeticism.

To analyze the emotional dynamics in the *Love Sux* album, this research chose Appraisal Theory as part of Systemic Functional Linguistics (SFL) which focuses on interpersonal meaning. This theory is selected because it directly addresses how attitudes and emotions are expressed in language, providing the most suitable framework for achieving this study's goal, analyzing the way individuals convey their feelings, evaluations, and perspectives through linguistic choices. Martin and White's (2005) framework provides a valuable lens for understanding how emotional tones, particularly in music, convey attitudes, emotions, and perspectives. In Appraisal Theory, three main categories, namely, Attitude, Engagement, and Graduation, describe how musicians like

Lavigne convey emotional nuances in their lyrics. Attitude reflects emotions and Judgements, Engagement explores the source of an opinion or point of view, and Graduation emphasizes the intensity or development of emotions. Therefore, this study aims to apply Martin and White's (2005) Appraisal framework to analyze the lyrics in Avril Lavigne's *Love Sux* (2022), with the specific objective of uncovering how aggressive linguistic features are deployed to construct a narrative of emotional resilience and transform heartbreak from a state of victimhood into one of empowerment.

This research examines ten previous studies that have utilized Martin and White's Appraisal Theory to analyze various forms of discourse, ranging from educational contexts and literary works to song lyrics. These studies are categorized based on their object of analysis to highlight the development of Appraisal research.

First, regarding the application of Appraisal in educational and social discourse, several scholars have explored how attitude is constructed in learning environments and crisis situations. Kuswoyo, Sujatna, Afrianto, and Rido (2022) analyzed EFL students' oral presentations and found that Graduation resources were strategically used to build arguments in book reviews. In a broader social context, Ricahyono, et al. (2022) examined the song "Six Feet Apart" to understand stance-taking during the COVID-19 pandemic, revealing how lyrics function as a discourse of empathy and solidarity. Bridging education and music, Nurjanah and Masykuroh (2022) analyzed English youth songs and concluded that they are effective tools for teaching teenagers, as the lyrics contain rich Attitudinal resources that reflect youth psychology.

Second, in the realm of narrative and literary analysis, researchers have applied Appraisal to novels and webtoons to understand characterization and translation. Sodik, Budiman, and Hidayat (2022) examined the main character in Pramoedya Ananta Toer's *This Earth of Mankind*, finding that Judgement was the key system used to depict the character's struggle against colonial oppression. Similarly, Suhartini and Nugroho (2023) compared the novel *To All the Boys I Loved Before* with its Indonesian translation, highlighting how Appraisal realizations can shift between languages. Expanding digital literature, Kurniawati, Fitriati, and Suwandi (2023) analyzed the *Library Ghost Webtoon*, demonstrating how visual and textual modes collaborate to construe Affect and Appreciation in horror-fantasy narratives.

Third, focusing specifically on song lyrics and moral values, other studies have investigated how songs convey specific messages. Vidhiasi (2021) analyzed the *Paw Patrol* lyrics, finding that even in children's songs, the Appraisal system is used to construct clear positive values. In a more mature context, Djati and Widhiyanto (2023) examined Naomi Scott's "Speechless" and found that Judgement resources were predominantly used to construct moral values related to self-empowerment and resilience against silence.

Fourth, recent studies have analyzed modern pop albums with themes of angst and romance, which are most relevant to the current research. Putri, Hapsari, and Rosmawati (2023) investigated Olivia Rodrigo's *Sour* album and found that Affect resources (specifically Anger and Sadness) were the dominant features used to express teenage

heartbreak. Furthermore, Assidiqi and Cahyono (2022) analyzed Taylor Swift's *Midnights* album, emphasizing how the entire Appraisal system works to construct complex romantic narratives and emotional vulnerability.

In conclusion, while the reviewed studies demonstrate the versatility of Appraisal Theory, they reveal a significant gap, namely that the specific linguistic mechanisms that characterize the Pop-Punk genre remain underexplored. Existing research on contemporary pop, such as the works on Rodrigo's *Sour* (exploring passive sadness) or Swift's *Midnights* (delving into romantic introspection), shows a predominant focus on Affect resources like 'Insecurity' and 'Unhappiness'. In stark contrast, Avril Lavigne's *Love Sux* deploys Appraisal resources to enact a narrative not of vulnerability, but of active resistance and reclaimed agency.

To address this, the present study investigates Avril Lavigne's *Love Sux* (2022), which offers a distinct linguistic phenomenon compared to standard pop ballads. Unlike previous objects of study, this album employs a high frequency of High-Force Graduation (expletives/intensifiers) and explicit Negative Judgement to construct a complex emotional prosody where the speaker shifts from a victim to an empowered agent. Therefore, investigating this album is crucial as it challenges the typical application of Appraisal in love songs. By systematically applying Martin and White's (2005) framework, this research seeks to uncover how aggressive language and sarcasm are constructed to negotiate interpersonal meaning, providing a new perspective on how anger and resilience are encoded linguistically, and thereby expanding the application of

Appraisal Theory into the understudied domain of aggressive pop-punk discourse. Thus, this study posits that within the Appraisal framework, the strategic coupling of high-force Graduation with negative Judgement functions as a primary linguistic mechanism for constructing a stance of defiance and self-reclamation, a mechanism that remains largely unexplored in existing scholarship on popular music lyrics.

B. Research Questions

To clarify the preceding discussion, this study aims to answer the following research questions:

1. What types of appraisals are used in the lyrics of Avril Lavigne's album *Love Sux*?
2. How do different types of appraisals function in shaping emotional expression in Avril Lavigne's *Love Sux* lyrics?

C. Significance of the Study

The significance of this study lies in its practical implications for the field of linguistics, particularly in understanding how song lyrics can serve as a rich source of emotional expression and cultural commentary. By analyzing the *Love Sux* album by Avril Lavigne through the lens of Appraisal Theory, this study contributes to a deeper understanding of how linguistic elements in music can reflect societal values and individual emotions. The findings may inform educators and language practitioners about the potential of song lyrics as teaching tools, helping to enhance language learning and comprehension through relatable emotional contexts.

D. Scope and Limitation

Within the framework of Systemic Functional Linguistics (SFL), this research applies Discourse Analysis to explore emotions in the lyrics of Avril Lavigne's *Love Sux* album. The analysis focuses on the three categories of Appraisal Theory proposed by Martin and White (2005), namely Attitude, Engagement, and Graduation. From a total of twelve songs in the album, six are selected using purposive sampling. This selection ensures that the analyzed data represent the full emotional and thematic diversity of the album while maintaining analytical depth. These six songs (Bois Lie, Bite Me, Love Sux, Kiss Me Like the World is Ending, Avalanche, and Dare to Love Me) are chosen because they display the strongest linguistic variation and emotional range, allowing for a more focused and detailed interpretation of how appraisal resources operate within the lyrics.

This decision is also based on the principle of data saturation. During preliminary analysis, emotional patterns and linguistic strategies begin to repeat across multiple songs, suggesting that including all twelve would not provide significantly new findings. Limiting the data to six songs allows for a more in-depth qualitative examination without redundancy, keeping the analysis both manageable and comprehensive. Furthermore, this study focuses exclusively on lyrical content, excluding musical components such as melody, harmony, or rhythm to maintain a purely linguistic perspective. Although this qualitative approach involves a degree of subjectivity, it provides a strong foundation for future research on emotional discourse in other albums or genres.

E. Definition of Key Terms

This section defines key terms used in the study to ensure clarity and avoid misunderstanding.

1. Appraisal is a framework that analyzes how language expresses feelings, evaluations, and attitudes towards people, events, and objects. This study uses appraisal to explore emotional expressions in song lyrics, particularly through Affect, Judgement, and Appreciation.
2. Attitude is an expression of feelings and evaluations that reveal the speaker's emotional stance toward a subject. This study analyzes Attitude to explore how Avril Lavigne conveys her emotional perspectives in the lyrics of *Love Sux*, focusing on her expressions of emotions.
3. Engagement is the way a speaker or writer shows their stance towards their audience and the topic they are discussing, including how they consider and respond to different opinions. This research examines involvement to understand how Avril Lavigne communicates harmony or differences with her emotions in *Love Sux*.
4. Graduation is a scale of feeling and evaluation in Appraisal Theory, which allows the expression of intensity, emphasis, or degree in attitudes and emotions. This study investigated graduation to determine how emotional intensity is depicted in the lyrics.
5. Emotional expression refers to the process of conveying feelings, attitudes, and emotions through verbal or non-verbal communication. This study focuses on

how emotional expression is constructed linguistically in Avril Lavigne's *Love Sux* album, emphasizing the use of Appraisal Theory to analyze the conveyed emotions in the lyrics

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter describes the ideas that the researcher utilizes to analyze the data in this study. This chapter will cover the basic concept of Appraisal Theory.

Appraisal Theory

Appraisal Theory, as developed within Systemic Functional Linguistics by Martin and White (2005), provides a framework for understanding how language is used to express attitudes, negotiate social positions, and manage interpersonal relationships. It moves beyond the literal meaning of words to analyze the subjective and evaluative layers that speakers and writers embed in their discourse. In essence, it systematizes how we use language to approve or disapprove, to express joy or anger, to judge behavior, and to amplify or soften our statements to align or disalign with an audience. This theoretical lens is particularly powerful for analyzing artistic and persuasive texts, where the communication of emotion and stance is paramount.

For this study, Appraisal Theory is not merely an abstract linguistic model but the essential analytical tool for decoding the specific emotional rhetoric of Avril Lavigne's *Love Sux*. The album's lyrical power, characterized by its raw defiance, sarcastic aggression, and narrative of self-reclamation, is constructed through deliberate linguistic choices. Appraisal Theory allows us to dissect these choices with precision, distinguishing between the expression of a feeling, the Judgement of a person's character, and the various ways these evaluations are intensified or sourced. The following

explication of the Attitude, Engagement, and Graduation systems, illustrated with examples from contemporary popular music, forges the precise toolkit needed to later uncover how Lavigne's lyrics operate. This theoretical grounding will enable the shift from a thematic reading of the album to a systematic analysis of its engineered emotional impact.

1. Attitude

In Appraisal Theory, Attitude is a linguistic system that captures and encodes a speaker's attitudes, feelings, and Judgements. It embodies three interrelated dimensions of evaluation: personal emotions (Affect), assessment of others' behavior (Judgement), and appreciation of objects or phenomena (Appreciation). In the analysis of song lyrics, particularly in emotional and confrontational genres like pop-punk, these three dimensions serve as primary instruments for constructing the singer's persona and garnering listener solidarity. In Avril Lavigne's album, *Love Sux*, Attitude is not simply a reflection of personal feelings, but a deliberate linguistic strategy to dismantle the victim's narrative and construct a new, assertive, and empowered identity.

a. Affect

Affect serves as the foundational component of the Attitude system, which provides the linguistic means to express emotional intensity and visceral reactions. According to Martin and White (2005), this system goes beyond merely labeling feelings by mapping them into three primary variables, encompassing Unhappiness or Happiness (emotions of the heart), Insecurity or Security (emotions of safety), and Dissatisfaction or Satisfaction

(emotions of pursuit). In the context of songwriting, Affect serves as an emotional anchor often realized not just through adjectives, but through behavioral surges and metaphors. For instance, in the lyrics "*Mother's tears were falling down* " by Archie Roach, the phrase directly expresses Negative Affect, specifically unhappiness and sorrow, through the physical depiction of crying. The tears function as an unequivocal manifestation of grief, conveying deep emotional pain. Conversely, In the line "*I wanna be your endgame*" by Taylor Swift, the expression conveys Positive Affect rooted in desire and longing. The declaration "I wanna be" explicitly communicates aspiration and emotional investment, framing the speaker's feelings in terms of hope and romantic inclination.

b. Judgement

Moving from internal emotions to external evaluation, the Judgment system deals with assessing human behavior and character against established norms. This system does not merely label actions as good or bad but categorizes them into two distinct dimensions, Social Esteem, which evaluates personal qualities like capacity and tenacity, and Social Sanction, which polices moral boundaries regarding truth and ethics. In songwriting, these evaluations often serve to challenge or reinforce societal rules. For instance, in Taylor Swift's lyric "*They say I did something bad, then why's it feel so good?*", the singer invokes Negative Judgement in the category of social sanction (propriety). The phrase "something bad" explicitly evaluates the action against moral norms, while the contrasting rhetorical question functions to challenge external censure and assert subjective justification, thereby framing the judgement as contested and personally

defiant. Conversely, as seen in Woozi's lyric, "*You're so dazzling, you make me blind*", the evaluation operates as Positive Judgement under social esteem (capacity). The term "dazzling" praises the subject's exceptional, captivating ability rather than their morality, and the hyperbolic effect "make me blind" intensifies this appraisal, functioning to express admiration and elevate the subject's perceived extraordinary talent.. Beyond simple description, Oteíza (2017) argues that Judgment functions as a strategic tool to position the audience. By deploying these ethical evaluations, a songwriter can align listeners with a specific moral stance, thereby constructing solidarity or, alternatively, provoking conflict within the narrative.

c. Appreciation

The Appreciation system shifts the focus away from human behavior and towards the aesthetic evaluation of texts, objects, and abstract phenomena. Unlike Affect which feels, or Judgement which critiques character, Appreciation assesses the value of things based on three dimensions involving Reaction to the object's impact, Composition regarding its complexity, and Valuation concerning its social worth. For instance, in the lyric "*They're burning all the witches, even if you aren't one,*" Taylor Swift employs a historical metaphor to express Negative Appreciation in the category of valuation. This functions to evaluate the social phenomenon of persecution as unjust and harmful based on cultural and ethical standards, rather than describing a personal emotional reaction. The metaphor serves to critique systemic injustice and question collective morality, framing the situation as fundamentally flawed. As noted by Martin and White (2005), Appreciation

is essential because it allows the speaker to institutionalize feelings, transforming personal emotions into shared propositions about the value and significance of the world around them.

