

**SEMIOTIC ANALYSIS OF SELECTED SONGS ON *EGG IN THE
BACKSEAT* ALBUM BY EM BEIHOLD**

A FINAL PROJECT

**Presented as Partial Fulfilment of the Requirement to Obtain the Sarjana
Sastra Degree in English Literature**



NUR ALIFIYA NOVA REVIANA

30802000068

ENGLISH LITERATURE STUDY PROGRAM

FACULTY OF LANGUAGES AND COMMUNICATION SCIENCE

SULTAN AGUNG ISLAMIC UNIVERSITY

SEMARANG

2024

PAGE OF APPROVAL

A Final Project Entitled

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BACKSEAT* ALBUM BY EM BEIHOLD**

Prepared and Presented by:

NUR ALIFIYA NOVA REVIANA

30802000068

has been approved by the advisor and to be examined by the Board of Examiners.

Semarang, February 27th 2024


Idha Nurhamidah, S.S., M.Hum.

Advisor

PAGE OF VALIDATION

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NUR ALIFIYA NOVA REVIANA

30802000068

Defended before the Board of Examiners on February 29th 2024

and Declared Acceptable

Board of Examiners

Chairman: Idha Nurhamidah, S.S., M.Hum

Secretary : Nailil Muna, S.S., M.A

Member : Afina Murtiningrum, S.S., M.A

Semarang, 22 April 2024

Faculty of Languages and Communication Science of UNISSULA

Dean
Trimarah, S.Sos., M.Si

STATEMENT OF WORK ORIGINALITY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the works of part of the work of other people, except those which were cited in the quotations and the references, as a scientific paper should, if my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from that paper.



MOTTO

“And ‘surely’ your Lord will give so much to you that you will be pleased”

[Q.S. Ad-Dhuha: 5]

“Life is better than the death, I’ll prove it. Just live now, going forward.”

[Kim Namjoon]

DEDICATION

This research is dedicated to myself, my parents, brother, and every single person in my life who always give support, care, love, and trust throughout the study.

I just want to say thank you for everything.



ABSTRACT

Reviana, Nur Alifiya Nova. 30802000068. Semiotic Analysis of Selected Songs on *Egg in The Backseat* Album by Em Beihold. Final Project of Faculty of Languages and Communication Sciences. English Literature Study Program. Sultan Agung Islamic University. Advisor: Idha Nurhamidah, S.S., M.Hum.

The album *Egg in The Backseat* is an album that contains the story of Em Beihold's journey in dealing with the mental health problems that she experienced when she was at the peak of her career. This study focuses on the signs found in the album and their interpretation. Moreover, the researcher found the main themes discussed in this album through analysis of signs that had been found previously.

The research method used in this research is descriptive qualitative. The primary data as the main source was obtained from the research object, *Egg in The Backseat* album by Em Beihold. There are several steps that the researcher takes in collecting data. The main step is listening to the song and reading the lyrics as the main source. After listening and reading the lyrics, the second thing the researcher did was identify the data. Then, proceed with classifying the data needed in the research.

From the analysis, we can conclude that there were three types of signs are found in *Egg in The Backseat* album by Em Beihold which give an aesthetic effect and deeper meaning to the album. So, even though the singer tells her personal life and feelings through the album, the listeners can also conclude the contextual meaning of the song lyrics by using signs such as; iconic signs, indexical signs, and symbolic signs. Furthermore, after analyzing the meaning of the signs found previously, it can be concluded that the main theme depicted in the album *Egg in The Backseat* by Em Beihold is about mental health problems, including anxiety and depression.

Keyword: Semiotic, Sign, Egg in The Backseat, Em Beihold.

INTISARI

Reviana, Nur Alifiya Nova. 30802000068. Analisis Semiotika pada Lagu-Lagu Pilihan dalam Album *Egg in The Backseat* karya Em Beihold. Skripsi Program Studi Sastra Inggris. Fakultas Bahasa dan Ilmu Komunikasi. Universitas Islam Sultan Agung Semarang. Pembimbing: Idha Nurhamidah, S.S., M.Hum.

Album *Egg in The Backseat* merupakan album yang berisikan kisah perjalanan Em Beihold menghadapi permasalahan kesehatan mental yang dialaminya saat ia berada di puncak karir. Studi ini berfokus pada tanda-tanda yang ditemukan di dalam album dan interpretasinya. Selain itu, peneliti menemukan tema utama yang dibahas dalam album ini melalui analisis tanda yang telah ditemukan sebelumnya.

Metode penelitian yang digunakan dalam penelitian ini adalah kualitatif deskriptif. Data primer sebagai sumber utama diperoleh dari objek penelitian yaitu album *Egg in The Backseat* karya Em Beihold. Terdapat beberapa langkah yang dilakukan peneliti dalam mengumpulkan data. Langkah utama adalah mendengarkan lagu dan membaca lirik sebagai sumber utama. Setelah mendengarkan dan membaca lirik, hal kedua yang dilakukan peneliti adalah mengidentifikasi data. Kemudian dilanjutkan dengan mengklasifikan data-data yang dibutuhkan dalam penelitian.

Dari proses analisis tersebut ditemukan kesimpulan bahwa terdapat tiga jenis tanda yang ditemukan dalam album *Egg in The Backseat* karya Em Beihold yang memberikan efek estetis dan makna yang lebih mendalam pada album tersebut. Jadi, meskipun penyanyi menceritakan kehidupan dan perasaan pribadinya melalui album tersebut, para pendengar juga dapat menyimpulkan makna kontekstual dari lirik lagu tersebut dengan menggunakan tanda-tanda seperti; tanda ikonik, tanda indeksikal, dan tanda simbolis. Selain itu, setelah melakukan analisis terhadap makna tanda yang telah ditemukan sebelumnya, dapat disimpulkan bahwa tema utama yang digambarkan dalam album *Egg in The Backseat* karya Em Beihold adalah tentang permasalahan kesehatan mental, meliputi kecemasan dan depresi.

Kata Kunci: Semiotika, Tanda, Egg in The Backseat, Em Beihold.

ACKNOWLEDGEMENT

In the name of Allah, The Most Gracious and the Most Merciful

First and foremost, praise be to Allah *Subhanahu Wa Ta'ala*, for the abundance of His mercy and grace. His love and compassion have given me strength, provided me with knowledge, and throughout my life are also very helpful. Thanks to grace and ease that finally this final project can be completed. *Shalawat* and *salam* to the Prophet Muhammad *Shallallahu 'Alaihi wa Sallam*, to his family and companions until the end of time.

Second, this final project could not be completed without the help, support, and motivation from various parties. So, I would like to express my gratitude to the people who have contributed to the completion of this final project.

