STYLISTICS ANALYSIS OF THE BEATLES' SELECTED POPULAR SONGS

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Abstract

The Beatles were an English rock band formed in 1960 in Liverpool. They were largely recognized as the greatest and most influential act of the rock period, with members John Lennon, Paul McCartney, George Harrison, and Ringo Starr. From 1965 to 1969, the Beatles released what many consider to be their best work, including the innovative and widely influential albums Rubber Soul (1965). Revolver (1966), Sgt. Pepper's Lonely-Hearts Club Band (1967), The Beatles (commonly known as the White Album, 1968), and Abbey Road (1969). This study aims to analyze the stylistic features of the popular selected songs; Hey Jude (1986), Let It Be (1970), Yesterday (1965), Here Comes the Sun (1969). The research method that the author used is library research method and the analytical method used is textual analysis. The author analyzes the figurative language on semantic level and the Phonetic devices on phonetic level of stylistic in selected popular songs to understand the difference between each type in figurative language and also phonetic devices. The conclusion of this thesis shows that there are 28 figurative languages found with 8 types: 4 Simile, 6 Metaphor, 3 Personification, 2 Metonymy, 5 Symbol, 2 Paradox. 5 Hyperbole and 1 Irony. The result for phonetic devices shows that in selected songs, there are 14 rhyme, 19 alliteration, 27 assonance, 32 consonants in total from all the selected songs.

Keywords: The Beatles, Stylistics, Figurative Language, Phonetic Device

INTRODUCTION

In standard academic writing, there is a linguistic feature of writing that refers to the language rules accepted. Landscape handles the maturity of sentences that writers use based on good common-sense grammar. The skill to inscribe pure, short, rational, and persuasive paragraphs and essays contains more than the aptitude to write structural sentences. (Solikhah, 2017). Style in linguistic could be the author's way of showing the characteristics such as it has a specific sounds decoration, it has unique graphology, and may flout the grammatical rule of his works.

Language can be used as an instrument or medium to carry the ideas and ideas of the author represented in works of art and sometimes expressed in many ways. One way to do this is through a song. The song has become one of the most influential media in society because songs and music are inextricably linked to important events in everyone's life. The song conveys the message and meaning. Composers need time to think, choose lyrics, read what they write, edit songs, and arrange them. Resulting, she or he considers the impact on the listener. The lyrics have special characteristics. Every text is made to have a shade. (Priyoto & Armando, 2018) state that Songs are one of the indispensable elements of human life. This is how people express their feelings. Songs affect people's lives and become the entertainment medium they love the most. The songs are often about emotions, politics, life, etc. featuring writers, singers, and music enthusiasts. In general, people often listen to songs once they are in distress, when they are sad, when they are happy, or when they just want to look brave. It means a song related to human life.

The lyrics that researchers have discussed about this opportunity are The Beatles selected songs. The Beatles are a British rock group shaped in Liverpool in 1960. The Beatles are considered the most influential band in history. The Beatles is a musical group that had a great influence on Western culture from 1960 to 1970. John Lennon playing rhythm guitar and vocals. Paul McCartney on bass and vocals, Ringo Starr on drums and vocals, and finally

George Harrison, the Beatles lead guitarist and vocalist.

Stylistics is often well-defined as a language learning of style and purposes to describe the relationship among language and creative occupation. The features of stylistics are phonology, syntax, lexical and rhetoric which consist of figurative language and imagery (Bonheim et al., 1985). Stylistic is concerned through the variation in language or style in text, specifically in the literary works. Even though the main focus of style research is literature, several other forms of speech, such as advertising, journalism, common music, and speech, often show a high grade of stylistic ingenuity.

Style analysis methods examine the construction and occupation of languages to support them to understand fictional texts and other procedures of speech. The aim is to show how linguistic styles can build meaning and consequently appreciate literary works. Stylistics can generally be described as a study of styles of language use in different linguistic or contextual contexts. It is about examining grammatical, lexical, semantic, and phonological features as a speaking tool.

Figurative language is part of literature. Figurative language is always found in songs or other artistic things. With knowledge of figurative language, there are many things that can be used in literary works. You can identify the idioms that songwriters use most often. If you need to inscribe such a literary work, you can use idioms to develop presentations and ideas.