2. Engagement

Beyond the categorization of emotions, the Appraisal framework also encompasses Engagement, a system dedicated to the negotiation of voices and the construction of stance. According to Martin and White (2005), Engagement deals with how a speaker positions themselves in relation to other viewpoints. This system is not binary but operates on a scale of dialogistic space. It distinguishes between Monogloss, where the speaker presents a proposition as a bare fact or absolute truth, thereby closing the room for alternative opinions, and Heterogloss, which acknowledges diverse voices and invites dialogic negotiation. As Oteíza (2017) emphasizes, this distinction is crucial in constructing a relationship between the text and the audience, particularly in social or emotional discourse. By manipulating these resources, a writer does not merely state information but strategically expands or contracts the space for debate. Ultimately, Engagement serves as a tool for alignment, allowing the songwriter to either pull the listener into a shared perspective or challenge opposing views.

a. Monogloss

Representing the categorical end of the spectrum, Monogloss is a resource used to convey a single, unified voice. Unlike Heterogloss which invites debate, Monogloss presents propositions as taken-for-granted facts or absolute truths, effectively shutting

down the space for alternative viewpoints. In the context of song lyrics, this is typically realized through "Bare Assertions," statements that lack any modality or hesitation. For instance, in the lyrics by SEVENTEEN, "*No one else can save me now*," it employs a monogloss structure, specifically a bare assertion. This is classified as monogloss because the statement is presented categorically, without any modalization, projection, or other grammatical resources that would acknowledge alternative viewpoints or subjective interpretation. Its function is to construct the speaker's isolation as an objective, indisputable reality, thereby intensifying the sense of absolute helplessness and closing off any discursive space for doubt or alternative perspectives. By utilizing this strategy, the songwriter establishes an authoritative stance, forcing the listener to accept the emotional narrative as a definitive and unquestionable fact.

b. Heterogloss

Conversely, Heterogloss operates by explicitly acknowledging diverse viewpoints and negotiating the space between them. According to Martin and White (2005), Heterogloss itself is further divided into two key functions based on how they manage this dialogic space, Expansion, which opens space for alternative voices, and Contraction, which challenges or restricts them. The first category, Expansion, actively opens the door for different opinions. A clear example is found in ONE OK ROCK's lyric, "*You need someone to save you*." the high-modality verb "need" acts as Heterogloss Contractive, categorized under proclaim (pronounce). It functions to assert an authoritative, non-negotiable assessment of necessity, actively closing alternative viewpoints by presenting

the proposition as highly warranted. This contractive move positions the speaker as an authoritative voice and narrows the listener's scope for disagreement or alternative interpretation. Through these mechanisms, songwriters create complex social dynamics, positioning themselves strategically against the listener's potential responses.

3. Graduation

Completing the triad of the Appraisal framework is Graduation, the system responsible for modulating the impact of the other two domains. Unlike Attitude which categorizes the emotion, or Engagement which manages the source, Graduation operates as a scaling mechanism that adjusts the volume and resolution of the speaker's evaluation. According to Martin and White (2005), this system allows the writer to calibrate their stance through two distinct dimensions involving Force, which raises or lowers the intensity of the meaning, and Focus, which sharpens or softens the semantic boundaries of a category. In the context of song lyrics, Graduation is not merely about emphasis but about precision; it enables the songwriter to grade their feelings from a whisper to a scream, or to present a concept as either concrete or ambiguous. By utilizing these resources, the speaker can strategically strengthen or weaken their evaluative position, thereby creating a text that is dynamically responsive to the intended interpersonal effect.

a. Force

Within the Graduation system, Force functions effectively as the "volume control" of an attitude, regulating how strongly a feeling is projected or how widely a value is applied. According to Martin and White (2005), this system scales an utterance either up

(High Force) or down (Low Force) through two primary mechanisms: Intensification, which boosts the degree of quality, and Quantification, which measures amount or extent. In song lyrics, High Force is frequently deployed to create dramatic peaks. For instance, Taylor Swift's iconic line, "*We are never ever getting back together*," the repetition of "never ever" functions as High Force, specifically through quantification (extent) and intensification. The adverb "never" stretches the temporal scope to absolute zero, while "ever" intensifies this negation to a non-negotiable degree. Its function is to maximally amplify the finality and certainty of the rejection, leaving no discursive space for doubt or reconciliation. Conversely, in Adele's lyric, "*Sometimes it lasts in love*," the frequency adverb "sometimes" operates as Low Force under quantification (extent). It scales down the assertion from a universal truth to a limited, occasional occurrence. Its function is to introduce nuance and hesitation, reducing the categorical strength of the claim and acknowledging that love's durability is variable rather than guaranteed. This Low Force softens the statement, making the emotional expression sound reflective and realistic rather than dogmatic.

b. Focus

Complementing Force, the system of Focus operates not by scaling intensity up or down, but by adjusting the sharpness of semantic boundaries. According to Martin and White (2005), this resource determines prototypicality by distinguishing whether a phenomenon is a true, core instance of a category (Sharpen) or a marginal, blurry one (Soften). When a songwriter wants to emphasize authenticity, they utilize Focus Sharpen,

as seen in Wiz Khalifa's lyric, "*How it feel to have a real one in your corner.*" Here, it functions to tighten the semantic boundaries of the category "one" (partner/supporter), asserting that the person in question fully and authentically embodies the prototypical qualities of genuineness and loyalty. This sharpening serves to exclude any ambiguous or partial instances, emphasizing an absolute, idealized form of companionship. Conversely, Focus Soften is employed to convey hesitation or ambiguity. In Black Atlass' song, "*But I can't lie, I kinda like it,*" the hedge "kinda" functions as Soften Focus. It blurs the edges of the emotional category "like," reducing the strength of the speaker's commitment to that feeling. This softening introduces hesitation and ambiguity, presenting the affect as partial, tentative, or not fully realized, thereby modulating the intensity of the admission and leaving room for doubt or qualification.

To synthesize, the Appraisal framework functions as more than a mere classification of words, serving instead as a comprehensive architecture for understanding the interpersonal power of language. By integrating the subsystems of Attitude, Engagement, and Graduation, the theory elucidates not only what is felt, but how those feelings are negotiated and amplified within a communicative context. This systematic approach is particularly vital for analyzing song lyrics, as it uncovers the linguistic mechanisms that transform personal experiences into shared emotional narratives, effectively bridging the gap between the songwriter's intent and the listener's interpretation.

Consequently, this study prioritizes Appraisal Theory over alternative models like sentiment analysis, citing its ability to provide granular analysis rather than broad

classification. Unlike methods that simply quantify emotional trends, Appraisal offers the tools to dismantle the specific linguistic structures that construct these sentiments. This approach is vital for examining Love Sux, as it uncovers precisely how personal emotions are engineered into a powerful pop-punk narrative. Through this lens, the album's defining traits, raw defiance and sarcastic aggression are revealed not as random expressions, but as the result of calculated linguistic choices.

CHAPTER III

RESEARCH METHOD

In the third chapter, research methods including research design, research instrument, data sources, data collection, and data analysis are discussed.

A. Research Design

This study used a qualitative descriptive method with a discourse analysis approach. Examining social phenomena through selected song lyrics from Avril Lavigne's *Love Sux* album offered insights into the emotional and evaluative aspects embedded within the lyrics. The qualitative descriptive method was chosen because it provided the opportunity to offer a comprehensive understanding through detailed descriptions. In addition, the discourse analysis method was applied because it focused on the study of written language in its context. Discourse analysis considered the socio-cultural context that influenced the meaning of language in song lyrics. This approach was very relevant, because song lyrics were not just text but also a medium that reflected complex emotions and cultural perspectives. Through this analysis, the research dug deeper into how emotions and values in song lyrics were constructed through language choices.

B. Research Instrument

As the primary instrument, the researcher actively participated in data collection and analysis, ensuring a thorough and reflective approach to lyric interpretation. In addition, the researcher used mobile devices to access official lyrics from Genius website. The use of human instruments allowed for a different understanding of the data, as the researcher

carefully selected, read, and interpreted the lyrics. In contrast to digital tools, human interpretation was important for understanding the diversity of human ideologies and cultural expressions embedded in lyric texts.

C. Data Source

The data source of this study was the lyrics of 6 songs selected purposively from Avril Lavigne's *Love Sux* album (2022). The song lyrics were obtained from the Genius website as an official lyrics platform widely recognized for accuracy. The focus of this study was on certain parts of the 6 song lyrics, such as words, phrases, and sentence fragments, which were relevant to Appraisal Theory for analyzing emotions or evaluations. These textual elements were categorized into namely Attitude, Engagement, and Graduation, then analyzed using Martin and White's Appraisal Theory (2005) to explore the embedded emotional and evaluative aspects in the album lyrics.

D. Data Collection

Data collection was conducted through a systematic procedure comprising three main stages. First, the researcher compiled the textual corpus by retrieving the official lyrics of six selected songs from the Love Sux album via Genius.com. Second, a close reading was performed to identify linguistic units (words, phrases, or clauses) that functioned as markers of Attitude, Engagement, or Graduation according to Martin and White (2005). Finally, to ensure data consistency, the identified units were inventoried into a structured coding sheet. This table served as the primary instrument for data organization, containing columns for the datum number, the original lyric extract, and a

preliminary descriptive tag (e.g., "*expression of anger*" or "*rejection of opinion*"). This tabulation process was crucial in converting the raw text into a systematic dataset suitable for in-depth classification.

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NO.	LYRICS	APPRAISAL CLASSIFICATION
1	When I think of you, gotta try to be tough	Negative Affect (insecurity)
2	Na-na-na, now I'm all fucked up	Negative Judgement (Normality), High Force (Quantification & Intensification)
3	Call it bad luck, why does love suck?	Heterogloss Expansive (Entertain), Negative Appreciation (Valuation)

Table 3.1 Example of Data Coding

E. Data Analysis

After data collection, the analysis was conducted through a systematic procedure based on Martin and White's (2005) Appraisal Theory. To comprehensively answer the research questions, the analysis was divided into two distinct phases. First, the researcher performed a taxonomic analysis to address the first research question regarding the types of Appraisal resources. In this stage, the codified data were classified into their respective subsystems: Attitude (Affect, Judgement, Appreciation), Engagement (Monogloss, Heterogloss), and Graduation (Force, Focus). The researcher then calculated the frequency of each category to determine the dominant Appraisal resources used in the album.

Second, to address the second research question regarding how these resources shape emotional expression, the researcher conducted a qualitative discursive analysis. In this phase, the analysis moved beyond mere categorization to examine the data within their context. The researcher analyzed the interaction of Appraisal items within the narrative structure of the songs (e.g., how emotions shift from Verse to Chorus). This step focused on interpreting how the songwriter utilized specific Appraisal configurations to construct the themes of conflict, betrayal, and empowerment. Finally, the findings from both stages were synthesized to draw a conclusion on the role of Appraisal in the Love Sux album.

