

YOUTH AS REPRESENTED IN THE SONG LYRIC OF *WE ARE YOUNG*

BY 3OH!3

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A FINAL PROJECT STATEMENT

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ABSTRACT

Youth is the most important age period in life because that is a moment when someone will determine his or her true identity toward maturity. Every place has a different culture or cultural relativism in youth. The different culture is especially in moral values about behavior in youth. There are a lot of writing papers or books which telling about youth from viewpoints of researcher, book author, scholar, novelist, and poet. Some of them are Sean Foreman and Nathaniel Motte (rap band 3Oh!3) who wrote the song lyric entitled “We Are Young” which tells about youth behavior in special writing style. This research is intended to describe the representation of youth in the song lyric by 3Oh!3. This research analyzes the intrinsic elements of the song lyric in order to know the representation of youth. This research uses New Criticism theory by Cleanth Brooks which focuses on rhyme, imagery, paradox, irony, and ambiguity as the intrinsic elements. This research uses qualitative method which leads to library research. This research is a descriptive analysis of data for variables in this analysis which includes description of the texts base on the intrinsic element in order to get interpretation of the meaning. Based on the analysis, this research has found that youth is progressive who rebels against conservativeness. Youth uses ideological rebellion and physical rebellion to fight against conservativeness. Psychological condition of youth affects the rebellion against conservativeness.

Keywords: youth, rebellion, progressive, conservativeness, new criticism, “We Are Young”.

YOUTH AS REPRESENTED IN THE SONG LYRIC OF *WE ARE YOUNG* BY 3OH!3

Oleh: Jehan Rizki Rakhmadani

ABSTRAK

Masa muda adalah periode usia yang paling penting dalam hidup karena itu adalah masa saat dimana seseorang akan menentukan identitas sebenarnya menuju kedewasaan. Setiap tempat memiliki budaya yang berbeda atau relativisme budaya di masa muda. Budaya yang berbeda ini khususnya dalam nilai-nilai moral tentang perilaku di masa muda. Ada banyak karya tulis yang menceritakan tentang masa muda dari sudut pandang peneliti, penulis buku, sarjana, penulis novel, dan penulis puisi. Salah satu dari mereka adalah Sean Foreman dan Nathaniel Motte (3Oh!3 band rap) yang menulis lirik lagu berjudul “We Are Young” yang menceritakan tentang tingkah laku kaum muda. Penelitian ini bertujuan untuk mendeskripsikan penggambaran kaum muda dalam lirik lagu oleh 3Oh!3. Penelitian ini menganalisa unsur intrinsik dari lirik lagu untuk mengetahui penggambaran kaum muda. Penelitian ini menggunakan teori New Criticism oleh Cleanth Brooks yang memusatkan pada sajak, perumpamaan, paradok, ironi, dan ambiguitas sebagai unsur-unsur intrinsik. Penelitian ini menggunakan metode kualitatif yang mengarah pada penelitian pustaka. Penelitian ini adalah analisa diskriptif dari data terhadap variabel-variabel dalam analisis ini yang berisi diskripsi dari teks-teks berdasarkan unsur intrinsik untuk mendapatkan makna interpretasi. Berdasarkan pada analisa, penelitian ini telah menemukan bahwa kaum muda itu progresif yang memberontak melawan hal-hal yang konservatif. Kaum muda menggunakan pemberontakan ideologis dan pemberontakan fisik untuk melawan hal-hal yang konservatif. Kondisi psikologis kaum muda mempengaruhi pemberontakan tersebut melawan hal-hal yang konservatif.

Kata kunci: masa muda, “We Are Young”, new criticism, progresif, konservatif, pemberontakan.

MOTTO

“Learning is the door to success.”

“Youth is the starting gate to wisdom.”

“Let's learn everything while we're young.”