Researchers have learned that selected Beatles songs contain figurative language and aesthetic value, including their stylistic characteristics. When creating original songs, artists often encounter and use exaggerations, impersonations, similes, repetitions, symbols, and idioms. As we all know, figurative language is not literal and requires deep thought to know the exact meaning. Listeners are forced to understand what the song is trying to convey through figurative language and phonetic levels (rhyme, alliteration, consonance, and assonance) to clarify how these styling devices work in the text.

Review of Related Literature

Definition of Stylistics

As a discipline, Stylistic is studying the interpretation of the text of linguistic style and the tone by referring to the criticism of literature and linguistics. This is a variety of explanations and language analysis in the use of real languages. Stylistic Studies is based on the general assumption that language systems can codify the same content in multiple linguistic formats. The uniqueness and the peculiarity in which the 12 coded are interested in academic researchers. Styling can be applied to literature and understanding of linguistics.

Stylistics is defined as a method of analyzing literary texts by means of language account. Stylistics crosses the boundaries of the two corrections of literature and linguistics. Therefore, styles occasionally look like language or literary criticism, depending on wherever people look at them (Short, 1996).

From previous meanings and images, it can be thought that stylistics is a language study of stylistics. It uses various language styles to analyze literary texts to find the aesthetic meaning and how the is it constructed.

Semantic Level

Semantics is concerned with the meaning of sentences, phrases, or sentence. Semantics is the learning of the connection among linguistic forms and in what way words literally relate to further things. On the other hand, semantics is the study of connotation in language. The way to comprehend meaning must have a careful thought about the language people use and

how people use it. Semantics is a discipline of linguistics that studies the interpretation and meaning of words, phrase structures, and symbols. It is concerned with readers' reading comprehension, namely how they comprehend other people and their interpretations. In this study, the author will only focus on the meaning of the word or figurative language contained in the object that has been determined, namely the selected popular songs of The Beatles.

Figurative means that these arguments are used in a dissimilar way from their usual connotation. This description is more interesting or more impressive. Figurative language produces an image in your mind. In other words, we use a word that usually defines other things. This description is even more interesting. Create a specific image in the mind. The role of figurative language in encrypting the connotation of literary texts can't be overemphasized. Specifically, it is purposeful and creative. From this it follows that metaphorical language acts as a semantic signifier in the text, which likewise helps literary artists achieve formal beauty.

Types of Figurative Language

Figurative language includes 12 types, namely simile, metaphor, paradox, personification, apostrophe, synecdoche, metonymy, understatement, symbol, allegory, hyperbole/overstatement, and irony. What follows are explanation about the figurative language based on Perrine's (Perrine, 1993) perception.

Simile

Simile is the symbolic language people use after they need to clarify similarity of two substances (in terms of form, shade, features, etc.) indicates by the term or phrase for instance like, as, similar, than, resemble or seems (Perrine, 1993).

Metaphor

The metaphor and the simile are similar. The two are valuations among two primarily different things. The individual change among them is the use of linking words. In the comparisons, the poets use connective words such as: like, like, similar to, like or seem, while the metaphor, the contrast is implied from the figurative meaning which is substituted or known with the literal meaning (Perrine, 1993).

Personification

Personification is when human characteristics are attributable to non-human things, such as objects or animals. The author personifies things to give a good explanation. Or a simple way to describe the personifications is a kind of figurative language that mentions to the "humanization of the inhuman" or to the human qualities of the inhuman.

Apostrophe

The apostrophe is another figurative language, and it is sometimes considered a personification or metaphor because it compares two entities that are not actually related at all, and it also gives it inhumanity. It is an accent when the speaker is talking to someone or something that the speaker cannot hear or respond to (Bonheim et al., 1985).

Synecdoche

Synecdoche is defined as the use of a part of a whole, or it can use an entire to signify a certain part. Synecdoche can also use bigger groups to denote smaller groups, or vice versa. Synecdoche is defined as the use of a part of an entire, or it can use an whole to represent a certain part. Synecdoche can also use larger groups to denote smaller groups, or vice versa.

Metonymy

Metonymy is a rhetorical device, that is, what is said is closely related to what it refers to. This type of rhetoric opens the way for the association between two entities that are actually closely related. Metonymy is defined as the use of things that are closely related to things

that are similar in their real meaning, because both use some important details or aspects of the practice to replace the experience itself (Perrine, 1993).