CHAPTER IV

FINDING AND DISCUSSION

The chapter presents the findings based on the research questions in Chapter I. The results of the data are presented in the findings and the discussion along with the data analysis technique of the research findings explained in the end of this chapter.

A. Findings

The following are the results of data analysis of 6 selected song lyrics from Avril Lavigne's album *Love Sux*. The songs from the album are entitled: Bois Lie, Bite Me, Love Sux, Kiss Me Like the World is Ending, Avalanche, and Dare to Love Me, according to appraisal theory.

1. Bois Lie (feat. Machine Gun Kelly)

"Bois Lie" (feat. Machine Gun Kelly) is a pop punk song expressing disappointment and anger towards a dishonest partner. The song uses numerous metaphors and confrontational diction to convey negative emotions such as dissatisfaction and distrust.

a) Verse 1

*You tell me what I want, what I wanna hear
Make me believe in magic, then disappear
You got a sharp tongue like a razor blade
You put a knife into my back and try to write your name*

The line "*You tell me what I want, what I wanna hear*," functions as Monogloss, presenting the statement as a bare, undisputed fact that does not acknowledge other

possible viewpoints. The subsequent line, "*Make me believe in magic, then disappear*," contains Positive Affect invoked by the hopeful construct "believe in magic," which is abruptly counteracted by Negative Affect (specifically unhappiness and insecurity) conveyed through "disappear." This turn is structured by Heterogloss Contractive (Disclaim/Counter), as the word "then" explicitly frames the disappearance as contrary to the expected outcome of being made to believe. The lexical choice "magic" also acts as High Force, intensifying the emotional value of the promised illusion.

In the line "*You got a sharp tongue like a razor blade*," the core appraisal is Negative Judgement, evaluating the addressee's manner of speaking as cruel and ethically offensive. The simile "like a razor blade" serves as High Force, dramatically scaling up the sharpness and danger attributed to the "tongue." The final line, "*You put a knife into my back and try to write your name*," is a dense cluster of subsystems. The metaphor "knife into my back" primarily constitutes Negative Judgement, condemning the act as profound betrayal. It also invokes Negative Affect, such as feelings of deep hurt and insecurity. The entire violent metaphor, extended by the grotesque detail "write your name," operates as High Force, maximizing the intensity and visceral impact of the accusation. This represented action also aligns with Heterogloss Contractive (Disclaim/Counter), as it depicts a fundamental violation of expected relational conduct.

Collectively, these subsystems construct a coherent and potent discursive unit within the song's narrative. The opening Monogloss establishes an authoritative, non-negotiable framing of the situation. The rapid shift from Positive Affect to Negative Affect, governed

by Heterogloss Contractive (Counter), effectively maps a personal narrative of built-up hope and subsequent betrayal, positioning the speaker as a victim of deceit. The dominant Negative Judgement, consistently amplified by High Force through cutting metaphors ("razor blade," "knife"), serves to unequivocally condemn the addressee's character and actions, assigning full moral blame. This configuration functions discursively to establish immediate conflict, solidify the speaker's stance as the wronged party, and forcefully align the listener with the speaker's perspective of grievance and moral outrage. The verse, therefore, sets a foundational tone of accusation and personal injury upon which the song's further emotional and thematic developments can be built.

b) Pre-Chorus and Chorus

So tell me why you

You never tell the truth?

Bois lie, I can too

Revenge is my sweet tooth

Girls cry and so will you

'Cause bois lie, bois lie

The pre-chorus and chorus contain several interacting subsystems. The opening line, "*So tell me why you / You never tell the truth?*" first employs Heterogloss Expansive by using a direct question, which explicitly opens up dialogic space for a response or justification. This question frames the following accusation, "you never tell the truth," which is a clear instance of Negative Judgement (targeting honesty). The declaration "Bois lie" generalizes this Negative Judgement onto an entire group. The speaker's retort,

"I can too," functions as Heterogloss Contractive, specifically a Disclaim/Counter, as it positions the speaker's subsequent actions as a justified and opposing response to the established behavior of the other. The metaphor "*Revenge is my sweet tooth*" is a potent example of High Force, intensifying the concept of revenge by comparing it to a compelling craving, while also invoking a twisted sense of Positive Affect through the word "sweet." The line "*Girls cry and so will you*" makes a generalized statement that could be heard as Negative Judgement about a gendered emotional response, and the predictive threat "so will you" is another instance of Heterogloss Contractive, presenting this emotional consequence as an inevitable result. The final, repetitive declaration "*'Cause bois lie, bois lie*" reinforces the initial Negative Judgement and uses repetition as another form of High Force to cement this claim as an irrefutable premise for the speaker's actions.

This verse's subsystem configuration serves discursively to create a stance of empowered, cynical vengeance inside a strained relationship.. The verse begins by expansively questioning the other's dishonesty (Heterogloss Expansive and Negative Judgement), establishing the conflict's origin. It then swiftly shifts to a contractive stance, using the generalized Negative Judgement "Bois lie" as a warrant to announce the speaker's own adoption of deceptive tactics (Heterogloss Contractive/Counter). This move discursively reframes the speaker's impending actions from unethical behavior to justified payback, leveling the moral playing field. The core of the verse is the High Force metaphor equating revenge with a "sweet tooth," which powerfully re-centers the

speaker's agency from a victim of lies to an active, even crave-driven, participant in the conflict. This intense metaphor, combined with the predictive and contractive threat that the other "will" cry, completes a discursive arc from accusation to declaration of power. Collectively, this pattern builds a persona that is confrontational, morally adaptive, and focused on turning gendered stereotypes ("boys lie," "girls cry") into weapons for personal empowerment and retribution.

c) Verse 2

Yeah, so tell me why, why you tell your friends
I'm the bad guy when you're the villain? (Yeah)
I worshipped your religion (Uh)
I was faithful, you were the one who sinned, damn

This verse is structured by a strong contrast built through several key subsystems. The opening line, "*Yeah, so tell me why, why you tell your friends / I'm the bad guy when you're the villain?*" initiates with Heterogloss Expansive, using a demand for explanation ("tell me why") to open dialogic space. This question frames a central accusation of misrepresentation, where labeling the speaker "the bad guy" constitutes a Negative Judgement (of propriety) projected onto the speaker by the addressee. The speaker's counter-claim, "you're the villain," is a direct Negative Judgement in return, creating a sharp contrast. This entire structure of opposing one label against another operates as Heterogloss Contractive, specifically a Disclaim/Counter, as it directly rejects and seeks to invert the other's narrative.

The religious metaphor in "*I worshipped your religion / I was faithful, you were the one who sinned*" is rich in appraisal. "Worshipped" and "faithful" invoke Positive Judgement (tenacity and propriety), positioning the speaker as devoted and righteous. In stark contrast, "sinned" delivers a powerful Negative Judgement (propriety), condemning the addressee's morality. This metaphorical framework itself acts as High Force, intensifying the moral stakes of the relationship conflict by elevating it to a theological scale. The final exclamation "damn" serves as an additional High Force, amplifying the emotional release and emphatic condemnation.

The discursive function of this subsystem configuration is to perform a comprehensive moral and narrative reversal. The verse begins expansively, challenging the other to account for their false public narrative (Heterogloss Expansive). It then pivots to a tightly contractive core, systematically dismantling that narrative through Heterogloss Contractive (Counter). This is achieved by directly opposing the externally applied Negative Judgement ("bad guy") with a speaker-assigned Negative Judgement ("villain") and, more profoundly, by elaborating this counter-judgement through a fully developed religious metaphor. This metaphor, charged with High Force, functions to radically reframe the past relationship. It discursively reconstructs the speaker's role from "bad guy" to devout worshipper (Positive Judgement) and the addressee's role from accuser to ultimate sinner (Negative Judgement). This entire maneuver seeks to usurp moral authority and redefine the terms of guilt and innocence. Collectively, the verse works as a focused rhetorical strike aimed at inverting a damaging public perception and

asserting a morally superior subject position for the speaker, all within a heightened, almost sacred context of betrayal.

d) Post-Chorus and Bridge

La, la-la, la, la, la, la, liar

La, la-la, la, la, la, la, bois lie

[Repeated]

I've heard your little story

And you talk way too much

Why don't you say "I'm sorry"?

Is it askin' way too much?

Okay, I'm losing all my patience

God, you make me anxious

I don't do that fake shit

Say it to my face then

I threw it all away again last night

So why don't you just look me in the eyes and say

The post-chorus, consisting primarily of the repeated, non-lexical vocables "*La, la-la, la, la, la, la, liar*" and the reiterated phrase "*bois lie*," functions through implication and High Force. The repetition itself is a primary mechanism of High Force, building rhythmic and emotional intensity. The single, embedded lexical item "liar" is a direct and powerful Negative Judgement (veracity). Its embedding within the musical, non-specific vocables gives it the feeling of a recurring, inescapable accusation swirling in the speaker's mind. The reiteration of the established phrase "*bois lie*" from the chorus serves

to re-inscribe the generalized Negative Judgement and further amplifies the High Force through this repetition, cementing it as a thematic mantra.

The post-chorus serves as a thematic and sound amplifier in rhetoric. It shifts the listener from the chorus's declarative argument to a more visceral, looping emotional state. The use of High Force via intense repetition creates a driving, almost obsessive momentum, mirroring the speaker's fixated anger. The embedded Negative Judgement ("liar") and the restated Negative Judgement ("bois lie") ensure the core accusation is not lost in the musicality; instead, it is branded into the song's texture. This unit serves less to advance a new point and more to deepen the emotional resonance and stubborn persistence of the song's central grievance.

The bridge is characterized by a shift to direct, heated confrontation and intense personal affect. It opens with Heterogloss Expansive via the challenges "*Why don't you say 'I'm sorry'?*" and "*Is it askin' way too much?*", which explicitly invite (or dare) a specific dialogic response. The declarations "*I've heard your little story / And you talk way too much*" both carry Negative Judgement (the first implying insignificance, the second criticizing propriety and capacity for restraint). The speaker's emotional state is directly inscribed as Negative Affect with "*I'm losing all my patience*" and "*you make me anxious*." The statement "*I don't do that fake shit*" is a strong Negative Judgement of the other's presumed behavior (veracity/propriety) and a Positive Judgement of the speaker's own tenacity and truthfulness. The demand "*Say it to my face then*" is another instance of Heterogloss Contractive, specifically a Disclaim/Counter, challenging the other's honesty

and backing them into a corner. The admission "*I threw it all away again last night*" reveals Negative Affect (likely unhappiness or dissatisfaction related to personal turmoil). The final, repeated challenge "*So why don't you just look me in the eyes and say*" culminates in a powerful use of High Force (through the imperative and repetition from earlier) and Heterogloss Expansive, making one last, intense demand for direct, honest confrontation.

The bridge functions as the emotional and confrontational climax of the song's narrative. It moves from generalized accusations to a raw, immediate exchange. The interplay between Heterogloss Expansive (the challenging questions) and Heterogloss Contractive (the direct commands and counters) creates a tense, demanding discursive space where the speaker seeks to force accountability. The surge of Negative Affect personalizes the conflict, showing the tangible emotional toll on the speaker. The co-occurrence of Negative Judgement aimed at the other and Positive Judgement claimed for the self sharpens the moral divide. The final, escalating demand, intensified by High Force, leaves the song suspended in this moment of high-stakes challenge, fully embodying the frustrated, anxious, and confrontational stance that defines the track. This unit discursively raises the stakes from discussing past wrongs to demanding a resolution in the present.