Those great people are:

1. Trimanah, S.Sos., M.Si. as the Dean of Language and Communication Science Faculty of Sultan Agung Islamic University Semarang.
2. Destary Praptawati, S.S., M.Hum., as the head of English Literature Study Program.
3. Idha Nurhamidah, S.S., M.Hum. as my academic and final project advisor whom I am really thankful for her time, guidance, patience, kindness, and contribution in a generous correction and helping me since the first semester until the writing process of my final project from the beginning until now, it is an honour to have her as my advisor.
4. All respectful lectures of English Literature Study Program who have helped and supported me during the process of my study.
5. My beloved parents, who have supported me mentally and financially not only through the writing process but also through my whole life. My life and my achievements mean nothing without them.
6. For my friends, Qoirunnisa, Ayu Dina, Yuli Marlina, Millatin, Annisa, Risda, Yuniar, Raziqa, and other friends whom I haven't mentioned, I am

really thankful to all of you, who always provide motivation and advice during the process of writing this final project.

7. To Bangtan Sonyeondan (BTS), Kim Namjoon, Kim Seokjin, Min Yoongi, Jung Hoseok, Park Jimin, Kim Taehyung, and Jeon Jungkook, I am really thankful to them, whom indirectly accompanied, motivated, and giving encouragement through their works, and also became my inspiration to complete the process of writing this final project.
8. The student of English Literature 2020, thank you for given me happiness, time, and unforgettable moments during our academic's time.
9. Everyone who cannot be mentioned one by one, thank you for all the support, suggestions, input, and prayers that have been given. Hopefully, all the goodness that has been given becomes a good deed and gets a reward from Allah *Subhanahu Wa Ta'ala*.
10. Last but not least, I wanna thank me for believing in me. I wanna thank me for doing all this hard work. I wanna thank me for have no days off. I wanna thanks me for never quitting.

Finally, I realized that the final project is far from perfect. I will be grateful to accept constructive suggestions and criticism from various parties. Last but not least, I hope that this final Project can be useful for readers, especially for students majoring in literature.

Semarang, April 22nd 2024



Nur Alifiya Nova Reviana

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CHAPTER I

INTRODUCTION

A. Background of The Study

The development of the world of music in the 20th century occurred very quickly and gave birth to various types of new music. Music is currently a complete means of entertainment combined with various arts. It is nearly impossible to find entertainment without neglecting the role of music, and vice versa. Music has now become the largest and most comprehensive form of entertainment. For world music composition to become a professional performing art that generates money and creates a wide range of jobs. There are various functions of music, ranging from entertaining, relieving stress, therapy or medication, means of preaching, and others. The rapid development and popularity of the world of music seem to be related to the population, which means that music is supported and used as an everyday means of performing arts by the wider community (Monelle 9).

Music can be instrumental, vocal, or a combination of the two. The combination of instruments and vocals is called a song. Music is widely used as a means of expressing emotions by harmonizing sound processing, melodic harmony, rhythm, and tempo. Music is usually created to describe a situation. Whether it's hard or happy, whether it's about nature or life, if we can enjoy

music according to what we like, it can calm, inspire and also provide motivation (Randel 53).

Music is one of the most popular literary works among people. Song lyrics are symbols of human-made language. Humans are creatures who know how to react, not only to their physical environment but also to the symbols they create. Song lyrics are a person's expression of something they have seen, heard, or experienced. When expressing their experiences, composers use words and language to create charm and uniqueness in their lyrics. This language game can be in the form of vocal games, style of language, or a twist on the meaning of words which are then reinforced by the use of melodies and musical scores that match the lyrics of the song, making listeners amazed at what the singer is thinking (Randel 67).

According to Monelle, the meaning in the lyrics can be implicit and explicit. The meaning in the lyrics means abstract or not easy to understand. Messages in song lyrics can be realized in the form of symbols, icons, indexes, and other signs. These symbols allow the reader to understand the meaning of the song lyrics in which there are certain ideas instilled by the composer of the song (23). However, the nature of lyrics that are different from messages, in general, requires a special approach to interpreting the messages in them. So, to find the meaning in the lyrics of the song, a semiotic method is used which studies the sign system. Semiotics comes from the ancient Greek word "semeton" which means sign or symbol in English. Thus, semiotics is the study of signs and how signs operate in forming a unity of meaning or a new unity of meaning as it is

used. The science of this sign argues that social and cultural phenomena are signs. Semiotics studies the systems, rules, and conventions that make symbols have meaning (Monelle 25).

Peirce's semiotic theory is based on the idea that we use signs and symbols to communicate with one another. Peirce believed there were three basic types of signs: icons, indexes, and symbols. Icons are signs that resemble what they represent, indexes are signs that are directly connected to what they represent, and symbols are signs that are randomly connected to what they represent. Peirce divides the sign system into three elements that have been included in the triangle theory, namely the sign (representamen), the reference to the sign (object), and the use of the sign (interpretant). He called a sign semiosis, meaning that everything in the world is a sign which is a process of interpreting three stages (triadic) (Peirce 3).

Em Beihold is a singer, songwriter, and multi-instrumentalist from Los Angeles. She has a distinctive musical style, a charismatic singing voice, and she writes creative and imaginative songs. She is also known for her fun, colorful lyrics and fresh storytelling. In writing her songs, it's common for Beihold to turn moments of anxiety, doubt, and all uncertainty into songs that are easy to listen to and liked by the public. She created several successful albums to describe her life story, one of which is the album *Egg in the Backseat*. One of the songs on the album *Egg in The Backseat* entitled *Numb Little Bug* managed to break into the Billboard Hot 100 chart and spent a total of 18 weeks

on the chart, then continued by entering the top 10 Billboard chart in the Pop Airplay category (Bowenbank 1).

The album *Egg in the Backseat* is a collection of seven outstanding songs that showcase Beihold's songwriting skills and musical creativity. Songs in *Egg in The Backseat* album contains the story of Beihold's journey in dealing with her mental health problems which happened when she started to get success. According to her interview with Notion, Beihold said that she wrote every song on the album *Egg in The Backseat* based on her daily experiences and feelings. For example, the song 12345 was influenced by her experience of having a panic attack, the song Numb Little Bug was influenced by her feeling empty after getting something she dreamed of, and the song Too Precious was inspired by what her friend said to her because she rarely attended parties. Moreover, Beihold also said that it is very important for him for a song to have meaning and be able to convey a message to listeners. (1).

Research on semiotics in song lyrics has been carried out by many previous researchers. One of them is the research conducted by Adinda Aulia Chossanova by titled "The Meaning of All About That Bass Lyrics (Study of Semiotic Analysis of the Meanings of All About That Bass by Meghan Trainor)". The problem in this research is how to find out the meaning of girl power displayed in the lyrics of the song *All About That Bass* by Meghan Trainor. The result of this research is that there is a message for women to be able to love themselves and not have to worry about all kinds of body shapes

they have because body shapes will not reduce the beauty that is highly valued by women (Chossanova 17).

The similarities between the research conducted by Adinda and this research are that they both examine song lyrics using C. S. Peirce's semiotic theory. The difference in previous research specifically shows that the lyrics of the song "All About That Bass" contain the meaning of girl power. Meanwhile, this study focuses on analyzing the meaning of mental health problems in the album *Egg in The Backseat*.