DEDICATION

This research entitled “Youth As Represented In The Song Lyric Of We Are Young By 3oh!3” is honorably dedicated to:

1. My beloved parents, Mr. H. Abdul Kohar & Mrs. Hj. Musdalifah Dewi
2. My big brother and sister, Johan Dafira Maulana, S. Kep. & Intan Ayu Kumala Dewi, S. E.
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CHAPTER I

INTRODUCTION

1.1 Background of Study

Language is a medium used by the speaker to convey a message to the listener. The message can be an experience that has been experienced by the speaker. According to Richard Branford (2005: 5), without language, our experience over everything will be internalized and personal. Language is also a medium for literature to play a role in culture. By using language, literature has a place to express its art. Furthermore, literature is the pieces human life. As said by Abrams (2009: 212), human beings as an integral part of a social organization, are regarded as the primary subject matter of the major forms of literature. In other words, literature is always involved every aspect of life, such as on the social, moral, psychology, and religion. Many aspects of life can be expressed in a literary work. Therefore, a literary work is the result of one's experience during one's lifetime.

Literature in general is divided into three genres. One of them is poetry that being focused by the writer in this research. Poetry is a literary work that has been being a part of mankind's civilization. As said by Altenbernd, "poetry has been produced by every civilization in history. Then poetry is closely related to mankind's deepest concerns and can accommodate itself to new ways of living because it also an expression of the unchanging and universal essence of human

experience” (1966: 1). For the poets, poem is a medium to communicate what they feel and observe from their surrounding environment and what they imagine. Besides, William Shakespeare said in one of lines of his poem (Sonnet 18) that poems never die as long as there is breath of life. That is why poetry is a masterpiece that deserves to get more attention for the writer.

Poetry work can be equated with lyric. Both of them have similarities on using poetic devices to convey what the poets want to share with audiences. In addition, Abrams (2009: 179) states that a lyric is any fairly short poem, uttered by a single speaker, who expresses a state of mind or a process of perception, thought, and feeling. Furthermore, lyric is a type of poetry in which the “voice” of the poem (not necessarily that of the poet) records a specific feeling or attitude. In its original form, the lyric was designed for musical accompaniment (Quinn, 2006: 248). According to Cuddon (2013: 411), the Greeks defined a lyric as a song to be sung to the accompaniment of a lyre (*lyra*). Song itself is a term for a type of lyric poem, not necessarily designed to be set to music. In this sense it serves as a synonym for a lyric poem (Quinn, 2006: 393). But the term, in its literary sense, usually denotes a poem and its musical setting; a poem for singing or chanting, with or without musical accompaniment. Music and words may be composed together; or the music may be ‘fitted’ to the words and vice versa (Cuddon, 2013: 666). Thus, the definition of song lyric or poem can be regarded as poetry and vice versa by the writer.

A song lyric is also a work of the imagination. It is an expression of someone about something that is felt, heard, seen and experienced before, then he

or she writes all those in a song lyric. In expressing their experience, the songwriters do a play on words and language to create attraction and distinctiveness of the song lyric. The writer assumes that the song lyric is very worthy to be used as an object research material in the research. The song lyric is a free form which does not refer to the conventional form. In song lyric, a songwriter is no longer limited by the rules in disclosure of conscience. The songwriters can freely use the words and creativity to follow their will of their heart to express their views on all aspects of life in the world. In addition, according to Abrams:

The most widely known and practiced performance poetry is rap, an element in hip-hop; the latter term since the 1980s has come to designate a cultural movement among urban African-American youths that originated in New York and was marked by distinctive clothing, graffiti, break dancing, and music, especially rap. Both the music and verse form of rap had complex origins in African, African-American, and West Indian musical traditions. The verbal component, technically speaking, consists of an irregular meter, in verse lines of variable length and a varying number of mainly sequential rhymes, in which there is a frequent use of partial and forced rhymes (see meter and rhyme). “To rap” is slang for “to talk,” and rap verse is spoken, in a heavily stressed beat, over an accompaniment of bass, percussion, and sometimes other musical instruments (Abrams, 2009: 243).