Symbol

Symbol is well-defined as approximately extra meaningful than it. This symbol is best understood as a metaphor, and it is further explained by explaining that this symbol can be roughly defined as something more meaningful what it is. In simple way, a symbol is unevenly definite as something more meaningful what it is (Perrine, 1993). A symbol can be a word, character, place, or object, and its meaning goes beyond its literal meaning.

Allegory

An allegory is a series of related symbols that often occur in a story. The kind of figurative language refers to the additional connotation below the superficial and can likewise be understood as a sequence of connected symbols. The allegory is presented as a second meaningful story or description below the surface. Even though the story or surface description may have its own attention, the main concern of the author lies in the concealed connotation. Allegory is also definite as an extended metaphor and sometimes a sequence of connected symbols (Perrine, 1993).

Paradox

Paradox is a superficial contradiction, but it is correct in some respects. It can be a condition or a declaration. In self-contradictory statements, the contradiction is typically due to one word being used figuratively or in multiple meanings. The value of paradox lies in its impact value. It is obviously impossible to attract the attention of readers, and its obvious absurdity emphasizes the authenticity of what is said (Perrine, 1993).

Hyperbole

Hyperbole is an overstatement of the attribute of an object used to exaggerate a fact or feeling in order to emphasize its importance. Like other speech images, it is created by many effects such as humorous or serious, whimsical, or restrictive, convincing, or unconvincing. In literature, such hyperbole is used for emphasis or intense representation (Perrine, 1993).

Litotes

Saying a smaller amount than one literally means that it can exist in what is said or simply in the way people say it (Perrine, 1993). Irony is the opposite of hyperbole. As the investigator well-known above, hyperbole or exaggerated words say more, while understatements speak less than meaningful words.

Irony

Perrine describes verbal Irony as saying the opposite of its meaning. Verbal irony is the unpretentious form of irony that persons use in their daily lives. Irony is every so often confused with sarcasm and satire because they are similar in terms of transmission and intended meaning; but they are really different. The term "ironic" is derived from the Greek word meaning "to tear flesh". He aims to hurt someone by saying something cruel (Perrine, 1993).

The Phonetic Level

Phonology is the learning of sound systems. Simpson defined phonology as the potentially meaningful connotation of the sounds of spoken language (Simpson, 2004). In a written text, the formation of words that produce a particular sound depends on the part where one sound is related to other sounds. In the poem, the words that make the sound have meaning. Sound patterns can be originated in alliteration, assonance, consonance, and rhymes studied at the phonological level.

Rhyme

Rhyme is one of the stylistic tools aimed at developing phonological compassion in poetry and song. Rhythm is a style of language based on repetition of the same or identical noises in two or additional arguments, usually occurring on the last syllables or entire words at the end of a line, often happening in poems or song.

Alliteration

Alliteration is a poetic style device designed to produce a melody effect to speech. The essence of this device is to repeat similar sounds, especially specific consonants, in nearby succession, especially at the start of consecutive word (Galperin, 1977). Alliteration, like greatest poetic expressions, has no vocabulary or further meaning except we agree that such a solid meaning exists. But level so, we may not be talented to obviously describe the characteristics of this connotation; the term only implies that the repetition of a sound contains a certain amount of information, just like the repetition of a lexical unit (Galperin, 1977).

Assonance

Assonance is the repetition of the vowel complete. According to Bradford, assonance is the repetition of similar groups of vowels (Bradford, 2005). Assonance occurs when the vowel sound is frequent in the line of the poem in the stanza. Here the instance assonance

Consonance

Alliteration and consonance are similar. The early consonant sound is recurrent in the assonance. Meanwhile, consonance is the repetition of words in the middle and end of a sentence. Consonance is the close repetition of identical consonant sounds after different vowel sounds.