Previous research that focused on mental health and semiotics was conducted by Verisa Rizki Amara with the title "Semiotic Analysis of Mental Health Disorders in BTS Magic Shop Song Lyrics". The problem in this research is how the meaning of mental motivation is displayed in the song "Magic Shop" by BTS. The result of this research is that there is a message that BTS wants to convey to its fans and listeners that before we can achieve success, we must open our hearts to accept every aspect of ourselves. When you can love yourself, the path to success will follow along with the effort you put in (Amara 21).

The similarities between Amara's research and this research are that they both raise the topic of mental health. The difference is in this study the authors wanted to see how the signs in the album *Egg in The Backseat* describe messages about mental health issues. The author will examine how these signs

show the meaning of mental health problems based on the object, interpretant, and representamen according to C. S. Pierce's approach.

Based on this explanation, this research has an interest in analyzing the signs that are used or found together with the meaning in the album *Egg in The Backseat*. Therefore, this study is interested in conducting the analysis in the research under *Semiotic Analysis of Egg in the Backseat Album by Em Beihold*.

B. Limitation of The Study

In this research, the research limitation is focused on the theme analysis of the sign and to find the main theme that reflected in the album *Egg in The Backseat* by Em Beihold.

C. Problems Formulation

Based on the background of the study and the limitation of the study, the problem formulation to be discuss are about:

1. What kind of sign are found on selected songs of the album *Egg in The Backseat* by Em Beihold?
2. How do the signs reflect the theme of mental health issues on selected songs of the album *Egg in The Backseat* by Em Beihold?

D. Objective of The Study

1. This project aims to analyze the meaning of the signs on selected songs of the album *Egg in The Backseat* by Em Beihold.
2. This project aims to describe the themes of mental health issues on selected songs of the album *Egg in The Backseat* by Em Beihold.

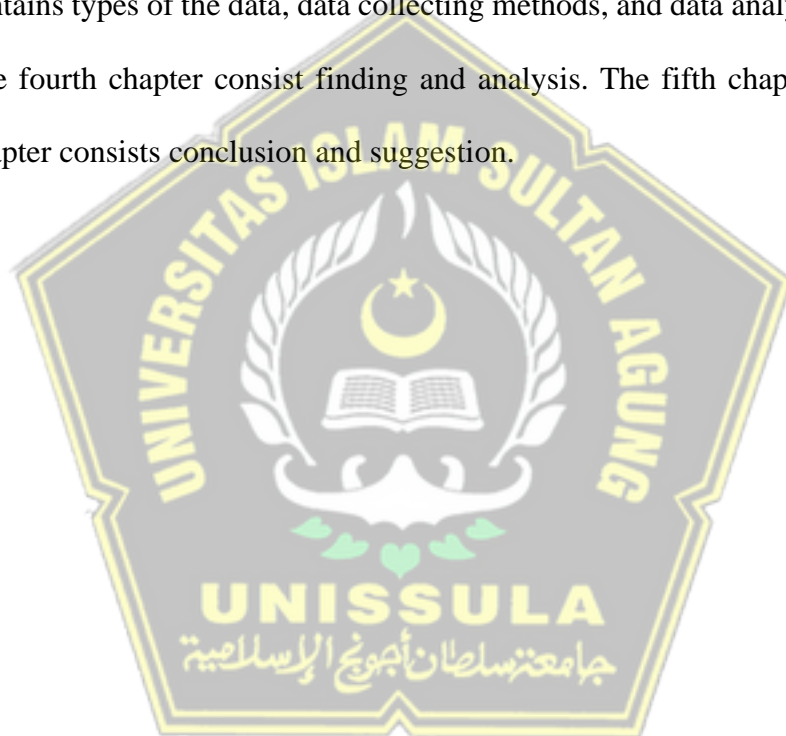
E. Significance of The Study

There are some expectations from the researcher about this study. First, this study will help readers to gain a better understanding of signs analysis. The application of semiotic theory in this study will enrich examples of the application of semiotic theory, especially in practice Charles Sanders Peirce's study of song lyrics. Second, the results of this study can also be used by students and people who are interested in literature in understanding Charles Sanders Peirce semiotic theory and knowing how to apply it in literary works and can be used as a reference for further research from another point of view. In addition, this study is expected to provide knowledge and insight for writers or readers regarding music or song mass media products that can convey messages or meanings in an information medium, especially towards a reality formed by the media and society regarding mental health issues.

F. Organization of The Study

This study is divided into five chapters in order to make it easier to construct and understand. The first chapter consists of six sub-chapters, the first sub-chapter is the background of study, which tells about the background of the analysis that will be discussed and several reasons why the researcher choose this topic. The second sub-chapter is the limitations of study, this section tells about what is the main focus of the discussion. The third sub-chapter discusses the problem formulation, in this section contains the problems that the researcher will discuss. Then the fourth sub-chapter is the objective of the study,

in this section, it tells about the goal of the research. The fifth sub-chapter is about significant of the study, it tells about what the purpose that the researcher wants to show the reader. The last sub-chapter is the organization of study, it contains the outline of the study report. The second chapter is review of related literature. This chapter contains the summary of the album and the theory that will be used in the study. The third chapter discusses research methods which contains types of the data, data collecting methods, and data analyzing method. The fourth chapter consist finding and analysis. The fifth chapter or the last chapter consists conclusion and suggestion.



CHAPTER II

REVIEW OF RELATED LITERATURE

A. Summary of the Album *Egg in the Backseat*

The album *Egg in the Backseat* is a collection of seven outstanding songs that showcase Beihold's songwriting skills and musical creativity. Songs in *Egg in The Backseat* contains the story of Beihold's journey in dealing with her mental health problems which happened when she started to get success. In writing her songs, it's common for Beihold to turn moments of anxiety, doubt, and all uncertainty into songs that are easy to listen to and liked by the public. She created several successful albums to describe her life story, one of which is the album *Egg in the Backseat*. One of the songs on the album *Egg in The Backseat* entitled *Numb Little Bug* managed to break into the Billboard Hot 100 chart and spent a total of 18 weeks on the chart, then continued by entering the top 10 Billboard chart in the Pop Airplay category (Bowenbank 1). In this research, the writer will use three songs from the album *Egg in The Backseat*. These songs include:

a. *Numb Little bug*

This song tells about someone who arrived at his success but then felt numb. Life after success which is so monotonous makes him feel that his current life is aimless and in the end makes him want to give up on his life but on the other hand he doesn't want to give up either.

b. *Porcelain*

This song tells about someone who often gets unpleasant treatment from the people around him, which then makes him hate himself. However, even though he did not show how weak he was in front of other people, this only made his situation worse

c. *12345*

This song tells the story of someone who suffers from anxiety, who has to fight every night to fight the disease so that he can live the next day. Apart from that, this song also shares ways to relieve anxiety for survivors of anxiety disorders.

In fact, the plot of these three songs is continuous and shows a cause-and-effect relationship regarding mental health problems. According to Em Beihold in an interview with Song Writer Universe Magazine, she said that when working on the album *Egg in the Backseat* she tried to extract the feelings she felt every day and turn them into song lyrics (Kawashima 1). Moreover, in a question-and-answer session on her Reddit account, Beihold also said that all of her songs were influenced by her experiences, especially the songs *numb little bug*, *12345*, and *porcelain* which were influenced by her struggle with mental health problems (1).