In recent years rap has achieved a remarkable and wide-ranging popularity. The lyrics are composed in many languages, and the form attracts enthusiastic audiences—in personal, recorded, and televised performances—in most countries of the world (Abrams, 2009: 244). Furthermore, rap recently has

come to refer to a rhymed monologue set to music (also known as hip-hop). Rap lyrics frequently contain angry statements about racism, violence, and other negative social conditions (Quinn, 2006: 350).

The song lyric in this research is *We Are Young* by 3OH!3. 3OH!3 are a duo from Boulder, Colorado, whose style of music includes jokey raps, indie electronica beats, and lots of tomfoolery. Founded in 2004, the duo is consisted of Sean Foreman and Nathaniel Motte, who met while attending the University of Colorado. 3OH!3 made their self-titled recording debut in 2007, independently released album (<http://www.mtv.com/>). They decided to form a musical act with the name of 3OH!3, which was taken from the 303 area code which covered Boulder, Aurora, and the Denver metropolitan area.

3OH!3 is a fairly well known band in the United States because it has consistently been nominated for some awards, such as *MTV Video Music Awards* in the category of Best New Artist for "Do not Trust Me" in 2009 and in category of Best Collaboration for "My First Kiss" in 2010, *mtvU Woodie Awards* in the category of Performing Woodie in 2009, and *MuchMusic Video Awards* in the category of International Video of the Year - Group for "Starstruck" in 2010. As for the album itself, it reached number 44 on Billboard Hot 200 and climbed to number 2 on Billboard Top Electronic Albums chart. The effort pulled in over 1.2 million individual track downloads and sold more than 199,000 copies worldwide (<http://www.aceshowbiz.com/>).

The song lyric "We Are Young" offers moral values in youth which need to be interpreted and understood its meaning by the audience. Every place has a

different culture or cultural relativism especially in youth. Cultural relativism is the principle that a person's beliefs, values, customs, and world view do not possess absolute or universal validity but are shaped by his or her particular cultural circumstances. What is revered or considered to be morally good in one culture might be assessed quite differently in another (Cuddon, 2013: 177). Therefore, the writer is interested in this song lyric as the subject of the research which represents The United States of America bands. USA itself is a country which being the center of music industry in the western culture. Thus, from the American music industry can be obtained the representation of youth which is experienced by young people in western culture.

In the western world, especially in the American music industry there are many theme songs about youth, such as We Are Young by Fun, Young by Hollywood Undead, and many other bands, but the writer only focuses on We Are Young by 3Oh!3 because the song lyric offers more moral values about behavior in youth in which can portray the current state of youth in western culture.

The song titles consist of term "young". In consequence, the writer tries to analyze the song lyric We Are Young by 3Oh!3 which the theme of the lyric is about youth. Moreover, an important sign in the postwar of Western world is the emergence and spread of typical forms of music, style of dress, entertainment activities, dance and language which are associated with youth (Barker, 2011: 337).

According to UNESCO, youth is defined as best understood as a period of transition from the dependence of childhood to adulthood's independence and

awareness of our interdependence as members of a community. Youth is a more fluid category than a fixed age-group (<http://www.unesco.org/>). Further, observing from the psychology perspective, youth is everything that is experienced by adolescent. The term adolescent is derived from the Latin word (*adolescere*) (noun, *adolescentia*) which means "growing" or "grow up". In American law, adolescent is an individual who is under eighteen years (Hurlock, 1980: 206). The writer assumes that the youth is the most important period in life because that is a moment when someone will determine his or her true identity toward maturity. According to Erikson (via Hurlock, 1980: 208), personal identity which is sought by adolescents is in the form of an attempt to explain who they are, what their role in society. In addition, people have many fantasies and resolutions in their mind when they are in youth. They also have emotional instability at that period.

Observing from Islamic perspective, youth or young people as the actors in life is the important period to determine the success regarding all affairs in the old days when they live and all affairs in the hereafter when they die. As said in a hadits narrated by Al-Hakim, "from Ibnu Abbas, he told me: Muhammad once said to someone who He advised: Please use the five cases before the arrival of the five cases: your youth before your old age, your health before your sickness, your wealth before your poverty, your leisure time before your busy time, and your life before your death" (Sa'id, 2006: 508).