Theoretical Framework
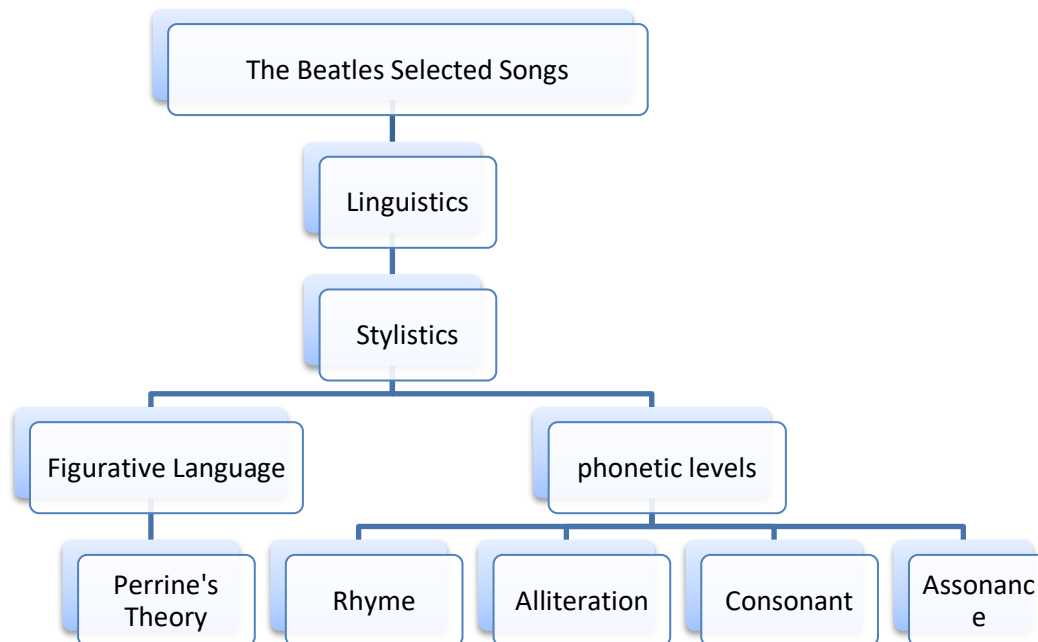
This study focuses on the linguistic style used in selected songs of The Beatles. Since the main issue of this study is the figurative language and phonetic levels of the songs selected by The Beatles, this study belongs to the field of stylistic studies. Stylistics is a study that combines linguistics and literature. Therefore, the researchers provided stylistic explanations of several prominent personalities in the first part of the literature review of this study.

The next section of the literature review explains information about figurative language in style to meet the first objective of this study. The interpretation of figurative language comprises kinds of figurative language and definitions of figurative meanings. There are twelve kinds of figurative language proposed by Perrine in her book Sounds and Feelings (1969), namely Simile, Metaphor, Metonymy, Personification, Paradox, Apostrophe, Symbol, Allegory, Irony, Hyperbole, Litotes, and Synecdoche.

The following part of the analysis is carrying out to meet the second objective of this study, related to the style of phonetic levels. To meet this objective, the researchers focuses on three main devices namely rhyme, consonant, and consonant.

RESEARCH METHOD

Research Design

According to Denzin and Lincoln, it has been shown that many qualitative studies provide a deeper understanding of a particular organization or event than describing a shallow portion of a large sample of population (Denzin, N.K. & Lincoln, 2011). Therefore, the essence of qualitative investigate is to define specific phenomena or conditions that develop the object of research. In this study, the condition defined is a song chosen by The Beatles. Using a expressive qualitative investigate design, this study aims to explore the custom of figurative language and phonetic levels in selected Beatles songs. It then also aims to describe the figurative language and phonetic levels used.

Data Source

The researchers obtained the data from the Internet (Spotify and YouTube) on the songs "Hey Jude", "Let It Be", "Yesterday", and "Here Comes the Sun" song of The Beatles'. The Beatles have won 10 Grammy Rewards, including Best New Artist in 1965 and a Grammy for Lifetime Achievement in 2014. They have won three British Brit Awards, equivalent to the American Grammy Awards, and 15 Iver Novello Awards, awarded yearly in London for songwriting. The researchers also used the biography and the article of The Beatles, which used as the data. The fact that the songs have received very positive reviews and won many awards, however, a lot of people are still listening to it even though all four songs are quite old. The diversity of the vocabulary and which is reflected in the song led the researchers to choose this song as a historical source.