B. Related Literature

B.1 Semiotic

Peirce's semiotic theory has a slightly different basic concept from Ferdinand de Saussure's semiotic theory. Saussure defines semiotics as the general science of signs, while Peirce defines semiotics as more logical. In addition, Saussure also divides the sign into two parts, namely signifier and signified, while Peirce divides the sign into three elements, namely representamen, object, and interpretant. This also influences the results of the analysis of these two theories. Whereas Saussure places more emphasis on the meaning resulting from the relationship between signifier and signified, while Peirce places more emphasis on the process of interpretation which involves three sign elements. Peirce and Saussure have different views on the relationship between signs and reality. In Peirce's view, signs have a more complex relationship with reality because they involve three interrelated sign elements. Whereas in Saussure's view, the relationship between signs and reality is more conventional because signs are considered as a convention agreed upon by society (Monelle 37).

According to Peirce's semiotic theory, the relationship between signs and reality is seen as a process of interpretation involving the concept of trichotomy. The following is an explanation of Peirce's view of the relationship between signs and reality in the concept of trichotomy:

1. Representamen: an element that represents something. Representamen can be captured by the human senses and can be perceived by thoughts and feelings.
2. Object: the subject matter of a representamen and an interpretant, and can be anything discussable or thinkable, such as a thing, occasion, relationship, quality, law, argument, or even fictional.
3. Interpretant: the value or sometimes higher development that appears in the mind of the interpreter. In a simple way, interpretant is the understanding reached by the observer of some sign/object relation (Everaert-Desmedt 242).

By using Peirce's trichotomy concept, semiotic analysis can be used to understand the relationship between signs and reality in song lyrics. Through representamen, objects, and interpretants, the researcher will analyze how the signs in song lyrics represent certain realities or objects, as well as what meaning or message the songwriter wants to convey through these signs.

B.2 Semiotic in Literature

Semiotics or the study of signs is a branch of science that studies how signs or symbols are used and understood in communication. Semiotics in literature is a branch of science that studies the use of signs or symbols in literary works to convey messages. According to Pelkey, semiotics can assist in understanding how symbols or signs are used in literary works, and how readers interpret the

meaning implied in literary works (391). As stated by Umberto Eco, semiotics in literature helps us understand "how a literary work creates meaning through the use of language, and how readers interpret it" (Hoxha 81)

As a method of analysis, semiotics in literature provides a systematic framework for solving the structure of meaning in literary works. Peirce asserts that semiotics is "a way of identifying and explaining various signs used by writers and how these signs convey meaning in literary works." In literary studies, semiotics helps in understanding how texts are interpreted by readers and how the messages contained in them are conveyed through the use of language, metaphors, and symbols (Hoxha 85). In conclusion, semiotics in literature helps to understand how writers use signs or symbols in literary works to convey messages, and how readers give meaning to these signs. Semiotics also involves the analysis of linguistic and non-linguistic signs in literary works in conveying messages.

B.3 Sign

Signs are tools that we use in trying to find our way in this world, among people and together with people. Based on a quote from the Britannica Dictionary, a sign is something (such as an action or event) that shows that something else exists, is true, or will happen (1). Apart from that, the sign can also be interpreted as a motion, action, or movement that you use to express a thought, command, or wish.

The terms "sign" and "symbol" are frequently used with similar implications and functions in various fields (religion, science, craftsmanship, logic, phonetics, semiotics), ponders, etc.). This creates not only confusion in terminology, but also paradoxes such as confusion in understanding and perception, and confusion of minds as to how these words are to be understood and used, what, where and how. By word content, a sign is defined as "something on which content has been loaded, definiteness, symptom, indication, notice, mark, and showing by gestures" (Peirce 5). On the other hand, the symbol as a word is defined as "a concrete matter or sign, image, figure, an icon representing something that cannot be expressed by senses".

Sign is a form of non-verbal communication that is used to convey a meaning or information. Sign is usually used in the context of sign language or body language to communicate with people who have hearing or speech impairments. In addition, signs can also be found in the form of writing, symbols or images. According to Ferdinand de Saussure, a well-known linguist, sign consists of two main components, namely the signifier and the signified. The signifier is the physical form of a sign, such as the sound of words, pictures or gestures. Meanwhile, what is marked is the concept or meaning associated with the marker (Monelle 41).

The types of signs according to Charles Sanders Peirce, an American philosopher and logician, are divided into three categories, namely:

1. Iconic sign, is a sign that exists in such a way as a possibility, without depending on the existence of a denotatum, but can be related to it on the basis of a potential similarity it has. There are three types of icons, namely imaginative, diagrammatic and metaphorical.
2. Indexical sign, is a sign that shows a natural relationship between a sign and a signifier that is causal or a cause-effect relationship. There are three types of indexes, namely space indexes, temporal indexes, and person indexes.
3. Symbolic sign, is a sign that doesn't show a natural relationship between the signifier and the signified. The relationships between them are arbitrary which are determined through agreements or treaties in society. Therefore, signs that turn into symbols will automatically be imbued with cultural, situational and conditional characteristics (Everaert-Desmedt 243-245).

B.4 Mental Health Issues

World Health Organization (WHO) defines mental health as a state of well-being in which a person realizes his or her abilities, is able to cope with the normal stresses of life, and is able to carry out work in a productive and beneficial way. Mental health is a state of dynamic inner balance that permits people to use their abilities in agreement with the universal values of society. Basic cognitive and social abilities; the ability to recognize, express, and modulate one's emotions, as well as empathize with others; adaptability and

ability to cope with unfavorable life events and function in social roles; and the harmonious relationship between body and mind are important components of mental health that contribute, to shifting degrees, to a state of inner balance. (Galderisi et al., 121)

While the definition of mental health disorders according to *World Health Organization* (WHO) includes many different problems with different symptoms. However, they are often characterized by unusual combinations of thoughts, feelings, behaviors and relationships with other people. Another definition of a mental health problem is any condition characterized by cognitive and emotional disturbances, abnormal behavior, impaired functioning, or a combination of these. Disturbances cannot be explained solely by environmental conditions and may involve physiological, genetic, chemical, social, and other factors. (Amara 36)

According to the *American Psychiatric Association* (APA), mental health problems are health conditions that affect a person's feelings, thoughts, and behavior. This condition can affect a person's ability to function well, feel good, and enjoy life. Some examples of mental health problems include:

1. Anxiety, any of a group of disorders that have as their central organizing theme the emotional state of fear, worry, or excessive apprehension. This category includes, for example, panic disorder, various phobias (e.g., specific phobia, social phobia), and generalized anxiety disorder.

2. Depression, any of the mood disorders that typically have sadness or empty or irritable mood as the predominant symptom.
3. Panic disorder, an anxiety disorder characterized by recurrent, unexpected panic attacks that are associated with persistent concern about having another attack, worry about the possible consequences of the attacks, significant change in behavior related to the attacks, or a combination of any or all of these (1).

