

Poetic Language and Gender: Interpreting Abba's Song Lyrics to Uncover the Portrayal of Women Stereotype

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Abstract

The study focuses on songs by Angeleyes (1979), Lay All Your Love on Me (1980), and Slipping Through My Fingers (1981) by ABBA are examined in this research. This study looks at how women are stereotypically portrayed in ABBA songs. This study examines how gender is portrayed in roles, particularly as it relates to women, using Linda Brannon's Gender Stereotype theory. Information is derived from many texts and the song's lyrics. The research's content is explained using a qualitative descriptive technique. The research's conclusions are based on the usage of the topic and style of the language of love, which employs metaphors in figurative language. It is from metaphorical language that the notion of love arises, symbolizing the characteristics of the feminine gender. The conversation that followed clarified that song lyrics are a form of poetry writing and that specific metaphorical language also has significance in how women are portrayed. According to the study, a song's content and lyrical style create stereotypes of women, creating a metaphorical figurative language. This use of metaphorical language gives the song's lyrics a meaning related to love. The song lyrics illustrate the virtues and faults of women by defining love in several ways. These items are all related to one another.

Keywords: Poetic language, song lyrics, women stereotype

Introduction

The foundation of this inquiry about point was motivated by the numerous tunes from the band ABBA, which are beginning to become prevalent once more. Numerous melodies from ABBA were commonplace at that time. In any case, a few ABBA tunes are starting to rise again, and countless youthful individuals are too tuning in to ABBA's melodies. A few tunes from ABBA that are well-known these days incorporate *Angeleyes (1979)*, *Lay All Your Love on Me (1980)*, and *Slipping Through My Fingers (1981)*.

The 1970s band ABBA received their first GRAMMY nomination in 2022 for their song "I Still Have Faith in You." The song demonstrated ABBA's prowess as a group that can compete with leading musicians in the contemporary day and was nominated for Record of the Year. ABBA's *Dancing Queen*, released 14 years ago, has received over 832 million views on YouTube despite being a song from the 1970s. This outstanding accomplishment demonstrates the band's ability to write songs that appeal to listeners of all ages from the 1970s to the present. A '70s band would not have easily gotten 3.8 million likes on a song. The song is available for free and is becoming more and more well-known as more people discover ABBA's music. ABBA's success in the 70s and the modern era is a testament to their ability to adapt and thrive in the modern era.

Singer Agnetha Fältskog, guitarist Björn Ulvaeus, pianist Benny Andersson, and soprano Anni-Frid Lyngstad make up the iconic Swedish band ABBA (Lexhagen, 2019). This quartet of four consists of a guitarist, a console player, and two female vocals. Many of the songs that ABBA produced became hits, and consequently, the group gained popularity in Sweden, internationally, and even in the United States. This Swedish band has become so successful that many people look up to them. Some of these Pop Disco group's songs have achieved international recognition. ABBA has been active since the 1970s, and the audience has learned many songs. The nearby community may acknowledge a few components of ABBA's melodies as a portion of their acknowledgment. Each tune in ABBA points to communicate a message to its audience members, making the gather a symbol to those who can relate to them.

This inquiry is about tunes from the band ABBA because of the band's ubiquity in the 70s. The more extensive community too broadly acknowledged this melody from ABBA, particularly in America. Since the notoriety of a few ABBA tunes in America, this investigation was made to see why their melodies are well known in America. Additionally, a few of the tunes performed by this band utilize words that contain women, making individuals think about the association between the generalizations of women in ABBA and women in America, making them prevalent in America.

This study aims to explain how ABBA's songs embody the stereotypical image of women. It points to a few songs performed by the celebrated band ABBA then, which was particularly prevalent in America. Slipping Through My Fingers, Lay All Your Love on Me, and Angeleyes are some of the songs performed for this study. This ponder is intriguing, as a few tunes this band performed contain several words speaking to women within the music.