In the song lyric will be analyzed the intrinsic elements to understand the meanings which are contained. Then, there will be known how the representation

of the youth in the song lyric (e.g. miserable, enjoyable, hopeless, and hopeful). After knowing the representation of the youth in the song lyric, it can be seen how the differences that arise regarding representation of youth according to general perspective and according to the song lyric We Are Young by 3Oh!3.

1.2 Problem Statement

Based on the explanation above, the writer formulates the following questions as problems to be answered in analysis:

1. How is youth intrinsically represented in song lyric We Are Young by 3Oh!3?

1.3 Objective of Study

Based on the problem statement above, the objective is to analyze song lyric We Are Young by 3Oh!3 intrinsically in order to know the representation of youth.

1.4 Significance of Study

Theoretically, in this study, the writer hopes to provide benefits into science, especially in the field of literature. As well as the author can provide general feedback on the development of analysis of song lyric We Are Young by 3Oh!3, using New Criticism.

Practically, the result of this research is expected can provide useful insight and supporting source for the next research about song lyric which will be done by the academicians. Moreover, this research can trigger the academicians to analyze another song lyric or even other. Then, by this research the writer can provide alternative comprehension to common people, so the listeners or the

audiences of *We Are Young* by 3Oh!3 can understand the representation of youth deeply.

1.5 Literature Review

As long as the writer did either from literature review in library or internet research, the writer has not found another researcher using the same object or subject as the writer uses in this current analysis. The writer only finds a critical work which uses the same theory that is New Criticism by Cleanth Brooks. A critical work is a 2013 Undergraduate Thesis written by Gunawan, a student of Sunan Kalijaga State Islamic University Yogyakarta, entitled “War As Represented In Michael Heart’s “We Will Not Go Down”. The thesis analyzes intrinsic aspects “We Will Not Go Down” song lyric to portray war. This thesis is used by the writer as reference to apply New Criticism by Cleanth Brooks in representing youth in the song lyric “We Are Young” intrinsically.

1.6 Theoretical Approach

A theory itself is an interrelated set of constructs (or variables) formed into propositions or hypotheses that specify the relationship among variables (typically in terms of magnitude or direction). A theory appears in a research study as an argument, a discussion, or a rationale, and it helps to explain (or predict) phenomena that occur in the world (Creswell, 2009: 51).

Since the writer analyzes song lyric intrinsically, then, an appropriate approach in this analysis is objective approach, because the writer assumes that song lyric (literary works) as itself and the song lyric is what the writer focus on. Neither song writer as creator of song lyric nor reader as target/receiver song lyric

becomes the focus of the writer. According to Abrams (via Widada, 2009: 03), objective approach is an approach that focuses on the work as itself. Besides using an objective approach, the writer also uses Objective criticism as theoretical criticism in defining, classifying, analyzing, interpreting, and evaluating the song lyric. Objective criticism is related to a work (song lyric) as something which stands free from an extrinsic relationship to the poet, the audience, or the surrounding world. It describes a work as a self-sufficient and autonomous object, which is to be analyzed by intrinsic criteria, such as its complexity, coherence, equilibrium, integrity, and the interrelations of its component elements (Abrams, 2009: 63).

As theory, the writer uses New Criticism in this analysis. Specifically, the New Critics, advocated 'close reading' and detailed textual analysis of poetry rather than an interest in the mind and personality of the poet, sources, the history of ideas and political and social implications (Cuddon, 2013: 468). In addition, according to Bennett (2004: 11):

New criticism involved a way of reading that emphasized form – the importance of considering 'the words on the page' – rather than factors such as the life of the author and his or her intentions, or the historical and ideological context in which the text was produced. New critics, then, what important was to pay scrupulous attention to the words of texts themselves, thus bypassing the subjective impressionism of the reader's response. In New Criticism, irony, ambiguity and paradox are key elements in the new critical weaponry of reading a poem.