B.5 Theme

According to The Britannica Dictionary, the theme is the main subject that is being discussed or explained in a piece of writing, film, etc. Themes are also defined as certain subjects or problems that are often or repeatedly discussed. Whereas in music, the theme is usually the main melody that is repeated in a song. There are several steps that can be used to help identify themes:

1. Pay attention to the presence of repeated words, phrases or actions.
2. Find the lesson the character learns in the end.
3. Understand the message conveyed by the poet to the readers.
4. Finding the big problem or universal concept that the poet talks about in literary work (1).

CHAPTER III

RESEARCH METHOD

This chapter explain research method of this study. It is presented in four parts. They are, Types of Research, Types of Data, Data Collection Method, and Analyzing Data and Reporting Findings.

A. Types of Research

This research used a qualitative method where analysis is focusing on the discovery of the content, meaning, structure and discourse of a text. Relying exclusively on text as main data source, this study uses the album *Egg in The Backseat* by Em Beihold (2022) as its study object.

B. Types of the Data

The data in this study is categorized into primary and secondary data. Primary data refers to the main information providing first hand resources related to the object of the study. The primary data in this study are sentences which is aired on the selected song's lyrics in the album *Egg in the Backseat* by Em Beihold (2022). The secondary data in this study includes a range of scholarly writing related to the semiotic study from articles, journals, books, previous studies and textbooks related to the study. Furthermore, the biography and interview reports of the singer are also used in this study. These sources are carefully selected to support explanations and clarification of primary data being used in the analysis process.

C. Data Organization

C.1 Primary Data Collection Method

C.1.1 Listening to the Songs

In this stage, the writer requires several times for listening the songs of the album. The first listening process was a quick listening. Quick listening is used by the writer to find out the general knowledge such as understanding the theme, conflict, and settings. Following quick listening is close listening. Close listening is used by the writer to feel the emotions as well as understand the most interesting aspect of the songs. Whereas close listening is used by the writer to see the object of the study which is songs from a semiotics perspective. This allows the writer to listen the songs critically in order to present a more objective perspective.

C.1.2 Reading the Song Lyrics

After listening the songs for several times, the second step was reading the song lyrics of *Egg in The Backseat* Album. It had the purpose to get the data in the form of phrase, sentences, and prologues, which are related to the topic that would be analyzed in the study.

C.2 Secondary Data Collection Method

The secondary data in this study includes a range of scholarly writing related to the C.S Peirce Semiotics Approach from articles in a journal since the e-books is not provided to be read. Furthermore, the biography and interview reports of the singer are also used in this study. These secondary sources are

carefully selected to support explanations and clarification of primary data being used in the analysis process.

C.3 Identifying the Data

The purpose of this step is to find out some parts of the object that will be analyzed. Both the primary which is the song lyrics and the secondary data which is taken from a scholarly article would be identified with the underlining, giving codes, and highlighting some parts of the object that related to the topic.

C.4 Classifying the data

All the identified data will be classified into a table called appendix. The appendix will provide some columns such as numbers, data, form of the data, line, type/answering problem formulation, references, and comments.

D. Analyzing the Data and Reporting Findings

The datas were analyzed through qualitative technique. Qualitative data in this study is analyzed using semiotics approach. This study used primary data that are taken from the song lyrics and the secondary data are gained from articles, journals, books or e-books, website, and previous studies. This study uses a Em Beihold's album entitled *Egg in The Backseat* (2022) as the object of the study. This study is going to analyze about signs and meaning that will be analyzed using the theory of semiotics by Charles Sanders Peirce. The analysis and findings are reported in Chapter IV.

CHAPTER IV

FINDING AND DISCUSSION

The researcher discusses the results of a more in-depth analysis of sign and theme found in the lyrics of the song on the album *Egg in The Backseat* by Em Beihold in chapter IV, which includes discussion and findings. The following are the findings and discussion of the analysis.

A. The type of sign found on the selected songs of the album *Egg in The Backseat* by Em Beihold

The researcher discussed the different types of signs in the song lyrics of Em Beihold's album *Egg in The Backseat* in this first sub-chapter. There would be three different types of signs identified, include iconic sign, indexical sign, and symbolic sign. The three types of signs will be detailed in further detail below:

A.1. Iconic sign

Peirce's theory of iconic signs emphasizes that icons are signs that resemble or imitate their objects and part of triadic relation between object, representamen, and interpretant. Icons can be further classified into image, diagrams, and metaphors. They play an important role in creating meaning and conveying emotions in various forms of communication, including literature and music (Keane 411). The following example found in the lyrics from the song on the album *Egg in The Backseat* by Em Beihold:

“Like a **floating ball** that’s bound to break

Snap my psyche like a **twig**” (Numb Little Bug, Line 7-8)

The use of word *floating ball* and *twig* here, is representation of the psyche. *Floating ball* and *twig*, both of which are fragile and easily destroyed. Furthermore, this characteristic has similarities with the characteristic or condition of the human soul. The *twig* symbolism is associated with resilience and strength in facing difficulties. In addition, twigs can symbolize fragility and vulnerability of the psyche (Valsiner 216). Instead of the physical, the human psyche or mentality tends to be more fragile. According to the Mental Health Foundation, the well-being of a person’s mental condition is determined by a combination of biological factors (physical health, genetics, etc.), psychological factors (beliefs, perception, etc.), and social factors (relationship, family, etc.) (1). Thus, the object here are *twig* and *floating ball*; the representamen is psyche; and the interpretant is human psyche and mentality are fragile and easily influenced by various factors.

“Do you ever get little bit tired of life?

Like you’re not really happy but you don’t want to die

Like you **hangin’ by a thread** but you gotta survive”

(Numb Little bug, Lines 11-13)

From the lyric above, the word *thread* is a representation of life on the edge. *Thread* has a very thin form and is fragile, therefore, if something heavy is hung using a thread, the possibility of the thing falling is much

greater than the possibility of it remaining afloat. According to Cambridge Dictionary the phrase *hangin' by a thread* is a common phrase used in literature to represent a precarious or dangerous situation. In literature, the phrase can be used to describe situations where a person's life, success, or stability is in danger of collapsing or failing. The phrase can also be used to describe emotional or psychological states, such as when a person's mental health or well-being is in a fragile or unstable state (1). Thus, the object here is *hangin' by a thread*; the representamen is a dangerous situation; and the interpretant is situation where someone's mental health or well-being is fragile or unstable.

“Try not to panic every night

One, two, three, four, five” (12345, Line 16-17)

In this lyric, there is a diagrammatic iconicity, specifically the word *one, two, three, four, five*. In the context of these lyric, counting *one two three four five* are “grounding techniques”. Grounding techniques are one method to regaining control of your mind when anxiety threatens to take over. In simple term it can be called as an exercise designed to manage acute stress and reduce anxiety. It involves identifying five things you can see, four things you can touch, three thong you can hear, two things you can smell, and one thing you can taste (Newman 5). Thus, the object here is counting *one, two, three, four, five*; the representamen is self-control; and the interpretant is grounding technique.