In a previous study, "*An Analysis of Figurative Language of Songs In 70's Era and Millennium Era,*" in Saputra's (2015) study. It recognizes several forms of figurative language, including metonymy, alliteration, personification, exaggeration, idiom, paradox, imagery, and allegory. The study discovered that personification and exaggeration were common in both periods, with the 1970s using more figurative language. The study promotes further investigation into other items containing figurative language and implies that songs are a valuable resource for learning about figurative language. Hopefully, this study will benefit the following researchers working in the same area. In Bahr's (2018) study, Bahr examines research "*Women Stereotypes Depicted in Daya's Song Entitled Sit Still, Look Pretty*". The researchers decipher women's difficulties in the songs, frequently caused by unfairness. The song highlights feminism as a significant problem as it prevents women from having more ambitious dreams about what it means to be a woman. The study also considers notions of patriarchal society and women's oppression. According to the study, the song reinforces negative stereotypes about women, such as the idea that women should only take care of the home and have modest aspirations. The song also highlights how important it is for women to define beauty and become financially independent. The research shows how stereotypes are portrayed in popular culture items like songs.

Theory and Method

Language has evident and hidden meanings and is essential to human communication. It is a component of culture that fosters individual expression and helps with mass communication. Language is a cultural element of a country's residents' communication system (Assemi, 2012). Women's stereotypes in song lyrics are frequently brought up, indicating that songwriters utilize them to interact with their audience. Song and music appear to be strongly associated based on their tight association. The fact that song and music are one suggests a tight relationship between them (Rosita, 2019). Word meanings are manipulated by lyricists to enhance the musical experience and foster a sense of connection between the listener and the

lyrics' meaning. Furthermore, the lyrics craft fascinating stories within the confines of the three-minute song structure by employing literary and lyrical narrative strategies (Frith, 1996). Stereotypes about women may be utilized to investigate historical events for a song, which can help the song become accepted and successful locally or globally. Lyricists use literary and poetic storytelling devices to create vivid stories within a three-minute song format, eliciting nuanced feelings and profound understandings of the human predicament. Lyricists use poetic language and metaphorical imagery to evoke complex emotions and deep understandings of the human condition (Negus, 1999).

Gender roles are "socially significant activities that men and women engage in with different frequencies." These become obligations for men and women to carry out in order to fulfill their appropriate responsibilities as men or women (Brannon, 2017, p. 109). Gender roles refer to the socially significant activities that men and women engage in with different frequencies, which are considered duties for fulfilling their roles. Ideas regarding psychological characteristics and actions that are suitable for men or women based on gender are included in gender stereotypes (Brannon, 2017). Gender stereotyping is a gender-based labeling practice that encompasses ideas about psychological traits and behaviors appropriate for men or women based on their gender. People were previously classified as men based on speech, clothing, or walking. Women also had their stereotypes, which people interpreted and classified as what they could be described as. However, as time passed, these stereotypes no longer hold, with many things men might do, women could do, and vice versa. As a result, there are now more gender roles that are often performed by men, highlighting the importance of understanding and addressing gender stereotypes in society.

The significance of qualitative research—which gives language precedence over quantitative analysis when collecting and interpreting data—is emphasized by this study (Bryman, 2008, p. 366). A fun approach to learning a language is through literature, a crucial component of literature that is frequently used to teach linguistic beauty (Wulan, 2016). Cross-cultural study depends on language and cultural meaning, closely related to qualitative research. While event history analysis is a quantitative method that researchers may use to explain why certain events occur, qualitative events offer more compelling answers (McCammon, 1998). Qualitative research investigates the nature of phenomena, encompassing their attributes, manifestations, context, and perspectives, without considering their extent, regularity, or placement within an objective causal sequence.

The method used by the researcher to gather information is to gather all relevant data on the topic under investigation. Data sources are required to gather information from several sources. Using primary and secondary data in this investigation facilitates data collection. The definition of a data source is the method used by the researcher to gather information or data. The lyrics to three popular ABBA songs, retrieved from the internet: Lay All Your Love on Me (1980), Slipping Through My Fingers (1981), and Angeleyes (1979), were utilized in this study. The researchers will also employ additional media, such as books, analyses, or thesis proposals regarding gender stereotyping, to supplement primary data sources and assist them in getting more specific information for this study.

The researcher will record many lyrics from pre-selected songs that depict women in the songs as part of this study. There are several phases in the data-gathering process. The author will start by searching for song lyrics from the songs identified throughout this investigation. In the second phase, the songwriter will categorize several terms that characterize how "women" are portrayed in the song's lyrics. In order to examine the movie using pertinent ideas, papers, journals, books, websites, and past research studies on woman stereotypes, the researchers collected a few sources in the third phase. Finally, the researcher will categorize the information gathered on the gender stereotype.