Data Collection Procedures

In terms of data analysis, there are four methods of collecting data, namely, observation method, questionnaire method, interview method and documentary data method. This research method is used in research papers as a process to help us learn. We need to have a clearer understanding of what happens when we analyze data so that we can reflect on, improve our methods, and make them more versatile for others to use. In addition, the researchers also collect the data it retrieves on the Internet.

There are four steps of data collection as follows:

1. The researchers listened to the songs while reading the lyrics for the entire section from "Hey Jude", "Let It Be", "Yesterday" and "Here Comes the Sun" by The Beatles.
2. The researchers collected the information about the stylistic classification for figurative

      language and phonetic levels.
3.   The researchers took notes from the lyrics showing a stylistic classification for figurative language and phonetic levels
4.   The researchers analyzed and classified which one is included in "stylistic classification for figurative language and phonetic levels."

Technique of Data Analysis

To analyze the data, the researchers used Perrine's theory of figurative language and phonetic levels to classify aspects of stylistic classification for figurative language and phonetic levels Aspect used to analyze data to find the stylistic used in Beatles songs from "Hey Jude", "Let It Be", "Yesterday" and "Here Comes the Sun".

FINDING AND DISCUSSION
Types and Meaning of Figurative Language Found in Selected Song Lyrics of The Beatles
Simile
Extract 1
"Now it looks as though they're here to stay"
Extract 2
"It feels like years since it's been here"
Extract 3:
"Love was such an easy game to play"

Extract 4
"All my trouble seemed so far away"

Metaphor
Extract 5
"Take a sad song and make it better"
Extract 6
"The minute you let her under the skin"
Extract 7
"Don't carry the world upon your shoulder"
Extract 8
"Hey Jude, don't let me down"
Extract 9
"I'm not half the man I used to be"
Extract 10
"There's a shadow hanging over me"

Personification
Extract 11
"Now I long for yesterday"
Extract 12
"Here comes the sun"
Extract 13
"Little smiles returning to the faces"

Metonymy
Extract 14

"Remember to let her into your heart"
Extract 15
"The movement you need is on your shoulder"

Symbol
Extract 16
"Here comes the sun"
Extract 17
"There's a shadow hanging over me"
Extract 18
"When I find myself in time of trouble, Mother Mary comes to me"
Extract 19
"And in my hour of darkness"
Extract 20
"there is still a light that shines on me"

Paradox
Extract 21
"And when the night is cloudy, there is still a light that shines on me"
Extract 22
"For well you know that it's a fool who plays it cool"

Hyperbole
Extract 23
"Remember to let her into your heart"
Extract 24
"You were made to go out and get her"
Extract 25
"The minute you let her under your skin"
Extract 26
"Don't carry the world upon your shoulder"
Extract 27
"By making his world a little colder"

Irony
Extract 28
"And when the broken-hearted people living in the world agree"

Phonetic Devices Found in Selected Song Lyrics of The Beatles

a.   Hey Jude

- Rhyme

No	Type of Rhymes		Rhymes
1.	End rhyme	Hey Jude, don't be afraid You were made to go out and get **her** The minute you let her under your skin, Then you begin to make it **better** (Stanza 2)	/ ər/
2.	End rhyme	Don't carry the world upon your **shoulders** By making his world a little **colder**. (Line 10 & Line 12)	/ ər/
3.	Internal rhyme	And anytime you feel the **pain**, hey jude **refrain** **(Line 9)**	/ ān/
4.	Internal rhyme	For well you know that is a **fool** who plays it **cool** (Line 11)	/o͞ol/

- Alliteration

No	Alliteration	Frequency	Result
1.	/s/	2	Take a sad song and make it better.
2.	/h/	2	Remember to let her into your heart
3.	/g/	1	You were made to go out and get her.
4.	/d/	1	Hey Jude, don't let me down.
5.	/w/	1	You're waiting for someone to perform with.