The term New Criticism, is made by the publication of John Crowe Ransom's *The New Criticism* in 1941, came to be applied to a theory and practice

that remained prominent in American literary criticism until late in the 1960s. New Criticism insists that the proper concern of literary criticism is not with the external circumstances or effects or historical position of a work, but with a detailed consideration of the work itself as an independent entity (Abrams, 2009: 216). Furthermore, New Criticism in 1940s to 1960s was taken as primary theory to describe about poetry effect in a poem. According to Richard (via Routledge, 2006: 156), poem is as a complex activity of meaning, inspired many of the key terms and concepts of the new criticism: ambiguity, irony, paradox, tension, gesture. However, according to Quinn (2006: 413):

In new criticism, tension is a term used to describe the synthesis of conflicting elements that constitutes the unity of a poem. In this view, a poem is an example of dramatic conflict in which the play of conflicting elements is resolved in the form of PARADOX. The words of a poem, in the New Critical view, incorporate intractable, warring elements—the conflict, for example, between concrete and abstract language or between literal and metaphorical meaning. The successful poem creates a synthesis out of these conflicts.

So, the writer only focuses on the analysis of the intrinsic elements such as ambiguity, poetic imagery, irony, and paradox which are contained in song lyric. In addition, Jonathan Culler in his explanation about *Literary Theory: A Very Short Introduction* (Culler, 1997: 122), said that:

New critics (Cleanth Brooks, John Crowe Ransom, W. K. Wimsatt), the task of criticism is to explain individual works of art. Focusing on ambiguity, paradox, irony, and the effects of connotation and poetic imagery, the New Criticism is sought to show the contribution of each element of poetic form to a unified structure. Furthermore, New Criticism

is techniques of close reading, and the assumption that the test of any critical activity is whether it helps us to produce richer, more insightful interpretations of individual works.

Cleanth Brooks is a prominent person who more focusing on irony, ambiguity and paradox. The writer focuses using Cleanth Brooks ideas about New Criticism theory to analyze the phenomenon of youth in We Are Young song lyric by 3Oh!3. Brooks' critics are focused particularly on poetry through his books *Modern Poetry and the Tradition* (1939) and *The Well-Wrought Urn* (1947). Those have become ideal-typical examples of New Criticism which was lauding metaphor, paradox and productive ambiguity (Roberts, 2003: 154). Cleanth Brooks through his book *The Well-Wrought Urn: Studies in The Structure of Poetry* discusses about 11 chapters of essays of poetry criticism. Especially for the last essay, he give the important application in analyzing poetry intrinsically.

According to Brooks (1960: 3), the language of poetry is the language of paradox. He asserted that if we want to describe poetry, we have to understand about the "form" of the poem itself. The form consist of the terms of "structure". A structure consist of "content" (Brooks, 1960: 178). The "content" of the poems is various, and if we attempt to find one quality of content which is shared by all the poems - a "poetic" subject matter or diction or imagery - we shall find that we have merely confused the issues. For what is it to be poetic (Brooks, 1960: 177)? Is We Are Young by 3Oh!3 poetic or unpoetic? In addition, Brooks (1960: 117) used rhyme as application to describe between word "dream" and "seem" in his analysis of Wordsworth's poem.

Besides, Brooks asserted that the attempt to deal with a structure have to find the terms, such as "ambiguity," "paradox," "complex of attitudes," and -most frequent of all, and perhaps most annoying to the reader -"irony" (Brooks, 1960: 192). Furthermore, the poem displays a rather consistent symbolism. This may be thought hardly astonishing. What may be more surprising is the fact that the symbols reveal so many ambiguities (Brooks, 1960: 115).