“Know that I pretend

But I’m still **painting porcelain**” (Porcelain, Line 3-4)

According to Britannica Dictionary *porcelain* is a vitrified pottery with a white, fine-grained body that is usually translucent and delicate (1). *Porcelain* actually has high mechanical resistance, is hard, and resistant to scratches, but breaks easily when exposed to uncertain temperatures (thermal shock). *Painting porcelain* in real form, it has high economic value, so it's usually collected and used as decoration to add an elegant and luxurious impression to the appearance of the house.

Therefore, in the lyric above, the words *painting porcelain* represent something that is beautiful and strong, but at the same time it also has a fragile point that causes it to break easily. This is similar to human nature, which often pretends to be strong, but actually has a fragile soul and can be destroyed at any time unexpectedly. Thus, the object here is *painting porcelain*; the representamen is beauty and fragility; and the interpretant is similarity to human nature, which often pretends to be strong, but actually has a fragile soul.

“And I hate myself but I love myself

But I blame myself like no one else

And it never helps when you blame me too

You're a **bull** in heat in **glassware zoo**'

(Porcelain, Line 5-8)

The first sign found in the lyric above is *bull*. The *bull* is often associated with representing strength, dominance, determination, and virility (Hussain 3). As we all know, *bull* is an animal that is easily provoked by emotions and every time he starts to attack, he becomes merciless until the opponent loses. This is like life's problems in human life, the problems come repeatedly without mercy in everyone's life. Then, the second sign is *glassware zoo* or a zoo that is made of glass. In this case, the hard but also brittle characteristic of glass refers to the life we live. A life in which there are various kinds of problems. The lyric *You're a bull in heat in a glassware zoo* is a depiction of the struggle to live a hard and fragile life in an unforgiving world.

A.2. Indexical sign

An indexical sign is simply defined as a sign that shows a natural relationship between a sign and a signifier that is causal or a cause-effect relationship. Based on Peirce's terminology, an index is second because an index is a sign which in terms of the pattern of the sign depends on the presence of a denotatum. To be clearer, the definition of an index is a sign that represents a reference source by pointing to it or linking it (explicitly or implicitly) to another reference source (Abrams 357). The following

example found in the lyrics from the song on the album *Egg in The Backseat* by Em Beihold:

“I don’t feel a single thing

Have the **pills** done too much”

(Numb Little Bug, Line 1-2)

The first indexical sign discovered by the researcher was *pills*. According to Britannica Dictionary, *pills* mean “a small, rounded object that you swallow and that contains medicine, vitamins, etc.” (1). Therefore, the pills in the lyrics refer to the presence of disease, illness, or health problems in the body that requires treatment. The phrase 'illness' can refer to physical illness or mental illness, depending on the symptoms and appearance caused by the illness. Thus, the object here is *pills*; the representamen is health problems; and the interpretant is the presence of disease, whether physical or psychological, that requires treatment.

“**A little bit tired** of trying to care when I Don’t

A little bit tired of quick repairs to cope

A little bit tired of sinkin’, there’s water in my boat”

(Numb Little Bug, Lines 19-21)

The sign found in the lyric above is repetition of words *a little bit tired* in some lyrics indicating that there is repeated effort but it is never enough and end up exhausted. According to Aaronson in the Journal of Nursing Scholarship, based on the causes, there are two types of fatigue, namely physiological fatigue and psychological fatigue. Physiological fatigue is fatigue that is triggered by physical factors including physical activity, temperature and noise. Meanwhile, psychological fatigue is fatigue that is triggered by psychological factors such as stress, work overload, etc (47). Thus, the object here is repetition of word *a little bit tired*; the representamen is fatigue; and the interpretant is psychological fatigue experienced by singers.

“One computer, **fuzzy blanket**

Moldy food, one-person banquet

Hear the **laugh** in every picture

Polaroid that I’ve got hanging over” (12345, Line 1-5)

The words *fuzzy blanket* and *moldy food* indicate a messy life and environment. Thus, the object here are word *fuzzy blanket* and *moldy food*; the representamen is messy environment; and the interpretant is someone may have a messy life. However, there are also phrases *laugh* that are usually used to express happiness, pleasure, beauty, etc. In this lyric *laugh* used to describe the happiness stored in every polaroid picture on display.

Thus, the object here is *laugh*; the representamen is happiness; and the interpretant is pleasant memories. Therefore, what is meant here is that in the midst of her current messy life, the hanging polaroid picture is a reminder of the singer's happy times in the past.

“The piano that I can’t play ‘cause

I’m too depressed today” (12345, Line 5-6)

In the lyric above, it is clearly stated that there is a cause-and-effect relationship, that the singer cannot play the piano because she is too depressed. But then, another thing that the researcher looks at here is the meaning of *piano* meant by the singer. *Piano* phrases usually used to describe music, happiness, talent, ideals, cheerfulness, and elegance (Lippman 561). In this context, the *piano* is used to describe the happiness, joy and talent that the singer can no longer enjoy because she is too depressed and confused. Thus, the object here is *piano*; the representamen is talent; and the interpretant is talent that the singer can no longer enjoy.

“Should I phone a friend?

Or will **they** make me cry again?” (Porcelain, Lines 1-2)

The word *they* which then refers to the word *friend* is a persona index; this type is an index that connects or indicates the parties taking part in a situation. In the lyric fragment above, the situation referred to is the time when the singer *cry again*. Thus, the object here is word *they*; the

representamen is the singer's friend; and the interpretant is someone that make the singer sad and feel bad.

A.3. Symbolic sign

A symbol is a sign that doesn't show a natural relationship between the signifier and the signified. The relationship between them is arbitrary, determined through agreement in society (Abrams 121). Therefore, that's the sign traits turning into a symbol will contain cultural, situational and conditional. To be clearer, the definition of symbols is a sign to which a general idea is attached under a habit, which may have been deliberately instituted, or may have grown up in a natural way (Belucci 3). The following example is found in the lyrics from the song on the album *Egg in The Backseat* by Em Beihold:

“A little bit tired of **sinkin'**, there's water in my boat

I'm barely breathin', tryna stay afloat

So I got these quick repair to cope

Guess I'm just broken and broken'

(Numb Little Bug, Lines 21-24)

The first sign that is found is the phrase *sinkin'*. According to Cambridge Dictionary, *sinkin'* means "falling or moving to a lower level" (1). In the context of the lyric, the phrase *sinkin'* symbolizes a person's

condition getting worse despite trying to survive. This effort is described by the second sign found, the word *quick repairs* which indicates an attempt to survive and relieve his suffering. Thus, the object here is word *sinkin*'; the representamen is falling; and the interpretant is symbolizing a person's condition getting worse despite trying to survive.

“Like a **numb little bug** that’s gotta survive

That’s gotta survive” (Numb Little Bug, Line 46-47)

In the lyric excerpt above there is a word *numb little bug* that suggests a feeling of insignificance or powerlessness. According to Merriam Webster Dictionary, powerlessness means “devoid of strength or resources” (1). But then, in the lyrics it is also stated that the *numb little bug that's gotta survive*. This symbolizes the condition of a person who is very weak, yet still needs to keep going. Thus, the object here is *numb little bug*; the representamen is numbness; and the interpretant is symbolizing the condition of a person who is very weak and powerlessness.