- Assonance

No	Assonance	Result
1.	/æ/	T<u>a</u>ke a sad song and m<u>a</u>ke it better.
2.	/u/	Then y<u>ou</u> begin t<u>o</u> make it better.
3.	/æ/	And anytime you feel the p<u>ai</u>n, hey Jude, refr<u>ai</u>n,
4.	/ʊ/	Don't carry the w<u>o</u>rld upon y<u>ou</u>r sh<u>ou</u>lders.
5.	/u/	For well you know that it's a fo<u>o</u>l wh<u>o</u> plays it co<u>o</u>l
6.	/ʊ/	By making his w<u>o</u>rld a little c<u>o</u>lder.
7.	/ɪ/	So let <u>i</u>t out and let <u>i</u>t <u>i</u>n, hey Jude, beg<u>i</u>n,
8.	/ɪ/	You're wait<u>i</u>ng for someone to perform w<u>i</u>th.
9.	/ə/	The mov<u>e</u>ment you need is on your should<u>e</u>r.

- Consonance

No	Consonance	Frequency	Result
1.	/d/	1	Hey Ju<u>d</u>e, don't make it ba<u>d</u>.
2.	/k/	2	Ta<u>k</u>e a sad song and ma<u>k</u>e it better.
3.	/r/	2	Remembe<u>r</u> to let her into your hea<u>r</u>t,
4.	/n/	2	The<u>n</u> you ca<u>n</u> start to make it better.
5.	/d/	1	Hey Ju<u>d</u>e, don't be afrai<u>d</u>.
6.	/t/	1	You were made to go ou<u>t</u> and ge<u>t</u> her.
7.	/r/	1	The minute you let he<u>r</u> unde<u>r</u> you<u>r</u> skin,
8.	/n/	1	The<u>n</u> you begi<u>n</u> to make it better.
9.	/n/	1	And anytime you feel the pai<u>n</u>, hey Jude, refrai<u>n</u>,
10.	/r/	1	Don't car<u>r</u>y the wo<u>r</u>ld upon your shoulde<u>r</u>s.
11.	/d/	1	By making his worl<u>d</u> a little col<u>d</u>er
12.	/n/	1	You have fou<u>n</u>d her, now go a<u>n</u>d get her.
13.	/t/	1	So le<u>t</u> it out and le<u>t</u> it in, hey Jude, begin,
14.	/r/	1	You'<u>r</u>e waiting fo<u>r</u> someone to perfo<u>r</u>m with.
15.	/r/	1	Remembe<u>r</u> to let he<u>r</u> unde<u>r</u> your skin,

b. Let it be

- Rhyme

No	Type of Rhymes		Rhymes
1.	End rhyme	When I find myself in times of trouble Mother Mary comes to <u>**me**</u> Speaking words of wisdom Let it <u>**be**</u> (Stanza 1)	/i/
2.	End rhyme	And when the brokenhearted people Living in the world <u>**agree**</u> There will be an answer Let it <u>**be**</u> (Stanza 4)	/i/
3.	End rhyme	For though they may be parted There is still a chance that they will <u>**see**</u> There will be an answer Let it <u>**be**</u> (Stanza 5)	/i/

- Alliteration

No	Alliteration	Frequency	Result
1.	/t/	1	When I find myself in times of trouble
2.	/m/	2	Mother Mary comes to me
3.	/w/	2	Speaking words of wisdom
4.	/s/	1	She is standing right in front of me
5.	/w/	4	Whisper words of wisdom
6.	/t/	1	For though they may be parted
7.	/t/	1	There is still a chance that they will see

- Assonance

No	Assonance	Result
1.	/aɪ/	When I find myself in times of trouble
2.	/ɪ/	Speaking words of wisdom
3.	/ɪ/	She is standing right in front of me
4.	/ə/	And when the brokenhearted people
5.	/o/	For though they may be parted
6.	/ɪ/	There is still a chance that they will see
7.	/o/	Shine on 'til tomorrow

- Consonance

No	Consonance	Frequency	Result
1.	/n/	1	When I find myself in times of trouble
2.	/t/	36	Let it be
3.	/n/	1	And in my hour of darkness
4.	/t/	1	She is standing right in front of me
5.	/s/	1	Speaking words of wisdom
6.	/s/	4	Whisper words of wisdom
7.	/n/	1	And when the brokenhearted people
8.	/r/	1	Living in the world agree
9.	/r/	4	There will be an answer

c. Yesterday

- Rhyme

No	Type of Rhymes		Rhymes
1.	End rhyme	Yesterday All my trouble seemed so far away Now it looks as though they're here to stay Oh, I believe in yesterday (Stanza 1)	/eɪ/
2.	Pararhyme and Masculine rhyme	Suddenly I'm not half the man I used to be There's a shadow hanging over me Oh, yesterday came suddenly (Stanza 2)	/i/
3.	Masculine rhyme	Why she had to go, I don't know She wouldn't say I said something wrong Now I long for yesterday (Stanza 3)	/eɪ/
4.	End rhyme	Yesterday Love was such an easy game to play Now I need a place to hide away Oh, I believe in yesterday (Stanza 4)	/eɪ/
5.	Internal rhyme	Why she had to go, I don't know (Line 17)	/ʊ/