2. Bite Me

"Bite Me" is a pop punk anthem centered on confrontation and reclaiming power after a toxic relationship. The song utilizes aggressive diction, bold threats, and sarcastic metaphors to express emotions of anger, defiance, and unapologetic self-assertion.

a) Intro and Verse 1

Eh-oh

You shoulda known better, better to fuck with someone like me

Eh-oh

Forever and ever, you're gonna wish I was your wifey

Don't act so innocent, this was no accident

You planned this in the end and now it's over

Say what you wanna say, you lied and I got played

You threw it all away and now it's over

The verse opens with a chant-like interjection "Eh-oh," which primarily functions as High Force, intensifying the energetic and taunting tone. The central line, "*You shoulda known better, better to fuck with someone like me,*" is dense with appraisal. "Shoulda known better" is a clear Negative Judgement targeting the addressee's capacity and propriety, framing their actions as foolish and ill-advised. The repetition of "better" and the use of the vulgar phrase "fuck with" act as High Force, aggressively scaling up the confrontational warning. This entire warning is presented as a Monogloss statement, delivered as an uncontestable fact of the speaker's formidable nature. The following lines, "*Forever and ever, you're gonna wish I was your wifey,*" shift into a predictive boast. "Forever and ever" is High Force, using hyperbolic timescale to intensify the lasting

regret predicted. The concept of wishing for "your wifey" invokes a twisted, regret-tinged Positive Appreciation of the lost relational potential, while the overall prediction itself functions as Heterogloss Contractive, specifically a Disclaim/Counter, as it posits a future emotional state directly opposite to the addressee's presumed current dismissal of the speaker.

This verse functions linguistically to establish a powerful, retaliatory persona and to project a narrative of future regret onto the addressee. It moves from a taunting warning (High Force and Negative Judgement) to a boastful prediction (High Force and Heterogloss Contractive). The consistent use of High Force (through repetition, vulgarity, and hyperbole) creates unignorable, aggressive confidence. The Monogloss delivery of the initial judgement presents the speaker's perspective as the definitive reality, leaving no room for the addressee's version of events. By concluding a Heterogloss Contractive prediction of the addressee's lasting regret, the verse skillfully inverts the power dynamic. It positions the speaker not as a victim of the failed relationship, but as a prize whose loss will be eternally mourned. This unit effectively sets the song's core stance, one defiant superiority and the confident imposition of a narrative of future punishment through regret.

b) Pre-Chorus and Chorus

Just face it, we didn't make it

You bit off more than you can chew, can you taste it?

Eh-oh

You shoulda known better, better to fuck with someone like me

Eh-oh

Forever and ever, you're gonna wish I was your wifey

Shoulda held on, shoulda treated me right

I gave you one chance, you don't get it twice

Eh-oh

And we'll be together never, so baby, you can bite me

This unit combines new declarative statements with the repeated, mantra-like section from the song's intro. The opening lines, "*Just face it, we didn't make it / You bit off more than you can chew, can you taste it?*" are structured as Monogloss, presenting the relationship's failure as an uncontestable fact. The phrase "bit off more than you can chew" is a metaphor constituting Negative Judgement of the addressee's capacity, implying they were inadequate for the relationship. The taunting question "can you taste it?" adds a layer of High Force, intensifying the schadenfreude and confrontational tone.

The subsequent, repeated section ("Eh-oh... wifey") carries the same subsystems identified in the intro, its core is a Monogloss warning ("You shoulda known better...") containing Negative Judgement and amplified by High Force (via repetition and vulgarity), followed by a predictive boast ("Forever... wifey") that operates as Heterogloss Contractive (Counter) and High Force (via hyperbole), projecting a future of regret. The new concluding lines, "*Shoulda held on, shoulda treated me right / I gave you one chance, you don't get it twice,*" reinforce Negative Judgement (targeting the addressee's past propriety and tenacity) and are delivered as Monogloss statements of

immutable condition. The final, iconic retort, "*so baby, you can bite me*," is the ultimate Heterogloss Contractive (Counter) and High Force dismissal, rejecting any reconciliation and scaling the speaker's defiance to its peak.

In terms of discourse, this section serves as the song's conflict's climactic summary and verdict. It begins by Monogloss stating the relationship's demise and the addressee's failure, using a metaphor (Negative Judgement and High Force) that paints their defeat as a concrete, almost physical error. The strategic repetition of the song's aggressive, warning-laden mantra serves to re-contextualize those boasts within the conclusive frame just established, they are no longer just predictions but now confirmed outcomes. The new declarations ("Shoulda held on... you don't get it twice") solidify the speaker's position as the morally wronged party who offered and then irrevocably revoked grace. The culminating dismissal, "you can bite me," empowered by High Force, is the definitive speech act of termination. Collectively, this configuration of repeated and new material works to encapsulate the entire song's argument: establishing fault, asserting superior strength, and executing a final, powerful act of verbal and relational rejection. The repetition acts as a discursive anchor, reminding the listener of the speaker's unwavering stance from start to finish.

c) Verse 2

Don't hold your breath 'cause you're still chokin' on your words

Those things you said might be the last ones that I heard

So come pick up your clothes from the front yard

Sprinklers on, burn the rest in the backyard

Shoulda had the guts just to say goodbye
Now you're gonna have regrets for the rest of your life

This verse is characterized by vivid imagery of finality and retaliatory action, conveyed through specific subsystems. The opening line, "*Don't hold your breath 'cause you're still chokin' on your words,*" employs a metaphor of physical suffocation which functions as High Force, intensifying the concept of being trapped by one's own false statements. This also constitutes a Negative Judgement of the addressee's veracity and capacity. The declaration "*Those things you said might be the last ones that I heard*" operates as Heterogloss Contractive, specifically a Disclaim/Counter, as it shuts down any future dialogue, directly countering the expectation of continued communication. The commands "*come pick up your clothes from the front yard / Sprinklers on, burn the rest in the backyard*" are delivered as Monogloss imperatives, depicting actions of final expulsion and destruction. The act of burning is a potent symbol of High Force and a final Negative Judgement on the relationship's remnants. The line "*Shoulda had the guts just to say goodbye*" is another Negative Judgement, now targeting the addressee's tenacity (cowardice). The conclusive prediction, "*Now you're gonna have regrets for the rest of your life,*" is a strong instance of Heterogloss Contractive (Counter), positing a future of permanent negative affect (regret) as the direct and inevitable consequence of the addressee's actions, again amplified by High Force through the phrase "the rest of your life."

The discursive function of this verse is to move from verbal confrontation to the enactment of symbolic and decisive closure. It begins by Monogloss declaring the end of

verbal exchange, using High Force imagery to depict the addressee's words as self-defeating. The core of the verse is the series of imperatives that script a scene of physical and ritualistic termination, the public humiliation of discarded clothes and the ceremonial burning of belongings. These actions, framed by Monogloss authority and High Force symbolism, serve as a powerful discursive performance of ending, the speaker is not just describing a breakup but is actively staging it. The final Heterogloss Contractive prediction of lifelong regret seals this ending as permanent and punitive. Collectively, this configuration of subsystems constructs the speaker not merely as angry, but as an agent of irreversible consequences. The verse narratively transitions the conflict from the realm of argument ("you lied") into the realm of action and lasting result, solidifying the speaker's control over the narrative's conclusion and imposing a lasting emotional sentence on the addressee.

d) Bridge

I bet you taste me on the tip of your tongue

Tip of your tongue, tip of your tongue

I fell fast when I know I shoulda run

Know I shoulda run, know I shoulda run

[Repeated]

This bridge exhibits a cyclical, obsessive structure built on repetition and internal conflict. The line "*I bet you taste me on the tip of your tongue*" initiates with Heterogloss Expansive, as the phrasing "I bet" entertains a hypothetical, inviting a possible but unverified reality. The central metaphor "*taste me on the tip of your tongue*" is a potent example of High Force, using visceral, sensory imagery to intensify the concept of being

a persistent, unavoidable memory for the addressee. The subsequent confession, "*I fell fast when I know I shoulda run*," reveals a stark internal contrast. "I fell fast" points to a past Positive Affect (desire) or a Negative Judgement of the speaker's own tenacity (lack of caution). This is directly countered by "*I know I shoulda run*," which operates as Heterogloss Contractive, specifically a Disclaim/Counter, where the speaker's past action is judged against their own better knowledge. This phrase also contains a Negative Judgement of the speaker's past capacity for self-preservation. The extensive repetition of "tip of your tongue" and "know I shoulda run" serves as a powerful, rhythmic High Force, amplifying the stuck, looping nature of these obsessive thoughts and regrets.

Discursively, this bridge functions as a moment of intensified introspection and pained obsession, contrasting with the outward-directed anger of the verses and chorus. The Heterogloss Expansive opening ("I bet") pulls the focus inward to the speaker's speculative imagination about the other's mind. The High Force sensory metaphor ("taste me...") dominates the unit, discursively constructing the speaker's lingering presence as a physical, haunting sensation for the addressee, which in turn reveals the speaker's own preoccupation with that idea. The core of the bridge, however, is the internal rift captured in the Heterogloss Contractive (Counter) structure of "I fell fast" versus "shoulda run." This pattern explicitly pits feeling against reason, desire against judgement, laying bare the emotional contradiction at the heart of the toxic relationship. The relentless High Force achieved through repetition formally mirrors being trapped in a mental loop of fixation and regret. Therefore, this unit serves to deepen the emotional complexity of the

song, revealing that beneath the defiant exterior lies a raw, recursive wound where attraction and self-reproach are inextricably linked.

3. Love Sux

"Love Sux" is the defiant pop punk title track that frames romantic disillusionment as a cyclical sickness. The song uses visceral imagery and blunt, repetitive declarations to express emotions of jaded exhaustion, disgust, and nihilistic resignation toward the very concept of love.

a) Verse 1

Are we havin' fun yet?
Tell me, are we done yet?
Tired of bein' cautious, cuttin' all my losses
You make me nauseous, yeah
Am I a regret yet?
I thought you were my best bet
Was it worth what it costed? I am exhausted
You make me nauseous, yeah

This verse operates through a series of rhetorical questions and declarations steeped in weariness and disgust. The opening questions, "*Are we havin' fun yet? Tell me, are we done yet?*" function as Heterogloss Expansive, using interrogatives to openly voice shared uncertainty and exhaustion, thereby expanding the dialogic space around the relationship's futile state. The statements "*Tired of bein' cautious, cuttin' all my losses*" directly express Negative Affect, conveying emotional fatigue and disillusionment. The accusatory declaration "*You make me nauseous, yeah*" is a potent blend of Negative

Affect (physical disgust) and High Force, where "nauseous" acts as an intensifier for the speaker's revulsion. The questions "*Am I a regret yet?*" and "*Was it worth what it costed?*" return to Heterogloss Expansive, probing the emotional accounting of the relationship from both sides. The line "*I thought you were my best bet*" reveals a past Positive Judgement (of the other's capacity and reliability) that is now starkly contrasted with the present, making the entire statement operate as Heterogloss Contractive (Counter), as current reality disclaims that past belief. The admission "*I am exhausted*" reinforces the Negative Affect. The final, repeated "*You make me nauseous, yeah*" reiterates the core Negative Affect and High Force, serving as a definitive, visceral verdict.

Rhetorically, this verse functions to articulate a specific, weary phase of relationship breakdown, the point where active anger cools into a pervasive sense of sickness, regret, and depleted energy. The use of Heterogloss Expansive through repeated questions frames the speaker as being stuck in a cycle of unresolved evaluation, assessing the fun, the end, the regret, and the cost. This creates a tone of claustrophobic introspection. The core affective charge is one of Negative Affect (tiredness, nausea, exhaustion), which paints the emotional consequence as more profound than just sadness; it is a physical and mental drain. The pivotal Heterogloss Contractive moment ("I thought you were my best bet") is crucial, as it discursively marks the collapse of a foundational belief, explaining the source of the current disgust and fatigue. The High Force attached to "nauseous" punctuates this feeling, making it the dominant, unavoidable symptom of the toxic relationship. Collectively, this configuration builds a persona who is past the point of

fiery confrontation and is now articulating the bitter, sickening aftermath of a bad emotional investment.

b) Pre-Chorus and Chorus

You're overrated
Nothin' else left to say
Got me feelin' jaded (Ah, ah, ah)

Na-na-na, not another breakup
When I think of you, I just wanna throw up
Na-na-na, no, I don't wanna get up
Lyin' in my bed, thinkin' love sucks
Na-na-na, not another breakup
When I think of you, gotta try to be tough
Na-na-na, now I'm all fucked up
Call it bad luck, why does love suck?

The pre-chorus opens with a definitive Monogloss declaration, "*You're overrated*," which delivers a strong Negative Judgement of the addressee's social worth or quality. This is followed by another Monogloss statement, "*Nothin' else left to say*," which functions as Heterogloss Contractive, specifically a Disclaim/Counter that shuts down any further discussion or argument. The phrase "*Got me feelin' jaded*" directly expresses a state of Negative Affect (specifically dissatisfaction/ennui).