Researchers conducted a descriptive evaluation of the data. Scholars employ gender stereotype theory to comprehensively elucidate, assess, and scrutinize the collected data. Sorting the data on items that mention "women" is the first step in the data analysis process. To do this, song lyrics from the 1970s that feature women are examined to determine how women were perceived at the time. In the second section, the researcher will interpret the significance of the ABBA song's stereotypical portrayals of women in the research. In the third level, women's stereotypes are thoroughly explained. This covers the following topics: gender stereotypes, language, enunciation style, meaning, and, lastly, how to explain women's stereotypes in the lyrics of ABBA songs. In the last phase, the researcher will go into depth to explain the women's understanding of ABBA.

Findings

This chapter provided the findings meant to address the study's issues. The researcher's findings included describing how the data was calculated and presented. The researcher will examine the results in the discussion part.

Language Style and Theme in Lyrics

ABBA depicted gleaming and clean pictures in their music recordings, live exhibitions, and collection covers. They habitually wore chic outfits and displayed luxuriously arranged decorations. Their visual luxury helped them charm as a larger-than-life pop sensation, transporting audience members to a fantastical and escapism-filled world.

The articulation of "*Angeleyes*," a melody by ABBA, is expressive and precise, which improves the plot. Agnetha Fältskog and Anni-Frid Lyngstad lead the vocals, which are performed with correct verbalization, empowering audience members to be involved in the enthusiastic depth of the story. Their vocal harmonies contribute to the song's point by inspiring sentiments of sentimentality and yearning. The tune "*Angeleyes*" delves into subjects of cherish, bad form, and the enduring anguish of a sentiment that has finished. These thoughts are complemented by the clashing song, which combines cheerful rhythms with despairing suggestions. "*Angeleyes*" could be a moving contemplation on the double nature of adore since the differentiation between the playful melodic course of action and the despairing verses highlights the complexity of feelings included in sentimental relationships—a repetitive point in ABBA's music.

Profound, passionate undercurrents are passed on in ABBA's "*Lay All Your Love on Me*" through a forceful and energetic articulation strategy. Agnetha Fältskog and Anni-Frid Lyngstad's clear and capable conveyance of the verses perfectly passes the narrative's sense of direness and want. The song feels more sensational since the smooth mixing of their harmonies gives a wealthy, immersing air. "*Lay All Your Love on Me*" digs into the complexities of cherishing connection and helplessness on a topic level. Both the need for closeness and the fear of losing something is communicated within the verses, which make an ardent appeal for unflinching cherish and devotion. The tune may be a powerful contemplation on the depth of adored commitment because of its captivating tune and hard-hitting rhythm, highlighting the struggle between uncertainty and want.

The sorrowful topic of ABBA's melody "*Slipping Through My Fingers*" is reflected in the song's touchy and pensive enunciation. With her delicate, clear enunciation, Agnetha Fältskog passes on the profundity of her passionate encounter using her tunes. The individual and sensitive vocal conveyance upgrades the song's pensive character. The tune "*Slipping Through My Fingers*" dives into the subject of time passing and the temporal nature of minutes went through with an adored one, especially the feelings of a parent seeing their kid develop. The song's verses, which express a sense of delicate lament and yearning, flawlessly capture the familiar feeling of needing to cling to brief minutes. This makes for a strong and reasonable

reflection on the transitory angle of life, particularly when matched with the tender, melodic scenery.

ABBA keeps a realness and earnestness that interfaces with people beneath the sparkle and greatness. Their melodies touch on widespread topics of cherish, joy, heartache, and self-discovery, building a passionate association with each listener. On the other hand, the meaning of adore from the tunes sung by ABBA was uncovered, and this made ABBA create a band picture that requested listeners' want for excitement and passionate reverberation, fortifying their status as pop music symbols.

Connotative Language in Lyrics

The connection between language and meaning passed on in writing is essential to narrative and content elucidation. Dialect is the tool scholars use to form stories, flesh out characters, and stir readers' feelings. Creators construct profound point-by-point universes that charm the reader's creative ability and reverberate through the cautious use of words, expressions, and scholarly strategies.