- Alliteration

No	Alliteration	Frequency	Result
1.	/s/	1	All my trouble seemed so far away
2.	/t/	1	Now it looks as though they're here to stay
3.	/s/	2	I said something wrong
4.	/n/	2	Now I need a place to hide away

- Assonance

No	Assonance	Frequency	Result
1.	/ɪ/	1	Now it looks as though they're here to stay
2.	/æ/	1	I'm not half the man I used to be
3.	/æ/	1	There's a shadow hanging over me
4.	/ʊ/	2	Why she had to go, I don't know
5.	/ɔ/	3	Now I long for yesterday
6.	/ə/	2	Love was such an easy game to play
7.	/e/	2	Now I need a place to hide away

- Consonance

No	Consonance	Frequency	Result
1.	/l/	1	All my trouble seemed so far away
2.	/s/	1	Now it looks as though they're here to stay
3.	/r/	1	There's a shadow hanging over me
4.	/ŋ/	1	I said something wrong
5.	/r/	1	Now I long for yesterday

d. Here Comes the Sun

- Rhyme

No	Type of Rhymes		Rhymes
1.	Pararhyme	Little **darling** I feel that ice is slowly **melting**	/ŋ/

- Alliteration

No	Alliteration	Frequency	Result
1.	/l/	1	It's been a long, cold lonely winter
2.	/s/	1	It seems like years since it's been here

- Assonance

No	Assonance	Frequency	Result
1.	/ɪ/	4	And I say, It's all right
2.	/ɪ/	1	It's been a long, cold lonely winter
3.	/ɪ/	6	Little darling
4.	/ɪ/	1	It feels like years since it's been here

- Consonance

No	Consonance	Frequency	Result
1.	/z/	1	It feels like years since it's been here
2.	/z/	1	The smiles returning to the faces
3	/l/	1	I feel that ice is slowly melting

CONCLUSION

The researchers reached a conclusion based on the findings of the research question, which were to identify the types of figurative language most commonly used, the sense of the figurative dialectal, and the types of phonetic levels in selected popular song lyrics from The Beatles that relate to the writer's idea. Based on the results, some inferences about the research questions and objectives of the study can be drawn. The researchers also wrote the conclusion based on three objectives of the research, which are to examine knowledge about language style, particularly figurative linguistic discovered in designated song lyrics of The Beatles. The second is to describe the meaning of figurative language found in selected Beatles song lyrics, and the third is to identify the types of phonetic levels used in selected Beatles song lyrics.

According to the findings, only eight of the twelve types of figurative language discovered in the selected popular song lyrics of the Beatles are simile, metaphor, personification, apostrophe, metonymy, symbol, hyperbole, and irony. and concluded from the first research question that Metaphor is mostly found in song lyrics, with a total of six times and a 20,68 percent occurrence.

Because all listeners do not have the same ability to interpret the meaning behind figurative language, its use can be critical. As a result, there could be any misinterpretation. On the other hand, for those who can easily interpret it, it could be very beneficial because they will understand the actual meaning of the figurative language used by the composer or writer. Listeners and readers can expand their knowledge of literary criticism and applied linguistics by understanding the importance of studying figurative language.

At the phonological level, rhyme, alliteration, assonance, and consonants are used. The phonological feature that applies the most is consonants, as these songs have 32 different consonants that are repeated in all of the Beatles' popular songs. Following that is assonance, which has 27 different types in all of the songs chosen. Then there's alliteration, which has 18 different types, and rhyme, which has 13 different types of rhymes, including end-rhyme, internal rhyme, masculine rhyme, and pararhyme. Sound features are used in phonetic levels for more than just aesthetic purposes. It is also used to aid in the expression of the meaning of poetry.

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