The chorus builds on this with a dense pattern. The repetitive "Na-na-na" vocables act as High Force, creating a driving, almost mantra-like rhythmic intensification. The line "*not another breakup*" is a Heterogloss Contractive (Counter), expressing resistance to a repetitive, painful pattern. The visceral metaphor "*I just wanna throw up*" is a

powerful expression of Negative Affect (disgust) amplified by High Force. "*I don't wanna get up*" and "*Lyin' in my bed*" further articulate Negative Affect in the form of depression and lethargy. The central, repeated declaration "love sucks" is a categorical Negative Appreciation, evaluating the entire concept of love as having no value. The admission "*gotta try to be tough*" reveals an internal conflict where the desired Positive Judgement of tenacity is countered by the reality of being "*all fucked up*," a state of Negative Affect. The final rhetorical question "*why does love suck?*" is Heterogloss Expansive, openly posing a problem without an answer, while still grounded in the established Negative Appreciation.

Discursively, this unit functions to transition from a final, dismissive judgement of the individual ("overrated") to an exhausted, generalized condemnation of the entire experience of love. The pre-chorus acts as the discursive bridge: the Monogloss judgements terminate the specific interpersonal conflict, and the Heterogloss Contractive closure ("nothin' left to say") leads directly into the Negative Affect of feeling "jaded." This jaded state is then fully explored in the chorus. The chorus's power lies in its combination of High Force musicality with raw Negative Affect (disgust, depression) and a sweeping Negative Appreciation ("love sucks"). The Heterogloss Expansive question "*why does love suck?*" universalizes the personal pain, inviting the listener into shared frustration rather than seeking a solution. The internal conflict between wanting to "be tough" (Positive Judgement) and feeling "all fucked up" (Negative Affect) honestly captures the paradox of post-breakup recovery, performing strength while embodying vulnerability. Together, this configuration constructs a discourse of weary, visceral

burnout, moving the focus from anger at a specific "you" to a nihilistic, yet rhythmically cathartic, lament about the repetitive, sickening cycle of failed love itself.

c) Verse 2

Do you think I'm stupid?

I keep killin' Cupid

Shot an arrow in my exes, this is my confession

Never learned my lesson, no

Your mouth is full of gossip

All my friends say that you're toxic (Ew)

Your love is like a weapon, what is the obsession?

Time to learn my lesson, woah

The verse opens with a confrontational question, "*Do you think I'm stupid?*" which functions as Heterogloss Expansive, directly engaging the addressee and opening a charged dialogic space. The metaphor "*I keep killin' Cupid*" is a vivid instance of High Force, intensifying the concept of self-sabotage in love, and implies a Negative Judgement of the speaker's own repeated, harmful patterns. The declaration "*this is my confession*" is a Monogloss statement, presenting this admission as a stark fact. "*Never learned my lesson, no*" reinforces a Negative Judgement of the speaker's own capacity for growth from experience.

The focus then shifts outward with "*Your mouth is full of gossip,*" a clear Negative Judgement of the addressee's propriety and veracity. The external validation "*All my friends say that you're toxic*" amplifies this Negative Judgement and adds High Force through collective opinion, with the interjection "*(Ew)*" providing additional Negative

Affect (disgust). The simile "*Your love is like a weapon*" is another potent use of High Force, intensifying the dangerous nature of the relationship, while the question "*what is the obsession?*" returns to Heterogloss Expansive, challenging the addressee's motivations. The closing line, "*Time to learn my lesson,*" shifts towards a Positive Judgement of the speaker's own tenacity and resolve, framed as a decisive Monogloss turning point.

Discursively, this verse functions to map a pivotal transition from self-critique to other-condemnation, culminating in a declaration of change. It begins by expansively challenging the addressee's perception while offering a Monogloss "confession" of the speaker's own destructive role, establishing a flawed but self-aware persona. The heavy use of High Force in metaphors of violence ("killin' Cupid," "love is like a weapon") constructs the romantic dynamic as a battleground, justifying the intense emotional response. The shift to leveraging external social judgement ("All my friends say...") adds discursive weight to the speaker's condemnation, moving the critique from a private feeling to a publicly validated truth. The final, resolute Monogloss statement, "Time to learn my lesson," acts as the discursive pivot. It reclaims agency, turning the previously judged flaw ("Never learned my lesson") into a proactive vow. This configuration traces an arc from vulnerable admission to empowered resolve, using the condemnation of the other as the catalyst for the speaker's claimed transformation.

d) Bridge

Let's play a game of tic-tac-toe

I'ma go and make all my exes say "oh"

This is for the time that we dodged a bullet

I'm better off and, yeah, I know it

[Repeated]

The bridge is constructed around a repeated, assertive metaphor that generates several key subsystems. The opening line, "*Let's play a game of tic-tac-toe*," initiates a metaphorical framework that constitutes High Force, as it trivializes romantic dynamics into a simple, winnable game, thereby intensifying the speaker's sense of control. The boast "*I'ma go and make all my exes say 'oh'*" contains a clear Negative Judgement of those exes' predicted reactions (implying surprise or regret) and is delivered as a Monogloss statement of intent, showcasing the speaker's agency. The phrase "*we dodged a bullet*" is a common idiom that serves as High Force, dramatically intensifying the perceived danger of a past relationship, and also implies a Positive Judgement of the speaker's current safety and wisdom. The concluding declaration, "*I'm better off and, yeah, I know it*," is a direct expression of Positive Affect (satisfaction/security) and a Positive Judgement of the speaker's own current state. The phrase "*and, yeah, I know it*" operates as Heterogloss Contractive, specifically a Disclaim/Counter, as it firmly shuts down any potential internal or external doubt about this positive assessment. The entire bridge's repetitive structure is itself a form of High Force, using rhythmic and lyrical reiteration to cement this new, confident perspective.

Functionally, this bridge functions as a pivotal anthem of reclaimed power and reframed narrative. It marks a decisive shift from processing pain to declaring superiority and strategic play. The central metaphor of the game (High Force) discursively redefines

relationships from emotionally devastating experiences to manageable contests where the speaker now knows the rules and intends to win. This reframing is an act of rhetorical empowerment. The Monogloss declarations of intent and self-assessment ("I'ma go...", "I'm better off") serve to construct a persona of unshakable confidence, leaving no room for the uncertainty or anguish expressed in earlier verses. The Heterogloss Contractive element ("yeah, I know it") is crucial, as it actively counters any lingering traces of the speaker's own past vulnerability or an ex-partner's potential narrative. By repeating the entire sequence, the bridge formally ritualizes this new mindset, transforming singular statements into a reinforcing mantra. Therefore, this unit's primary discursive work is to perform and solidify a cognitive turnaround, the past is not a source of lingering hurt but evidence of a "dodged bullet," and the future is a game where the speaker holds the advantage.

4. Kiss Me like The World is Ending

"Kiss Me Like the World is Ending" is an urgent, anthemic pop punk track centered on escapism and passionate intensity. The song employs apocalyptic metaphor and imperative demands to convey a desperate, all-consuming desire to prioritize fleeting connection over everything else.

a) Intro and Verse 1

Let's go

Tick-tock, I shoulda known the time was comin'

Yeah, It's just like me to be kinda all or nothin'

I can't stop, try to catch me if you can

I was born on the run, but I'll die holdin' your hands, yeah

The unit opens with a sense of urgency and self-aware reflection. The line "*Tick-tock, I shoulda known the time was comin'*" immediately establishes Heterogloss Contractive (Disclaim/Counter), the speaker acknowledges a personal failure of foresight, countering the expectation that they should have been prepared. This admission, "*I shoulda known*," also implies a Negative Judgement of the speaker's own past capacity. The follow-up, "*It's just like me to be kinda all or nothin'*," continues this self-reflective Heterogloss Contractive vein, framing a character trait as a predictable flaw. The phrase "*all or nothin'*" itself is a clear instance of High Force, intensifying and polarizing the speaker's described nature into absolute terms. The declarations "*I can't stop*" and "*I was born on the run*" express a Positive Judgement of the speaker's own relentless tenacity and capacity for independence. In stark contrast, the concluding image, "*but I'll die holdin' your hands*," introduces a powerful Positive Affect (devotion, security) and a Positive Judgement of fidelity. This final clause also operates as Heterogloss Contractive (Counter), posing a future act of ultimate stillness and connection directly against the stated identity of perpetual motion, creating dramatic tension amplified by High Force.

Discursively, this introductory verse functions to establish a complex, paradoxical persona poised between flight and commitment. The use of Heterogloss Contractive for self-analysis ("*shoulda known*," "*just like me*") creates an immediate tone of vulnerable honesty, acknowledging imperfection rather than projecting pure defiance. This grounds the speaker's voice. The core discursive work is achieved through the juxtaposition of

Positive Judgements of a "born on the run" identity against the ultimate Positive Affect and Judgement promised in "die holdin' your hands." This isn't a simple confession, it's the setup of a central conflict between an instinct for independence and a profound desire for connection. The High Force in "all or nothin'" and the life-and-death scale of the final image intensify this conflict to its extreme. Therefore, the verse discursively frames the impending relationship not as a casual fling but as an existential choice powerful enough to potentially redefine the speaker's fundamental nature, making the plea to "kiss me like the world is ending" a logical, desperate extension of this setup.

b) Pre-Chorus, Chorus and Chorus

The stars shine for the two of us (Two of us)

So sweet and mysterious

Got a question, baby, truth or dare?

Spin the bottle, I'll be waitin' there, yeah

Kiss me just like the world is endin'

Give me one last perfect memory

I don't want to say goodbye

Let's meet up after we die

So kiss me just like the world is endin'

Kiss me just like the world is endin' (2x)

The pre-chorus begins with "*The stars shine for the two of us*," a statement that functions as Positive Appreciation, valuing the romantic moment as beautiful and special, while also implying a Positive Affect of shared wonder. The description "*So sweet and mysterious*" reinforces this Positive Appreciation. The playful challenges "*Got a question*,"

baby, truth or dare? / Spin the bottle, I'll be waitin' there" employ Heterogloss Expansive, using direct questions and invitations to open a dialogic space of interaction and possibility.

The chorus is dominated by the central, imperative metaphor, "*Kiss me just like the world is endin'.*" This is a primary example of High Force, using an apocalyptic scale to radically intensify the desired kiss's passion and significance. It frames the act as one of ultimate Positive Affect (desire, urgency). The plea "*Give me one last perfect memory*" expresses a Positive Appreciation for a hypothetical moment and underscores Negative Affect (the sadness of potential loss implied by "last"). The line "*I don't want to say goodbye*" is a direct expression of Negative Affect (unhappiness). The proposition "*Let's meet up after we die*" is a Heterogloss Contractive (Disclaim/Counter) idea, rejecting the finality of death and countering logical expectation, and is again charged with High Force due to its transcendent scale. The post-chorus, consisting solely of the repeated title line, acts as a High Force intensifier through pure, focused repetition, hammering the core metaphor into the listener's awareness.

Structurally, this unit functions to escalate the song's premise from playful romanticism into a desperate, transcendent demand for connection. The pre-chorus sets a scene of sweet, mysterious possibility (Positive Appreciation) using Heterogloss Expansive language that invites a partner into a game. This playful frame makes the sudden, drastic escalation of the chorus even more powerful. The chorus performs the core linguistic work by using High Force apocalyptic metaphor to redefine a kiss not as

a simple act of affection, but as the only meaningful response to a perceived existential crisis. The interplay of Positive Affect/Appreciation ("perfect memory") with Negative Affect ("don't want to say goodbye") creates a potent mix of yearning and fear of loss. The most extreme Heterogloss Contractive notion, planning a reunion after death, discursively shatters all conventional boundaries of a relationship, portraying the desired connection as eternal and defiant of any limit, even mortality. The High Force repetition in the post-chorus then ritualizes this demand, cementing it as an inescapable, urgent refrain. Collectively, this configuration builds a discourse of romantic escapism pushed to its absolute limit, where love is framed as the only valid response to, and refuge from, a collapsing world.

c) Verse 2

Hell yeah, I get caught up in the moment
All up in my feels, you're the one that controls it
On my last day, all I wanna do is
Look you in the eyes and fall asleep right next to you, yeah

This verse begins with an admission of vulnerability, "*Hell yeah, I get caught up in the moment*," which directly expresses Negative Affect in the form of a lack of control or security. This is intensified by the confession "*All up in my feels*," another instance of Negative Affect highlighting emotional overwhelm. The clause "*you're the one that controls it*" attributes this state to the addressee, constituting a Negative Judgement of their power and influence over the speaker's emotional stability. The subsequent shift to a hypothetical "last day" employs High Force through existential scale, making the

following desire supremely consequential. The wish to "*Look you in the eyes and fall asleep right next to you*" is a complex blend of Positive Affect (intimacy, security, contentment) and Positive Appreciation, valuing this quiet, connected moment as the ultimate, perfect end. This envisioned scene acts as a Heterogloss Contractive (Counter), presenting a future of serene connection that directly opposes and resolves the current state of being emotionally "caught up" and controlled.