"Writing is the address short the answer." (Barthes, 1975). This captures the concept that a scholarly work's meaning is liquid and advances from the reader's engagement with the content instead of being fixed or predefined. Dialect may be a flexible instrument that scholars utilize to communicate complex concepts, subjects, and messages. Readers then effectively decipher and extrapolate meaning from the content in light of their social settings, encounters, and convictions.

Moreover, scholarly works frequently utilize allegory, symbolism, and figurative dialect to convey more profound implications than can be discerned from a strict reading of the words.

Metaphorical dialect is utilized as often as possible in ABBA tunes to express more profound topics and feelings, intensifying the song's impact. ABBA creates dynamic and captivating lyrical landscapes that talk to audience members on various levels through metaphor and symbolism.

The ABBA tune "*Angeleyes*" improves the narrative and enthusiastic profundity by utilizing allegorical dialect to depict a tempting, however slippery, sexual desire. The fascination and individual being portrayed are passed on using representations and pictures within the verses.

The vocalist uses the metaphor of mesmerizing eyes within, beginning with a few lines when portraying the point as having "the kind of eyes that hypnotize me through," for example, to describe the subject's potent allure precisely. The allegorical dialect draws the audience into the tune's story, inspiring wonder and curiosity.

The "*Lay All Your Love on Me*" citation sources investigate ABBA's multilingualism technique and worldwide notoriety. Furthermore, assessments from later music periodicals shed data on how the melody was received in different regions, emphasizing its continuous offer and linguistic adaptability. These implications develop our comprehension of the phonetic relationship between "*Lay All Your Love on Me*" and ABBA's persevering impact on world music.

The ABBA song "*Slipping Through My Fingers*" perfectly captures the sentiments of guardians and the passing of time, illustrating a deep etymological association. The melody was initially recorded in English, but since its worldwide subjects, it has been interpreted in Swedish and Spanish. Guardians worldwide may relate to Agnetha Fältskog and Anni-Frid Lyngstad's enthusiastic execution, which cuts past etymological barriers. The song's interpretations in other languages emphasize the inclusiveness of parental adore and distress and ABBA's far-reaching notoriety.

ABBA skillfully employs metaphorical language and the metaphorical five melodies talking around cherish that is found within the lyrics; this turns commonplace words into

successful disobedient for narrative and passionate expression. They want listeners to lock in with their music on an insinuate level with verses that talk to audiences of all ages. This is reliable with the fashion of articulation and the subject found in ABBA melodies. One of the subjects that as often as possible shows up in ABBA tunes is the meaning of adore, which is portrayed within the song. Several allegorical terms that depict love are produced within the verses of the ABBA tune via the utilization of the adore concept. From the coherence of the ABBA songs to the relationship that emerges from the allegorical language used, the enunciation manner, and the point created.

Meaning Interpretation of Lyrics

A song's meaning may be characterized by the translation or importance of the tune's words, song, instruments, and general composition, all working together to be specific (DeNora, 2000). The tune regularly captures the sentiments, thoughts, lessons, or accounts the craftsman needs to induce in the watcher. It is vital to remember that each person's translation of a melody will be unique due to their exciting encounters, viewpoints, and social foundations.

"*Angeleyes*" presents adore as a severe and invigorating encounter checked by fascination, craving, and love. It depicts the bliss and affectability of falling in cherish despite the light-hearted humor and enticement.

The ABBA tune "*Lay All Your Love on Me*" investigates yearning, craving, and the troubles of cherishing connections. The tune reflects the fervor and defenselessness that come with adore, capturing the escalation energy and the need for passionate association. The vocals of Anni-Frid Lyngstad and Agnetha Fältskog mix want and energy to upgrade the passionate effect of the melody.

"*Lay All Your Love on Me*" presents adore as a powerless, influential, and multifaceted enthusiastic encounter stamped by yearning and want. The craving for closeness and significant association, as well as the uneasiness of losing it, are both communicated within the song. It passes on the vital need for commitment and correspondence while reflecting the troubles and complexity of adore.