“Floating away like I’m a **kite**

Reminding myself I’m still alive” (12345, Line 14-15)

The phrase *kite* is a representation of the feeling of floating. According to Merriam-Webster dictionary, *Kite* means a light frame covered with paper, cloth, or plastic, often provided with a stabilizing tail, and designed to be flown in the air at the end of a long string (1). The word

kite usually uses to describe feelings of floating, happiness, even numbness (Chen 241). Thus, the object here is word *kite*; the representamen is the feeling of floating; and the interpretant is indicating a loss of control over one's consciousness.

“Now I’ve run out of my senses

I’m a **sittin’ duck**, defenseless” (12345, Line 18-19)

According to Oxford's English Dictionary, *sittin' duck* means "a person or thing with no protection against an attack or other source of danger" (1). The phrase *sitting duck* is often used to describe someone or something that is an easy target or vulnerable to attack. Its origins can be traced back to the world of hunting. Ducks, when sitting on the water, are easy targets for hunters. The phrase likely evolved from this imagery to describe someone who is similarly vulnerable or exposed. While the exact origin is not definitively known, the phrase has been in use for quite some time and has become a common expression in the English language. Thus, the object here is *sittin' duck*; the representamen is defenseless; and the interpretant is a person or thing with no protection against an attack or other source of danger.

“You need a hug, are you alright?

Nobody’s loved you much tonight

Only **the mirror** tells me I’m fine” (12345, line 26-28)

The word *mirror* is usually used to symbolize shadow, wishful thinking, reflection, or another side of oneself (Lee 54). In this context of the lyric, *mirror* symbolizes a reflection of the singer himself. This interprets that no one else was with the singer at that time, but herself. Thus, the object here is the *mirror*; the representamen is reflection; and the interpretant is no one else was with the singer at that time, but herself.

“Be careful with me

I take things personally

Sensitively, I’m not weak

But my bones are made of **glass**” (Porcelain, 13-16)

The phrase *glass* in this lyric fragment, it symbolizes something that was at one time solid but also fragile. According to Britannica Education, the characteristics of *glass* are basically solid, strong, corrosion resistant, but also brittle and breaks easily (1). In the context of these lyrics, *glass* is said to be a constituent of *bones*, which *bones* are the building blocks of a person's body. Therefore, the sentence *but my bones are made of glass* can be interpreted as a depiction of the fragility hidden within a person or the fragility of the materials that make up a person.

B. The theme depicted on the selected songs of the album *Egg in the Backseat* by Em Beihold

In the album *Egg in The Backseat*, Beihold uses many signs with each different meaning. Signs are a form of non-verbal communication that is used to interpret ideas and information by providing a contextual meaning that may differ from the literal meaning (Grenlee 42). In this case, the objects, the colors, the situations, people, and even other elements that appear, may have a different meaning from the usual meaning.

B.1 Theme depicted in the song Numb Little Bug

Beihold uses many signs to depict numbness, fragility, and a feeling of being lost, while also acknowledging the need to survive. Signs indicating these emotions being used in the beginning of the song.

“I don't feel a single thing
Have the **pills** done too much?”

(Numb Little Bug, Line 1-2)

“Like a **floating ball** that's bound to break

Snap my psyche like a **twig**” (Numb Little Bug, Line 7-8)

“Do you ever get a little bit tired of life?

Like you're not really happy but you don't want to die

Like you're **hangin' by a thread** but you gotta survive

'Cause you gotta survive

Like your body's in the room but you're not really there

Like you have empathy inside but you don't really care

Like you're fresh outta love but it's been in the air

Am I past repair?” (Numb Little Bug, Lines 11-18)

In the first verses and chorus, the singer mentions feeling numb and uses the word pills which can be interpreted as an indication of an issue within the body. At that point, the use of the words *floating ball*, *twig*, and *a thread* depicts something that's delicate, and easily broken. Within the setting of this song, that delicate thing is the psyche. In conclusion, the verses recommend a sense of feeling both mentally and emotionally drained, as the singer expresses feelings of lack of concern and detachment from others.

“**A little bit tired** of trying to care when I don't

A little bit tired of quick repairs to cope

A little bit tired of sinkin', there's water in my boat

I'm barely breathin', tryna stay afloat

So I got these quick repairs to cope

Guess I'm just broken and broken"

(Numb Little Bug, Lines 19-24)

In the post-chorus part, the singer continues to describe a sense of exhaustion, where the singer is tired of attempting to care or cope with life, but still feels like they are sinking and scarcely keeping their head over water. The use of *quick repairs* suggests a desire for temporary solutions to numb the excruciating feelings.

“Like a **numb little bug** that's gotta survive

That's gotta survive” (Numb Little Bug, Line 46-47)

The use of the symbolic sign *numb little bug* suggests a feeling of insignificance or powerlessness, yet still the need to keep going.

In general, the song Numb Little Bug by Em Beihold is a strong exploration of the struggles and emotions that come with feeling detached from the world. The lyrics depict a feeling of emptiness and numbness, as in case the singer is going through the movements of life without truly feeling anything. The use of medication as a coping mechanism is referenced throughout the song, highlighting the depression for some form of relief. The song captures

the complexity of feelings that can come with depression and lack of concern, while also recognizing the resilience it takes to keep surviving.

B.2 Theme depicted in the song *12345*

“One computer, **fuzzy blanket**

Moldy food, one-person banquet

Hear the **laugh** in every picture

Polaroid that I've got hanging over

The piano that I can't play 'cause

I'm too depressed today

And my neighbors' screams are deafening"

(12345, Lines 1-6)

In the first verse, the singer describes her solitary life, including her messy and cluttered surroundings, she expresses through the use of the phrases *fuzzy blanket* and *moldy food*. Apart from that, this phrase can also be interpreted as a description of her chaotic life, like someone who is starting to lose her enthusiasm to stay alive. This interpretation is reinforced by how she mentions that she couldn't play the piano due to being too depressed, and how her neighbor's screaming only added to their feelings of

isolation and depression. But besides that, she still tries to survive by remembering happier times through the polaroid that she has hanging. This is depicted through the lyrics *hear the laugh in every picture, polaroid that I've got hanging over.*

“So I've got the music blastin'