Functionally, this verse functions to deepen the song's central conflict by grounding its apocalyptic metaphor in a more personal, emotional reality. It moves from describing a generalized, world-ending scenario to confessing a specific, present-tense vulnerability (Negative Affect) and a perceived power imbalance (Negative Judgement). This admission makes the speaker's subsequent fantasy of a peaceful, shared end not just a romantic hyperbole, but a direct Heterogloss Contractive response to current instability. The High Force of the "last day" scenario linguistically elevates this intimate wish from a simple desire to a necessary resolution, the only thing that could possibly balance or make worthwhile the confessed lack of control. Therefore, this verse constructs a persona who, while acknowledging being emotionally overpowered in the present, seeks to reclaim ultimate agency and peace through the imagination of a final, perfect moment of connection. It bridges the internal feeling of chaos with the external metaphor of the end of the world, making the chorus's plea feel like an urgent escape toward a controlled, meaningful conclusion.

d) Bridge

Do you promise it's forever?

Will you meet me up in Heaven?

Do you promise it's forever?

Will you meet me up in Heaven?

Up in Heaven, yeah

This bridge is constructed entirely around repeated, direct questions that form a dense pattern of specific subsystems. Each line, "*Do you promise it's forever?*" and "*Will you meet me up in Heaven?*", functions as Heterogloss Expansive, using urgent interrogatives to explicitly open dialogic space and demand a response from the addressee. These questions are not casual, they are charged with a plea for an eternal guarantee. The core concepts within "forever" and "Heaven" are extreme instances of High Force, intensifying the desired commitment and connection to an absolute, transcendental scale. The phrase "it's forever" inherently values the promise with Positive Appreciation, while also revealing an underlying Negative Affect of anxiety or insecurity that necessitates such a vehement question. Similarly, "*meet me up in Heaven*" expresses a profound Positive Affect (longing for eternal union) and frames the afterlife reunion with Positive Appreciation. The stark, relentless repetition of these questions is itself a powerful form of High Force, amplifying the speaker's desperate need for assurance and making the uncertainty a palpable, rhythmic refrain.

Discursively, this bridge functions as the emotional and philosophical climax of the song's central plea. By stacking Heterogloss Expansive questions, it creates a discursive space of intense negotiation and vulnerability, directly confronting the possibility of

broken promises or finite love. The shift from the worldly "end" in the chorus to the heavenly "after" in this bridge escalates the stakes discursively; the concern is no longer just about a perfect final moment, but about securing a connection that defies mortality itself. The relentless High Force through both the cosmic concepts ("Heaven," "forever") and the repetitive structure, performs a sense of obsessive need and elevates the romantic demand to a spiritual ultimatum. This configuration strips away all metaphorical subtlety, laying bare the speaker's deepest fear of abandonment and most audacious hope for permanence. Therefore, the bridge discursively transforms the song from a passionate request for an intense kiss into a raw negotiation for a love that is literally sworn to outlast death itself, cementing the theme of seeking absolute, unbreakable certainty in the face of existential impermanence.

5. Avalanche

"Avalanche" is a pop punk song exploring the suffocating weight of a toxic relationship. The lyrics utilize the central natural disaster metaphor to convey feelings of being overwhelmed, trapped, and emotionally buried, alongside a struggle for survival and self-extrication.

a) Verse 1

*I keep tryin' just to make it
To the end of the day, you know I hate it
Been lyin', my body's achin'
What do you do when the hero needs savin'?*

The verse opens with a confession of struggle, "*I keep tryin' just to make it to the end of the day*," where the ongoing effort implied by "keep tryin'" functions as High Force, intensifying the sense of arduous persistence. The admission "*you know I hate it*" is a direct expression of Negative Affect (dissatisfaction/unhappiness). The line "*Been lyin', my body's achin'*" contains two distinct appraisal, "Been lyin'" constitutes a Negative Judgement of the speaker's own veracity, while "my body's achin'" conveys Negative Affect in the form of physical and mental exhaustion. The concluding question, "*What do you do when the hero needs savin'?*" is fundamentally Heterogloss Expansive, opening up dialogic space for a solution to a posed dilemma. Within this question, the self-reference as "the hero" suggests a Positive Judgement of one's own capacity or role, which is then ironically undercut by the need for salvation, creating a poignant contrast.

In terms of narrative flow, this verse functions to establish a persona at a point of profound physical and ethical crisis, framing exhaustion as a form of collapsing identity. The combination of Negative Affect ("hate it," "achin'") and Negative Judgement ("lyin'") paints a picture of someone who is not only suffering but also feels compromised by their own actions. The High Force associated with the continual struggle ("keep tryin'") deepens the sense of a relentless, draining effort just to achieve basic daily function. The core discursive turn is the Heterogloss Expansive question, which reconfigures the speaker from a potential source of strength (the "hero" implying Positive Judgement) into a vulnerable figure in need of rescue. This move powerfully externalizes the internal crisis, inviting the listener into the speaker's desperate logic and framing the situation as an unsolved, universal problem. Collectively, these subsystems construct a narrative of a

caregiver or protector figure who has depleted their own resources, thereby laying the groundwork for the song's central metaphor of an "avalanche," a collapse from a position of perceived strength.

b) Pre-Chorus and Chorus

Honestly, I can't shake it, shake it, shake it

Yeah, honestly, I can't take it

I say that I'm just fine, but I don't feel alright on the inside

I say that I'm okay, but I don't feel okay right now, no

I've been slippin' and slidin', my world's getting colder

I'm tired of lookin' over my shoulder

Tonight, I don't feel alright on the inside

It's like I'm runnin' from an avalanche (3x)

And I'm not okay, I'm not okay, no

This section establishes an intense pattern of internal conflict and emotional descent. The opening repetition in "*can't shake it, shake it, shake it*" and "*can't take it*" acts as High Force, rhythmically intensifying the speaker's inability to dispel their distress. The core of the text revolves around a series of stark contrasts between outward projection and inward reality. The admissions "*I say that I'm just fine*" / "*I say that I'm okay*" are Negative Judgement directed at the speaker's own veracity, as they are consciously presenting a false front. This is directly countered by the confessions "*but I don't feel alright*" and "*but I don't feel okay*," which are clear expressions of Negative Affect. This structure repeatedly employs Heterogloss Contractive (Disclaim/Counter), as the stated feeling directly contradicts and disclaims the spoken assertion. The imagery of "*slippin' and*

slidin'" and "world's getting colder" further articulates Negative Affect (instability and emotional desolation). The statement *"I'm tired of lookin' over my shoulder"* blends Negative Affect (exhaustion) with Negative Judgement of a persistent, threatening situation. The central, repeated metaphor *"runnin' from an avalanche"* is a powerful instance of High Force, dramatically scaling up the internal crisis to a natural disaster of overwhelming scale and momentum. The final, chanted declaration *"I'm not okay"* is a Monogloss statement of Negative Affect, stripping away the earlier pretense to deliver a bare, conclusive truth.

From a narrative standpoint, this unit functions to perform the very collapse it describes, moving from fragmented anxiety to a unified admission of being overwhelmed. The Heterogloss Contractive pattern of contradicting one's own words ("I say... but I don't feel...") is the key discursive mechanism. It constructs a persona trapped in a cycle of social performance and private anguish, deeply aware of their own dishonesty. This makes the eventual breakdown feel inevitable. The accumulating Negative Affect, from unease to coldness to exhaustion, charts a deepening internal crisis. The High Force of the central "avalanche" metaphor discursively re-frames these scattered symptoms into a single, coherent, and unstoppable force, it gives a name and a scale to the diffuse suffering. The shift from the conflicted statements to the repetitive, chant-like declarations of "runnin' from an avalanche" and "I'm not okay" marks a discursive surrender to this truth. The repetition itself, a form of High Force, ritualizes the admission, breaking the cycle of pretense. Therefore, this unit's primary function is to trace a journey from fractured self-

denial to a consolidated, if desperate, acknowledgment of being in active flight from a total emotional catastrophe.

c) Verse 2

I feel too much, my blood is rushin'
Ask about me, I'm quick to change the subject
I tell the truth but get interrupted
I wish my life woulda came with instructions

The verse details a state of internal and social dysregulation. The opening line, "*I feel too much, my blood is rushin'*," directly expresses Negative Affect in the form of emotional and sensory overload. The phrase "too much" also acts as High Force, intensifying this sense of being overwhelmed. The confession "*I'm quick to change the subject*" when asked about oneself implies a Negative Judgement of the speaker's own capacity for social engagement and honesty. The statement "*I tell the truth but get interrupted*" combines a Negative Judgement of others' propriety (for interrupting) with the speaker's resulting Negative Affect of frustration. The closing lament, "*I wish my life woulda came with instructions*," employs Heterogloss Expansive by voicing a hypothetical, unrealized alternative to current confusion. This wish also conveys a profound Negative Affect (dissatisfaction, feeling lost) and potentially a Negative Judgement of the speaker's own capacity to navigate life's complexity.

Rhetorically, this verse functions to internalize and personalize the crisis introduced earlier, shifting the focus from a general struggle to specific, corrosive daily experiences. It maps a cycle where internal sensitivity (Negative Affect and High Force) leads to social

evasion (Negative Judgement of self), attempted honesty is thwarted (Negative Judgement of others and Negative Affect), resulting in a longing for external guidance (Heterogloss Expansive). This configuration constructs a persona who feels fundamentally unequipped, portraying their turmoil not just as an external "avalanche" to outrun, but as a flaw in their own emotional and social wiring. The Heterogloss Expansive wish for "instructions" is particularly key, it discursively frames the speaker's distress as stemming from a lack of fundamental knowledge or a clear role, deepening the sense of helplessness. This verse thus adds a layer of paralyzing self-doubt and perceived incompetence to the song's narrative, making the metaphorical avalanche feel as much like an internal collapse of confidence as an external threat.

d) Bridge

Whoa-oh-oh

My heart is racin'

Su-su-suffocatin'

I'm slowly fadin'

Su-su-suffocatin'

The bridge utilizes intense, repetitive imagery to convey a state of crisis. The non-lexical vocalization "*Whoa-oh-oh*" and the stammering repetition in "*Su-su-suffocatin'*" function primarily as High Force, rhythmically and phonetically intensifying the sense of panic and breathlessness. The declarations "*My heart is racin'*", "*suffocatin'*", and "*I'm slowly fadin'*" are all direct expressions of Negative Affect, specifically anxiety, constriction, and dissolution. This triad of symptoms constructs a visceral portrait of a physical and emotional attack. The act of voicing this internal state so starkly also

incorporates an element of Heterogloss Expansive, as it openly discloses internal suffering to an external listener, making private agony a shared, witnessed experience.

Discursively, this bridge functions to perform the climax of the song's central metaphor. It moves from describing the feeling of running from an avalanche to embodying the moment of being overtaken by it. The High Force generated through repetition formally mimics the overwhelming, inescapable nature of the emotional attack, the sounds and words themselves feel suffocating and cyclical. The concentrated Negative Affect ("racin", "suffocatin", "fadin") discursively strips away any remaining pretense or external cause, focusing entirely on the speaker's corporeal and psychic disintegration. The Heterogloss Expansive quality of this disclosure turns the bridge into a critical confessional peak, it is no longer about hiding or managing the feeling, but about voicing its totality as it happens. This unit thus serves as the narrative point of collapse, where the "avalanche" is no longer approaching but has fully engulfed the speaker, leaving them in a state of articulated, escalating distress.