All things considered, "*Slipping Through My Fingers*" is a nostalgic and delicate reflection on the passing of time and the ties that tie a parent and child. It typifies the profound sentiments of cherish, desire, and the required clinging to passing minutes as they pass by. The tune highlights the magnificence and impact of parenthood and the adore that perseveres through its moving words and visuals.

The relationship between the meaning of ABBA tunes and the topics made and the metaphorical dialect utilized cannot be isolated from the topics made and the metaphorical dialect utilized. Adore and metaphorical allegorical dialect, which also talks about adore, opens up how love is delineated within the tune. The adore that is passed on within the melody is reflected within the topic of the melody, coupled with the allegorical meaning of the verses utilized. This association makes the meaning of ABBA tunes unmistakable and clarifies the meaning within the melody verses.

Women's Stereotype in Lyrics

Sexual orientation generalizations are unobtrusively imbued within the verses of ABBA's tune "*Angeleyes*," maintaining biased ideas around men and Women. Agreeing with the tune, women are appealing, arousing characters known as "*Angeleyes*," who enthral guys. This sustains the myth that women are, as they were acknowledged for their outward looks and are objects of craving and magnificence. The song's verses depict Women as seductresses and propose a controlled energy in which Women overwhelm men due to their physical offer. Despite being catchy and enthusiastic, "*Angeleyes*" discreetly propagates these profoundly implanted sexual orientation generalizations in our culture.

The tune "*Lay All Your Love on Me*" by ABBA presents a male as the ruling individual in a cherished relationship, which strengthens gender generalizations. The verses portray the women as being given to the man and yearning for his reverence. The misguided judgment is that guys are the ones in connection with control and control, and Women ought to be tame and detached, giving in to their partners' needs and requests. Song's story sustains conventional sexual orientation standards. As a result, "*Lay All Your Love on Me*" discreetly propagates social standards around sexual orientation parts in sentimental organizations.

ABBA's tune "*Slipping Through My Fingers*" by ABBA delineates a mother lamenting the shortness of her daughter's youth, which discreetly fortifies sexual orientation generalizations. The mother's estimations of melancholy and despair are brought to light within the melody as she considers her girl developing up and vanishing. The account propagates the idea that Women are kind, cherishing caregivers whose primary obligation is within the domestic, particularly as moms. It suggests that a woman's identity and esteem are associated with her part as a mother, which her children give her with the most noteworthy sense of satisfaction. By emphasizing the mother's sentiments and encounters, "*Slipping Through My Fingers*" minimizes other features of women's characters and openings for the domestic's fulfillment exterior, whereas unobtrusively strengthens conventional sexual orientation generalizations that allot Women to caregiver assignments.

Melodies that depict or propagate customary, habitually prohibitive parts, propensities, or characteristics associated with Women propagate generalizations about almost Women, especially those relating to them (Sterne, 2003). These generalizations can concern various subjects, counting connections, conduct, looks, and social positions. They can spread untrue or harmful thoughts about women's potential, esteem, and desire.

In "*Angeleyes*," by ABBA, a far-reaching generalization of Women in society is gently depicted within the verses. The melody presents Women as tempting and alluring, with "*Angeleyes*" that men discover captivating and challenging to deny. The thought that Women exist exclusively for the delight and adoration of men is propagated by this generalization, which implies that a woman's esteem is fundamentally inferred from her physically engaging quality and capacity to draw consideration from guys. The song's lyrics also recommend a discussion of riddles around these women. This nourishes the presumption that women are regularly strange or cryptic people with hard-to-understand inspirations and aspirations. Overall, "*Angeleyes*" impeccably captures the cliché of Women as baffling, charming individuals whose fundamental work is to pull in and fascinate men.

Within the melody "*Lay All Your Love on Me*" by ABBA, a woman is depicted as a subservient character who yearns for love and endorsement from a male, strengthening gender generalizations. The song's lyrics depict the woman as an easy-going question dependent on her male partners' adoration and consideration to be upbeat. Instead of depicting Women as independent creatures possessing organization, this assists the picture of Women as penniless and dependent on men for passionate delight. "*Lay All Your Love on Me*" watchfully strengthens customary gender norms by emphasizing the woman's requirement for her partner's love and consideration. Women are assumed to prioritize their connections and get approval from guys.