Brooks said that the "beauty" of the poem considered as a whole. It means that we have to unify of each poem's structure to understand the meaning of the poem intrinsically. The structure meant is a structure of meanings, evaluations, and interpretations; and the principle of unity which informs it seems to be one of balancing and harmonizing connotations, attitudes, and meanings (Brooks, 1960: 178). In addition, many *New Critics* use the word "structure" interchangeably with "form", and regard it as primarily an equilibrium, or interaction, or ironic and paradoxical tension, of diverse words and images in an organized totality of "meanings" (Abrams, 2009: 126). But even here one needs to make important qualifications: the principle is not one which involves the arrangement of the various elements into homogeneous groupings, pairing like with like. It unites the like with the unlike. It does not unite them, however, by the simple process of allowing one connotation to cancel out another nor does it reduce the contradictory attitudes to harmony by a process of subtraction. The unity is not a unity of the sort to be achieved by the reduction and simplification appropriate to an algebraic formula. It is a positive unity, not a negative; it represents not a residue but an achieved harmony (Brooks, 1960: 179).

The writer only focuses on the analysis of the intrinsic elements, such as irony, paradox, and ambiguity which are contained in song lyric. The writer will describe the intrinsic elements which are found in the song lyric, and the intrinsic elements which will be interpreted are in the text. The text consists of letters, syllables, words and phrases which are contained in each stanza of the song lyric. After knowing the intrinsic elements, the analysis continues into interpretation of them. From the interpretations will be concluded to know the portrait of youth in the song lyric of We Are Young by 3Oh!3.

Base on the discriptions above, the writer can determine the generalization of intrinsic elements to analyze the phenomenon of youth intrinsically represented in song lyric We Are Young by 3Oh!3, those are rhyme, diction, imagery, paradox, irony, and ambiguity.

1.7 Method of Research

This section is about the method used by the writer to explain this research. The methods of Research are divided into four sections:

1.7.1 Type of Research

Type of research in this paper is qualitative method which leads to library research. The writer provides a descriptive analysis of data for variables in this analysis which includes describing the texts base on the intrinsic element of the song lyric. Then, the writer makes interpretations of the meaning of the data to understand the meanings which are contained in the song lyric. The writer uses some references from books and internet access to get some journals and articles

which support the analysis about youth intrinsically represented in song lyric We Are Young by 3Oh!3.

1.7.2 Data Sources

The primary data is taken in a text of We Are Young By 3Oh!3 song lyric. The song lyric is received from an official website that is AZLyric.com. The data consist of stanzas in the song lyric, the lines in each stanza, the phrases in each line, the words in each line, and the syllables in each word. Then, the secondary data will be supported by the relevant data about youth that are found in some books, journals, magazine, articles and internet sources.

1.7.3 Data Collection Technique

In this analysis the writer uses documentation. Document analysis is used to collect the main data such as the song lyric record, the text which consist of lines, the lines which consist of the diction, the diction which consist of words, the words which consist of morphemes. All of those data is important because those can determine the meaning. The main data are contained in each stanza of the song lyric. The use of the new criticism theory and more information which have a relationship with the main problem of the analysis is also needed as the supporting or secondary data. The information can be a statement, an argument, and report which is contained in magazines, journals, books etc. Then, library research and web browsing is also the ways used by the writer to document the relevant data.

1.7.4 Data Analysis Technique

The writer uses qualitative method. In other words, the writer uses descriptive method as method of analyzing data in this research. Nyoman (2012: 46) stated that overall qualitative method take advantage of ways of interpretation by presenting it in the form of descriptions. So, the writer divides the analyzing data method into five steps those are reading data, collecting data, classifying data, applying the theory, and analyzing data. First, the reading model is close reading in the main source data “We Are Young by 3Oh!3”, such as the stanzas in the song lyric, the lines in each stanza, the phrases in each line, the words in each line, the syllables in each word, and the morphemes in each syllable. Second, the writer collects the data which is considered as the intrinsic elements of the song lyric. Third, the writer makes classification the lists of data which are appropriate to be selected as the variables such as rhyme, imagery, paradox, irony, and ambiguity, and which are rejected in analyzing data. Fourth, the writer applies the new criticism theory by Cleanth Brooks as the primary weapon to analyze the classified data in order to find the answer of the main problem of youth. Fifth, the writer focuses and concentrates not only on rhyme, imagery, paradox, irony, and ambiguity as the variables which will be analyzed, but also toward more information which confirming the analyzing data to answer the main problem of youth by using secondary data. The writer includes secondary data to be related with the variables in order to get some explanation about youth. So, the writer finally can describe the meaning of intrinsic elements and interpret those to

discover the representation of youth in song lyric We Are Young by 3Oh!3 as the conclusion of this analysis.