6. Dare to Love Me

"Dare to Love Me" is a vulnerable acoustic ballad that shifts the album's focus to internal fear and self-doubt. The song uses direct, pleading questions and admissions of personal flaw to express raw insecurity and the terrifying risk of emotional exposure, challenging a partner to accept its imperfections.

a) Intro and Verse 1

If you dare to love, if you dare to love me (2x)

I try to let down my guard, but I cover up my scars
Yeah, there's no denyin'
It's not that I don't care, it's just I'm fuckin' scared
It's terrifyin'

The verse is framed by the repeated, titular plea “*If you dare to love, if you dare to love me,*” which functions as High Force, using repetition to intensify and emphasize the challenge being presented. Within the core verse, the confession “*I try to let down my guard*” signals an attempt that carries an implicit Negative Judgement of the speaker’s own tenacity or capacity for vulnerability, as trying implies failing. This is directly contrasted by the action “*but I cover up my scars,*” an act of self-protection that reinforces that Negative Judgement. The admission “*It’s not that I don’t care*” is a Heterogloss Contractive (Deny) formulation, explicitly rejecting a potential negative interpretation of the speaker’s actions. This denial pivots to the core confession, “*it’s just I’m fuckin’ scared / It’s terrifyin’.*” These are direct expressions of Negative Affect (insecurity and fear), with the vulgarity “*fuckin’*” and the blunt “*terrifyin’*” acting as High Force, amplifying the raw intensity of that fear.

From a narrative standpoint, this verse functions to establish the song’s central conflict as an internal battle between the desire for connection and a paralyzing, deeply ingrained fear. The High Force of the repeated challenge (“*If you dare...*”) externally frames the relationship as a perilous undertaking, which the verse then internally justifies. The structure of the verse itself performs this justification through a Heterogloss Contractive pattern, it first states a failed attempt at vulnerability (Negative Judgement),

then actively denies a simpler, more callous explanation (“not that I don’t care”), before landing on the visceral truth of Negative Affect (fear). This discursive sequence constructs a persona who is analytically self-aware yet emotionally trapped, they can diagnose their own barriers (“cover up my scars”) and identify their primary emotion (“scared”), but this awareness doesn’t equate to control. The verse thus positions the speaker’s fear not as a minor hesitation, but as the definitive, terrifying obstacle that the listener must “dare” to overcome.

b) Refrain and Chorus

*'Cause I know it's a slippery slope
 But I don't wanna give up hope
 Damn, why's it gotta be this hard just to open up my heart?*

*So don't tell me that you love me if you don't mean it
 Don't say another damn word if you don't believe it
 Only tell me if you care, tell me if you care, tell me if you care
 About me
 Only tell me if you dare, tell me if you dare, tell me if you dare
 If you dare to love me (2x)*

The refrain and chorus present a shift from internal conflict to external demands. The refrain begins with the admission, “*Cause I know it's a slippery slope*,” which uses a metaphor of danger functioning as High Force to intensify the perceived risk of emotional involvement. The counter-statement, “*But I don't wanna give up hope*,” reveals a Positive Affect (desire) that creates a Heterogloss Contractive (Counter) structure, where hope is positioned against the acknowledged risk. The rhetorical question, “*Damn, why's it gotta*

be this hard just to open up my heart?” is Heterogloss Expansive, voicing a shared frustration, and carries Negative Affect (frustration) amplified by the exclamation “Damn” as High Force.

The chorus is built on imperative, conditional commands. The lines “*don’t tell me that you love me if you don’t mean it / Don’t say another damn word if you don’t believe it*” are strong instances of Heterogloss Contractive, specifically Disclaim/Deny, as they explicitly prohibit and reject inauthentic communication. They also contain a Negative Judgement of the addressee’s potential veracity. The core, repetitive pleas “*tell me if you care*” and “*tell me if you dare*” are Heterogloss Expansive, repeatedly demanding a response, and employ High Force through their insistent, anaphoric repetition. The conditional “*if you dare to love me*” frames the entire request within a challenge, reinforcing the High Force of the titular demand.

Linguistically, this unit functions to transition from the speaker’s internal fear to the imposition of strict, protective conditions on the potential partner. The refrain performs a final moment of internal reckoning, juxtaposing the dangerous “slippery slope” (High Force) with a fragile but persistent hope (Positive Affect), a conflict voiced expansively to the listener. The chorus then resolves this tension externally by establishing non-negotiable terms. The shift to Heterogloss Contractive commands (“don’t tell me...”) discursively builds a defensive boundary, aiming to preemptively filter out insincerity. This is immediately followed by the Heterogloss Expansive, repetitive demands (“tell me if you care/dare”), which aggressively seek verification of genuine feeling. This pattern

constructs a persona who, paralyzed by their own fear in the verses, attempts to seize control in the chorus by dictating the only terms under which love is permissible, absolute, daring authenticity. The High Force throughout amplifies this from a request to an ultimatum. Collectively, this configuration discursively reframes the speaker's vulnerability not as weakness, but as the basis for a rigorous test that the other must pass.

c) Verse 2

I've been goin' way too hard for way too long

But I'll keep on tryin'

I've been wishin' on them stars, but are they too far?

Yeah, are they still shinin'?

This verse encapsulates a tension between dogged persistence and creeping doubt. The opening line, "*I've been goin' way too hard for way too long*," utilizes High Force through the intensifiers "way too," amplifying both the intensity and duration of the struggle, which inherently conveys Negative Affect in the form of exhaustion. The following declaration, "*But I'll keep on tryin'*," is structured as Heterogloss Contractive (Disclaim/Counter), directly countering the implied expectation to quit, and expresses a Positive Judgement of the speaker's own tenacity. The subsequent shift to "*wishin' on them stars*" introduces a Positive Affect of hope or desire. However, this is immediately complicated by the questions "*but are they too far?*" and "*are they still shinin'?*", which are instances of Heterogloss Expansive. These questions open dialogic space to doubt and possibility, simultaneously expressing Negative Affect in the form of insecurity and anxiety about the viability of that hope.

Discursively, this verse functions to deepen the portrayal of the speaker's internal conflict, framing their perseverance as a weary, almost reflexive act amidst growing uncertainty. The High Force description of the struggle makes the persistence feel costly and unsustainable, while the Heterogloss Contractive "but I'll keep on tryin'" presents that continuation as a defiant, almost involuntary choice rather than an easy one. The core discursive move is the shift from the active, effortful "goin' hard" and "tryin'" to the passive, speculative act of "wishin'" on stars. The Heterogloss Expansive questions that follow this wish perform a crucial function, they externalize the internal fear that the speaker's foundational hope, the "stars" they've been relying on may be distant or extinct. This configuration constructs a persona who is committed to the action of trying, even as they begin to question the very foundation (the "stars") that makes the effort meaningful. It captures a poignant stage in the struggle where endurance itself becomes the last point of certainty, even as faith in a positive outcome begins to falter.

d) Bridge

Will you love me?

Through the good and the bad

Would you understand?

Stay hand in hand

Would you love me?

Through the darkest of nights

Through our first fight

Stay by my side

Would you love me?

Would you still love me?

The bridge is composed entirely of a series of vulnerable, conditional questions. The repeated core question, "*Will you love me?*" and "*Would you love me?*", is fundamentally Heterogloss Expansive, as it explicitly opens dialogic space and demands a response, laying bare the speaker's dependency on the answer. The specific conditions posed, "*through the good and the bad*," "*through the darkest of nights*," "*through our first fight*" are all hypothetical scenarios that act as High Force, intensifying the concept of love by testing it against extremes of adversity. These scenarios themselves are framed with Positive Appreciation, valuing a love that can endure such trials. The pleas for understanding ("*Would you understand?*") and presence ("*Stay hand in hand*," "*Stay by my side*") express a deep Negative Affect of insecurity and need. The repetition of the questions, culminating in "*Would you still love me?*", employs High Force through its iterative structure, amplifying the urgency and obsessive nature of the speaker's fear and longing.

In terms of narrative flow, this bridge functions as the emotional core of the song, transforming the titular challenge ("*dare*") into a raw plea for unconditional, persistent love. It shifts the discourse from imposing conditions on the partner (as in the chorus) to revealing the speaker's deepest fears of abandonment during inevitable hardship. The Heterogloss Expansive structure of repeated questioning creates a discursive space of profound negotiation and vulnerability, where the speaker's stability hinges on the partner's assurances. The High Force used to depict potential future struggles ("*darkest of nights*," "*first fight*") serves to stress-test the concept of love, revealing that the speaker's fear is not of a lack of love in good times, but of its dissolution under pressure. This

configuration ultimately constructs the speaker's "dare" not as a shield of toughness, but as the final, vulnerable question beneath it, a need for a love that is brave enough to be truly steadfast, thereby exposing the core anxiety that the entire song's defiant posture seeks to manage.

B. Discussion

The appraisal analysis of Avril Lavigne's *Love Sux* reveals a deliberate and strategic deployment of evaluative language to construct the album's signature pop-punk emotional persona, one characterized by a volatile interplay of defiance and vulnerability, anger and exhaustion. This pattern aligns with but also distinctively extends findings from previous studies applying Appraisal Theory to contemporary music and youth-oriented media. Quantitatively, the album is dominated by negative judgement (25–30 instances) and high force (30–35 instances), which together serve as the primary engine for its tone of confrontation. This is not merely expressive but deeply rhetorical, functioning to assign blame decisively ("villain," "liar," "toxic"), claim moral authority, and reconfigure emotional pain into a source of power. This transformation of affect into judgement, amplified by force, resonates with findings in studies of similar genres. For instance, Putri et al. (2023), in their analysis of Olivia Rodrigo's *SOUR*, also noted the prevalence of negative affect and judgement to articulate teenage heartbreak and resentment. However, *Love Sux* displays a more aggressive, scaled-up use of high force through violent metaphor and vulgarity, underscoring a more confrontational, punk-inflected stance compared to Rodrigo's often internalized despair.

Furthermore, the album's emotional complexity is engineered through the counterpoint between this aggressive front and moments of exposed fragility, realized through negative affect (20–25 instances) and heterogloss expansive questioning (15–20 instances). Tracks like “Avalanche” and “Dare to Love Me” pivot from choruses of declaration to verses and bridges of doubt, using heterogloss expansive structures (“What do you do when the hero needs savin’?”, “Would you still love me?”) to open discursive spaces of vulnerability. This oscillation mirrors findings by Kuswoyo et al. (2022) on graduation resources in student presentations, where force and focus were used to modulate certainty and engage audiences. In *Love Sux*, this modulation is emotional, pulling the listener between solidarity in anger and empathy for insecurity. This duality complicates the seemingly one-dimensional “angry ex” trope, presenting a persona that is both retaliatory and emotionally overwhelmed. Such a layered portrayal aligns with observations by Kurniawati et al. (2023) in their study of webtoon discourse, where affect, judgement, and appreciation worked in concert to build complex character identities and reader alignment.

Structurally, the distribution of appraisal resources across song sections functions to create a dynamic emotional rhythm. Choruses and post-choruses often serve as peaks of high force and monogloss or contractive judgement (“Bois lie!”, “Love sucks!”), crafting anthemic, collective catharsis. Conversely, verses and bridges act as sites for heterogloss expansive exploration and negative affect, establishing narrative cause and emotional depth. This strategic patterning is akin to the narrative functions observed by Sodiq et al. (2022) and Suhartini & Nugroho (2023) in their appraisal analyses of novels and their

translations, where attitude and graduation were key to character development and thematic emphasis. In the context of *Love Sux*, this patterning guides the listener through a coherent emotional journey, making the heightened releases in the choruses feel earned and psychologically resonant.

When situated within the broader scope of Appraisal research on popular music, this analysis both corroborates and nuances existing insights. Assidiqi & Cahyono's (2022) work on Taylor Swift's *Midnights* highlighted how appraisal constructs autobiographical storytelling and singer-listener intimacy. Similarly, *Love Sux* uses appraisal to build a persona, but its goal is less about narrative intimacy and more about projecting a stance of resilient, albeit bruised, independence. The album's overwhelming use of negative judgement and high force, compared to the more varied attitudinal palette in *Midnights*, marks a distinct stylistic and ideological choice, emblematic of pop-punk's ethos of straightforward, amplified emotional confrontation. Notably, positive evaluations (positive affect, positive judgement, positive appreciation) are scarce (5–12 instances combined), and nuanced graduation like low force or focus adjustments are minimal (2–4 instances), reinforcing the album's preference for categorical, high-intensity expression.