The depiction of a mother-daughter association in ABBA's tune "*Slipping Through My Fingers*" by implication propagates gender generalizations. The mother is depicted within the tune as passionate and nostalgic, lamenting the passing of time as her girl gets older and gets away from her control. This fortifies the recognition that Women, particularly moms, are nostalgic, enthusiastic individuals who battle to let go of their kids. The mother's position as the primary nurturer and caretaker is emphasized within the verses, which center on her opinions of misfortune and craving.

The relationship between the topic and fashion of articulation within the melody gives rise to metaphorical language within the composed verses. A few representations within the song produce a covered-up meaning, which clarifies what meaning the song needs to communicate to society. These implications, too, point to seeing something of a gender. Of these two genders, ABBA, in several of their songs, centers on the female gender within the melodies they make. From the delineation of Women in songs, a depiction of what Women are in the melody verses of ABBA songs rises. Women appear to have a sexual orientation that has a strong side and a weak side. This may be seen from a few characteristics of women who eventually ended up with women's generalizations.

Discussion

The writer discusses the study's data analysis delivered in the previous subchapter in this section. In this instance, the author breaks up the conversation about data analysis to determine the impact of utilizing hand puppets as a medium on students' ability to write narrative texts. This may be done by comparing the outcomes of the experiment class and the control group's pre- and post-test results.

Poetic Language in Song Lyrics as Meaning Transmitter

Song lyrics are sometimes regarded as modern poetry since they use various literary devices to elicit powerful feelings and communicate complex concepts (Simpson, 2011). The melodic and rhythmic elements improve the accessibility and memorability of the lyrical language. Lyrics to songs provide profound insights into the human condition in addition to light enjoyment. Bob Dylan's "Blowin' in the Wind" in Marqusee (2003) uses rhetorical questions and figurative imagery to tackle complex subjects of freedom, justice, and peace. Through religious lyrics, Leonard Cohen's "Hallelujah" examines themes of love, suffering, and redemption; metaphors such as "a broken hallelujah" symbolize the duality of human experiences (Petridis, 2016). In addition to being a great way to convey one's creativity and philosophy, song lyrics may also be very humorous. Song lyrics offer listeners significant insights into the subject matter beyond mere pleasure through their rich, poetic language.

Poetic Language as Meaning Transmitter of Woman Stereotype

Poetic language may be an effective instrument for questioning society's views and gender stereotypes. Poetry has historically promoted gender stereotypes by idealizing males as energetic and women as reserved (Gilbert & Gubar, 1979). Rich (1976) asserts that contemporary poets such as Adrienne Rich challenge patriarchal constraints on women's agency by exploring women's realities via strong imagery and metaphor. Upholding and challenging gender norms, poetic language reflects the evolving discourse on gender roles and identity. Contemporary poets such as Sylvia Plath (1965) and Maya Angelou (1978) employ potent metaphors and striking imagery to subvert conventional conventions and underscore the constraints imposed upon women. With the help of these nuanced realizations, poetry transforms into a dynamic instrument for examining and changing gender attitudes. Popular music frequently focuses on the traits of people and how they live in the world, reflecting societal values, attitudes, and convictions (Frith, 2012). It allows listeners to feel the same way about circumstances in the actual world since it is supported by cultural values and frequently absorbed into their lives. Artists may endeavor to uphold social norms in the neighborhood and reflect these ideals in their lyrics. Mood is a common way for musicians to convey their state of mind, and a song may gain popularity by incorporating its attitude into the song's lyrics and becoming a familiar tune. Conviction, which can include a variety of ideas and actions, is the last component of a person's attitude toward defending and contesting their convictions.

Conclusion

In conclusion, ABBA uses themes and style while crafting the lyrics of his songs to convey stereotypical ideas about women. ABBA utilized metaphorical language to enhance the song's lyrics, adhering to their desired concept. ABBA uses metaphorical writing approaches in its songs, and the song's metaphor is about love. Seeing the woman's visage in the song embodies the love expressed in it. The selected song demonstrates how women are complex individuals with strengths and shortcomings. One of these traits is that they play the part of loving figures, especially regarding their family. On the other hand, they also have traits that show their weakness, which can be seen in how women need attention and do anything for the person they love.

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