1.8 Paper Organization

This paper is divided into three chapters. In chapter I is introduction that consists of Background of Study, Problem Statement, Objective of Study, Significance of Study, Literature Review, Theoretical Approach, Method of Research, and Paper Organization that give the information why it is important and interesting to analyze the representation of youth in We Are Young by 3Oh!3 song lyric. In chapter II is the formal element that consists of explanation about the related theoretical approach that is The New Criticism theory which is presented by Cleanth Brooks and the analysis of the data which show the intrinsic elements of the song lyric. In chapter III is the conclusion of the analysis in this research.

CHAPTER III

CONCLUSION

In song lyric *We Are Young* by 3Oh!3, youth is intrinsically represented through some poetic devices. The poetic devices are rhyme, diction, imagery, paradox, irony, and ambiguity. The contribution of each intrinsic element of poetic form is used to unify a structure. It means that a unified structure is the way to understand the meaning of the song lyric intrinsically. Each stanza uses rhyme, imagery, and denotation even though some lines are refrains. However, in 3rd, 4th, 5th and 7th stanza not only uses denotation but also connotation. Paradox is used in 3rd and 4th stanza. Irony is used in each stanza except in the first stanza. Then, ambiguity is found in 1st, 4th and 9th stanza.

Based on the refrains which frequently occur in the rhyme of the song lyric, the main idea of the song lyric in representing youth is that young people as progressive will never be broken and chased down by the conservative societies. Then, based on the imagery which is found in the song lyric such as visual imagery, auditory imagery, kinaesthetic imagery, tactile imagery, and abstract imagery are used to represent objects, actions, feelings, thoughts, ideas, states of mind and any sensory or extra-sensory experience about the rebellion of youth as progressive against the conservativeness in the song lyric.

Based on the diction especially in denotation and connotation is found the interpretation that the speaker as youth uses colloquial or informal language and slang. It represents that youth is progressive who under the feelings of freedom, unrestricted, and fearless in facing conservativeness. Furthermore, the ways of contradictory desires of the youth as progressive people against the conservativeness are the messages which want to be conveyed by the speaker.

Based on paradoxes, ironies, and ambiguities, the interpretations of the meaning in the song lyric can represent the youth. The first stanza represents ideological rebellion of youth against the conservativeness. The youth can only imagine the desired activities because they are imprisoned. The link access to the possibility of understanding and communicating with the outside world are enclosed by conservativeness. They are imprisoned by conservative societies. The second stanza represents physical rebellion of youth being progressive. They have decided to be free and cast away from conservative society neighborhood as the risk. They even taunt and underestimate the capabilities of conservative societies around him to find and break them down. The third stanza represents the psychological condition of youth which affecting their physical rebellion (drinking, fighting, and loving) against conservativeness. They are emotionally unstable because they are frightened by the conservativeness. They are afraid of inexperience about outside world if they are still under the conservative supervision. They hurry up to do those activities (drinking, fighting, and loving) in order to get many experiences. The fourth stanza represents ideological rebellion and physical rebellion. They are not afraid to take a great risk in order to

get their desires in all matters. They are very eager becoming progressive. Even they can deceive the conservative societies in order to go out freely without any parental permission. The fifth stanza represents ideological rebellion of youth. They convey the challenging expression toward the fathers as conservative societies to not let their daughters go out. But the young people are not afraid because they believe that the daughters in the same age period as youth will also rebel against their fathers. The daughters then sent a confirmation code that they want to be on the same side in rebellion against the conservative societies. The eighth stanza represents the confirmation of their age period as the reason why they rebel against the conservative societies. The conservative societies will never be able to chase the young people down in this period. The ninth stanza represents ideological rebellion of youth as the final action resolution against conservativeness. Finally, they get so many reasons to leave and they are ready to go. One of the reasons is because he is still young. He needs more and new experience out there without the guidance of the conservative ones. In the hope he can live independently.