In conclusion, the appraisal analysis confirms that the emotional expression in *Love Sux* is far from simplistic. It is a sophisticated discursive achievement built on the systematic use of negative judgement, high force, negative affect, and dialogic expansion and contraction. This configuration successfully performs the contradictory yet coexisting states of post-heartbreak psychology: the urge to blame and the reality of

hurting, the performance of strength and the admission of fear. By doing so, it forges a powerful connection with listeners who recognize these fluctuations as authentic. This study thereby contributes to the growing body of research applying Appraisal Theory to popular music, demonstrating its utility in unpacking not just what emotions are expressed, but how they are strategically constructed to build genre-specific personas, negotiate listener alignment, and turn personal feeling into collective musical experience.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter discusses the conclusions and suggestions for further research. The conclusion provides answers to research questions based on the analysis of Appraisal in *Love Sux* Album (2022). Then, the suggestion part provides suggestions to future researchers who are interested in conducting similar research.

A. Conclusion

The analysis of Avril Lavigne's *Love Sux* reveals the sophisticated linguistic construction of a defiant and resilient persona through the systematic application of the Appraisal framework. The study concludes that the album is characterized by a prevalence of Negative Attitude, manifesting as Negative Affect (sadness and antipathy) and Negative Judgement to critique the integrity of others. This negativity is strategically fortified by the Engagement system, specifically through Contractive Heterogloss which serves to confront opposing voices and establish the singer's perspective as authoritative and non-negotiable. Furthermore, the Graduation system consistently mobilizes High Force via quantifiers and intensifiers, effectively escalating the raw emotional impact of the lyrics and transforming personal heartbreak into a narrative of empowerment.

Ultimately, the synergy of these Appraisal resources demonstrates how evaluative language functions as a mechanism for reclaiming personal agency within the pop-punk genre. While the album projects an exterior of sarcastic aggression and blame, it maintains emotional depth by modulating between moments of high-intensity

confrontation and exposed fragility, realized through the interplay of Negative Affect and Heterogloss Expansive questioning. This structural distribution allows the listener to navigate a coherent emotional trajectory, moving from fragmented anxiety to anthemic catharsis. Consequently, this research highlights that the emotional expression in Love Sux is a deliberate discursive achievement that successfully performs the complex, often contradictory psychology of post-heartbreak resilience.

B. Suggestion

Based on the findings and limitations of this study, several avenues for future research are recommended to further enrich the understanding of Appraisal Theory in popular music. First, future researchers are encouraged to expand the scope of analysis to include the comprehensive tracklist of the Love Sux album, analyzing all twelve songs would verify whether the dominant patterns of Negative Judgement and High Force are consistent throughout the entire work or if other tracks present divergent appraisal profiles. Second, a dialogic analysis of the album's collaborations is suggested to examine how the appraisal choices of guest artists interact with the main vocalist to co-construct gendered perspectives and narrative conflict. Third, given that this study focused exclusively on lyrics, a Multimodal Discourse Analysis is highly recommended to integrate text with musical and visual elements, thereby providing a holistic understanding of how emotions are constructed across different semiotic modes. Finally, a diachronic study comparing the appraisal patterns in Love Sux with Lavigne's earlier works could trace the evolution of her artistic persona, offering valuable insights into the development of emotional expression within the pop-punk genre.

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CURRICULUM VITAE



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APPENDIX

DATA CLASSIFICATION OF AVRIL LAVIGNE'S *LOVE SUX* ALBUM

NO.	LYRICS	APPRAISAL CLASSIFICATION
Bois Lie		
1	You tell me what I want, what I wanna hear	Monogloss
2	Make me believe in magic, then disappear	Positive Affect, Negative Affect, Heterogloss Contractive (Counter), High Force
3	You got a sharp tongue like a razor blade	Negative Judgement, High Force, Negative Appreciation
4	You put a knife into my back and try to write your name	Negative Judgement, Negative Affect, High Force, Heterogloss Contractive (Counter)
5	So tell me why you never tell the truth?	Heterogloss Expansive, Negative Judgement
6	Bois lie, I can too	Negative Judgement, Heterogloss Contractive (Counter)
7	Revenge is my sweet tooth	High Force, Positive Affect
8	Girls cry and so will you	Negative Judgement, Heterogloss Contractive (Counter)
9	Cause bois lie, bois lie	Negative Judgement, High Force

10	Yeah, so tell me why you tell your friends I'm the bad guy when you're the villain?	Heterogloss Expansive, Negative Judgement
11	I worshipped your religion	Positive Judgement
12	I was faithful, you were the one who sinned	Positive Judgement, Negative Judgement, High Force
13	I've heard your little story	Negative Judgement
14	And you talk way too much	Negative Judgement, High Force
15	Why don't you say "I'm sorry"?	Heterogloss Expansive
16	Is it askin' way too much?	Heterogloss Expansive, High Force
17	Okay, I'm losing all my patience	Negative Affect
18	God, you make me anxious	Negative Affect
19	I don't do that fake shit	Negative Judgement, Positive Judgement
20	Say it to my face then	Heterogloss Contractive (Counter)
21	I threw it all away again last night	Negative Affect
22	So why don't you just look me in the eyes and say	Heterogloss Expansive, High Force
Bite Me		
23	You shoulda known better, better to fuck with someone like me	Negative Judgement, High Force, Monogloss
24	Forever and ever, you're gonna wish I was your wifey	High Force, Positive Appreciation, Heterogloss Contractive (Counter)
25	Shoulda held on, shoulda treated me right	Negative Judgement

26	I gave you one chance, you don't get it twice	Monogloss
27	And we'll be together never, so baby, you can bite me	Heterogloss Contractive (Counter), High Force
28	Don't hold your breath 'cause you're still chokin' on your words	High Force, Negative Judgement
29	Those things you said might be the last ones that I heard	Heterogloss Contractive (Counter)
30	So come pick up your clothes from the front yard	Monogloss
31	Sprinklers on, burn the rest in the backyard	Monogloss, High Force
32	Shoulda had the guts just to say goodbye	Negative Judgement
33	Now you're gonna have regrets for the rest of your life	Heterogloss Contractive (Counter), High Force
34	I bet you taste me on the tip of your tongue	Heterogloss Expansive, High Force
35	I fell fast when I know I shoulda run	Positive Affect, Negative Judgement, Heterogloss Contractive (Counter)
Love Sux		
36	Are we havin' fun yet?	Heterogloss Expansive
37	Tell me, are we done yet?	Heterogloss Expansive
38	Tired of bein' cautious, cuttin' all my losses	Negative Affect

39	You make me nauseous, yeah	Negative Affect, High Force
40	Am I a regret yet?	Heterogloss Expansive
41	I thought you were my best bet	Positive Judgement, Heterogloss Contractive (Counter)
42	Was it worth what it costed? I am exhausted	Heterogloss Expansive, Negative Affect
43	You're overrated	Negative Judgement, Monogloss
44	Nothin' else left to say	Heterogloss Contractive (Counter)
45	Got me feelin' jaded	Negative Affect
46	Na-na-na, not another breakup	High Force, Heterogloss Contractive (Counter)
47	When I think of you, I just wanna throw up	Negative Affect, High Force
48	Na-na-na, no, I don't wanna get up	High Force, Negative Affect
49	Lyin' in my bed, thinkin' love sucks	Negative Affect, Negative Appreciation
50	Love sucks	Negative Appreciation, High Force
51	Do you think I'm stupid?	Heterogloss Expansive
52	I keep killin' Cupid	High Force, Negative Judgement
53	Shot an arrow in my exes, this is my confession	High Force, Monogloss
54	Never learned my lesson, no	Negative Judgement
55	Your mouth is full of gossip	Negative Judgement
56	All my friends say that you're toxic	Negative Judgement, High Force

57	Your love is like a weapon	High Force, Negative Appreciation
58	What is the obsession?	Heterogloss Expansive
59	Time to learn my lesson	Positive Judgement, Monogloss
60	Let's play a game of tic-tac-toe	High Force
61	I'ma go and make all my exes say "oh"	Negative Judgement, Monogloss
62	This is for the time that we dodged a bullet	High Force, Positive Judgement
63	I'm better off and, yeah, I know it	Positive Affect, Positive Judgement, Heterogloss Contractive (Counter)
Kiss Me like the World is Ending		
64	Tick-tock, I shoulda known the time was comin'	Heterogloss Contractive (Counter), Negative Judgement
65	Yeah, It's just like me to be kinda all or nothin'	Heterogloss Contractive (Counter), High Force
66	I can't stop, try to catch me if you can	Positive Judgement
67	I was born on the run, but I'll die holdin' your hands	Positive Judgement, Positive Affect, Heterogloss Contractive (Counter), High Force
68	The stars shine for the two of us	Positive Appreciation
69	So sweet and mysterious	Positive Appreciation
70	Got a question, baby, truth or dare?	Heterogloss Expansive
71	Spin the bottle, I'll be waitin' there	Heterogloss Expansive

72	Kiss me just like the world is endin'	High Force, Positive Affect
73	Give me one last perfect memory	Positive Appreciation, Negative Affect
74	I don't want to say goodbye	Negative Affect
75	Let's meet up after we die	Heterogloss Contractive (Counter), High Force
76	Hell yeah, I get caught up in the moment	Negative Affect
77	All up in my feels, you're the one that controls it	Negative Affect, Negative Judgement
78	On my last day, all I wanna do is look you in the eyes and fall asleep right next to you	High Force, Positive Affect, Positive Appreciation
79	Do you promise it's forever?	Heterogloss Expansive, High Force, Positive Appreciation
80	Will you meet me up in Heaven?	Heterogloss Expansive, High Force, Positive Affect, Positive Appreciation
Avalanche		
81	I keep tryin' just to make it to the end of the day, you know I hate it	High Force, Negative Affect
82	Been lyin', my body's achin'	Negative Judgement, Negative Affect
83	What do you do when the hero needs savin'?	Heterogloss Expansive, Positive Judgement
84	Honestly, I can't shake it, shake it, shake it	High Force, Negative Affect

85	Yeah, honestly, I can't take it	High Force, Negative Affect
86	I say that I'm just fine, but I don't feel alright on the inside	Negative Judgement, Negative Affect, Heterogloss Contractive (Counter)
87	I've been slippin' and slidin', my world's getting colder	Negative Affect
88	I'm tired of lookin' over my shoulder	Negative Affect, Negative Judgement
89	It's like I'm runnin' from an avalanche	High Force, Negative Affect
90	And I'm not okay, I'm not okay, no	Negative Affect, High Force, Monogloss
91	I feel too much, my blood is rushin'	Negative Affect, High Force
92	Ask about me, I'm quick to change the subject	Negative Judgement
93	I tell the truth but get interrupted	Negative Judgement, Negative Affect
94	I wish my life woulda came with instructions	Heterogloss Expansive, Negative Affect
95	My heart is racin'	Negative Affect
96	Su-su-suffocatin'	Negative Affect, High Force
97	I'm slowly fadin'	Negative Affect
Dare to Love Me		
98	If you dare to love, if you dare to love me	High Force
99	I try to let down my guard, but I cover up my scars	Negative Judgement

100	It's not that I don't care, it's just I'm fuckin' scared	Heterogloss Contractive (Deny), Negative Affect, High Force
101	It's terrifyin	Negative Affect, High Force
102	Cause I know it's a slippery slope	High Force
103	But I don't wanna give up hope	Positive Affect, Heterogloss Contractive (Counter)
104	Damn, why's it gotta be this hard just to open up my heart?	Heterogloss Expansive, Negative Affect, High Force
105	Don't tell me that you love me if you don't mean it	Heterogloss Contractive (Deny), Negative Judgement
106	Only tell me if you care, tell me if you care, tell me if you care	Heterogloss Expansive, High Force
107	Only tell me if you dare, tell me if you dare, tell me if you dare	Heterogloss Expansive, High Force
108	I've been goin' way too hard for way too long	High Force, Negative Affect
109	But I'll keep on tryin'	Positive Judgement, Heterogloss Contractive (Counter)
110	I've been wishin' on them stars, but are they too far?	Positive Affect, Heterogloss Expansive
111	Yeah, are they still shinin'?	Heterogloss Expansive
112	Will you love me? Through the good and the bad	Heterogloss Expansive, High Force, Positive Appreciation
113	Would you understand? Stay hand in hand	Heterogloss Expansive, Positive Affect

114	Would you love me? Through the darkest of nights	Heterogloss Expansive, High Force, Positive Appreciation
115	Through our first fight, stay by my side	High Force, Positive Appreciation, Positive Affect
116	Would you still love me?	Heterogloss Expansive, High Force