As a unity, based on the paradox, determination change easily happen in youth, because it is based on the deeper frustration. Youth who initially only intending to avoid the conservativeness turns to fight against the conservativeness. Base on the irony, youth is a time when courage is on the top level. At this period, they dare to do everything they can to get what they want even though they will get a great risk. Based on the ambiguity, youth may have a tendency to do a lot of activities outside or they are just imprisoned without any activity done.

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APPENDIX

WE ARE YOUNG Song Lyric, Rhyme, Paradox, Irony, and Ambiguity

S t a n z a	L i n e	Text	R h y m e	P a r a d o x	I r o n y	A m b i g u i t y
1 st	1	Windows down, pedal to the sneakers	<i>a</i>			√
	2	Turn up the volume, blow out the speakers	<i>a</i>			√
	3	Best clothes on, going down on fire	<i>b</i>			√
	4	Turn the lights off, turn the music higher	<i>b</i>			√
2 nd	5	I broke free, cast away	<i>c</i>	√	√	
	6	Won't find me and now you're never gonna break me down, gonna break me down	<i>d</i>	√	√	
	7	This is all I can take	<i>e</i>	√	√	
	8	So farewell, cause you're never gonna find me now, gonna find me now	<i>f</i>	√	√	
3 rd	9	We are young, we are young	<i>g</i>		√	
	10	We drink and we fight and we love just because	<i>h</i>	√	√	
	11	We are numb, we're on the run	<i>i</i>	√	√	
	12	And you're never gonna chase us down	<i>d</i>		√	
	13	We are young	<i>g</i>		√	
4 th	14	Dance with the devil, don't be shy	<i>j</i>	√	√	√
	15	Nothing's gonna stop us, we can't die	<i>j</i>	√	√	
	16	Sleepin' in a bed, waking up outside	<i>l</i>	√		√
	17	At least I can say I tried	<i>l</i>	√	√	
5 th	18	So you fathers don't let go of your daughters	<i>a</i>		√	√
	19	We take what we want, we don't borrow	<i>m</i>		√	√
	20	Think I found a message in a bottle	<i>n</i>		√	
	21	This says, "Drink me, drown your sorrows"	<i>o</i>		√	
6 th	22	I broke free, cast away	<i>c</i>	√	√	
	23	Won't find me and now you're never gonna break me down, gonna break me down	<i>d</i>	√	√	

	24	This is all I can take	<i>e</i>	√	√	
	25	So farewell, cause you're never gonna find me now, gonna find me now	<i>f</i>	√	√	
7 th	26	We are young, we are young	<i>g</i>		√	
	27	We drink and we fight and we love just because	<i>h</i>	√	√	
	28	We are numb, we're on the run	<i>i</i>	√	√	
	29	And you're never gonna chase us down	<i>d</i>		√	
8 th	30	We are young, young, young	<i>g</i>		√	
	31	We are young, young, young	<i>g</i>		√	
	32	We are young, young, young	<i>g</i>		√	
	33	And you're never gonna chase us down	<i>d</i>		√	
	34	We are young	<i>g</i>		√	
9 th	35	If I'm doin' this right, I'll be leavin' tonight	<i>p</i>		√	
	36	I got my bags packed tight	<i>p</i>		√	√
	37	So many reasons to leave, I got my hands on my keys	<i>q</i>		√	
	38	Yeah, I'll be leavin' tonight	<i>p</i>		√	√
10 th	39	We are young, we are young	<i>g</i>		√	
	40	We drink and we fight and we love just because	<i>h</i>	√	√	
	41	We are numb, we're on the run	<i>i</i>	√	√	
	42	And you're never gonna chase us down	<i>d</i>		√	
11 th	43	We are young, young, young	<i>g</i>		√	
	44	We are young, young, young	<i>g</i>		√	
	45	We are young, young, young	<i>g</i>		√	
	46	And you're never gonna chase us down	<i>d</i>		√	
	47	We are young	<i>g</i>		√	

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