Feel the skin, the floor

The matches light the candle

Hope it passes, smell the

One plant I can't believe I kept alive

This must be what victory tastes like

Floating away like I'm a kite

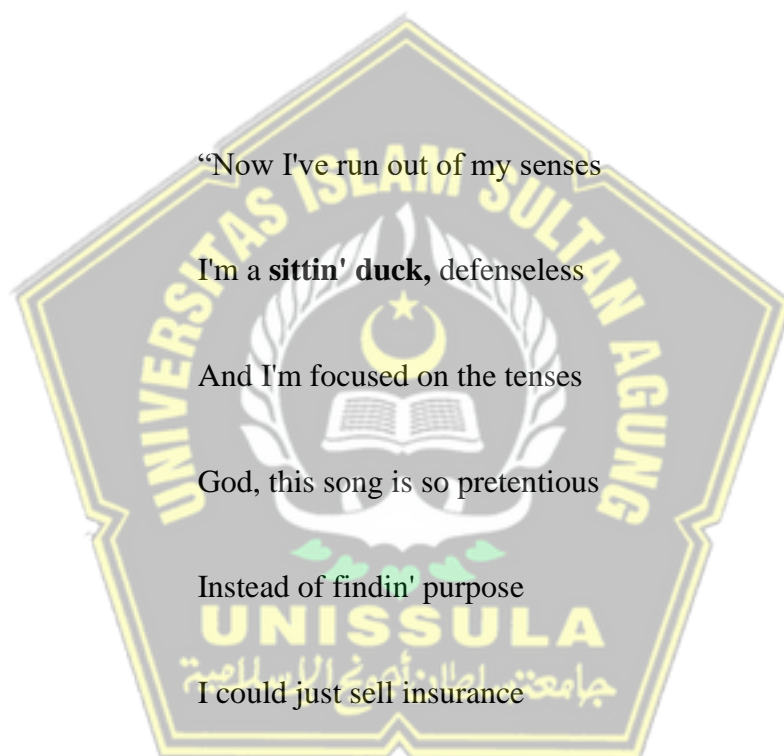
Reminding myself I'm still alive

Try not to panic every night

One, two, three, four, five” (12345, Line 8-17)

Then, in the chorus, the lyrics moves on to describe how the singer copes with her negative emotions through music, candlelight, and smelling the plant. It's a moment of victory for her, but it's still fleeting. She reminds herself she is *still alive and try not to panic every night* by counting one to five. In the context of this song, the counts *one, two, three, four, five*, are

depictions of grounding techniques. Grounding techniques are one method to regaining control of your mind when anxiety threatens to take over. In simple term it can be called as an exercise designed to manage acute stress and reduce anxiety. It involves identifying five things you can see, four things you can touch, three things you can hear, two things you can smell, and one thing you can taste (Newman 5).



“Now I've run out of my senses

I'm a **sittin' duck**, defenseless

And I'm focused on the tenses

God, this song is so pretentious

Instead of findin' purpose

I could just sell insurance

Or join a pyramid scheme?

Whatever the hell that means, oh

"You need a hug, are you alright?"

"Nobody's loved you much tonight"

Only **the mirror** tells me I'm fine” (12345, Line 18-28)

However, as the song progresses, in the second verses, the singer becomes more cynical and frustrated with her situation. The use of the phrase *sittin' duck* describes the singer's feeling of being helpless, so that she does not have the ability to defend herself. She questions the validity of finding purpose and considers more practical options such as *selling insurance or joining a pyramid scheme*. The final lines of the song “*nobody's loved you much tonight*”, *only the mirror tells me I'm fine*, express a deep sense of loneliness, with nobody loving her except for her reflection in the mirror.

Overall, the song 12345 by Em Beihold is a reflection on loneliness, anxiety disorder, depressive disorder, and the struggle to find purpose.

B.3 Theme depicted in the song *Porcelain*

“Should I phone a friend?
Or will **they** make me cry again?”

Know that I pretend

But I'm still **painting porcelain**” (Porcelain, Line 1-4)

In the first verses, the singer contemplates reaching out to a friend for support and fears being hurt again. She acknowledges the act of pretending or putting on a facade, symbolized by the phrase *I'm still painting porcelain*. This could be an iconic sign for presenting a polished exterior

that showcases strength and resilience, while internally feeling brittle and easily shattered.

“And I hate myself but I love myself

But I blame myself like no one else

And it never helps when you blame me too

You're a **bull in heat in a glassware zoo**"

(Porcelain, Lines 5-8)

The bridge highlights the clashing feelings inside the singer. She expresses a combination of self-love and self-blame, wrestling with the thought that she is capable of her own pain. The comparison of herself to a bull in heat in a glassware zoo illustrates the struggle of navigating a delicate presence in a cruel and unforgiving world.

“Be careful with me

I take things personally

Sensitively, I'm not weak

But my bones are made of glass” (Porcelain, 13-16)

In the chorus, the singer emphasizes the requirement for others to handle her with care, as she tends to take things personally and is sensitive by nature. The affirmation of not being weak, but having *bones made of*

glass, indicates her vulnerability and the potential for emotional harm. The pain she feels is compared to the fragility of porcelain, conveying the delicate balance she maintains.

“Not to say I'm soft

I'm solid, could break my arm clean off

How can you say that I'm all talk

When I'm breaking when you walk?

Shouldn't come as a shock 'cause in the end

I'm **painting porcelain**” (Porcelain, Line 18-23)

In the second verse, the singer asserts her strength, claiming to be solid and not easily broken. However, she juxtaposes this image by stating how she crumbles when the person she cares about walks away. This contradiction emphasizes the internal struggle between strength and vulnerability, further represented by the ongoing iconic sign of *painting porcelain*.

“And I'll break if you pass me by

If you pass me by

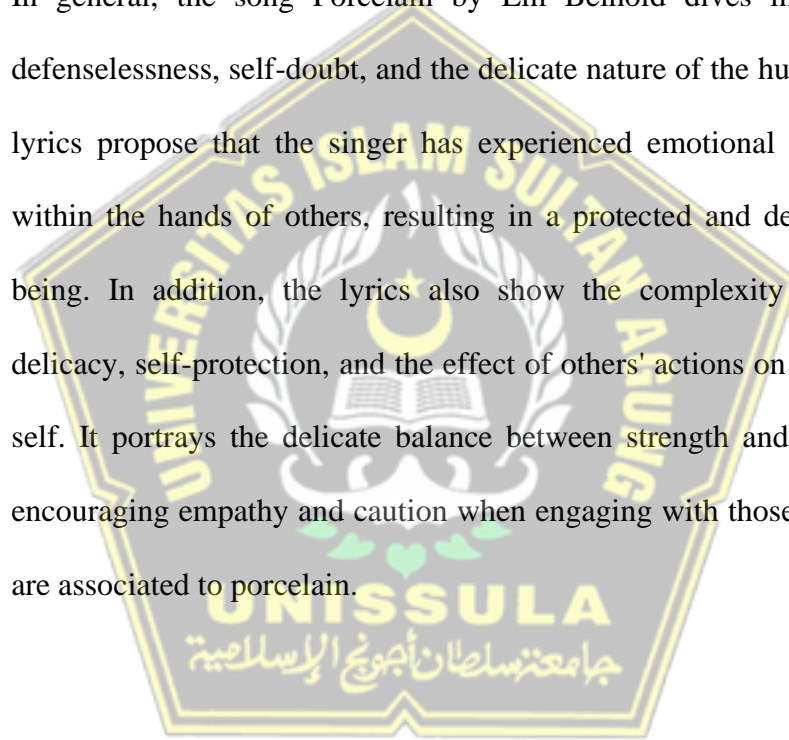
(If you pass me by, if you pass me by)

(If you pass me by, if you pass me by)

(By, by, by)” (Porcelain, Line 29-33)

The outro emphasizes the supplication to be careful when interacting with the singer, as passing by might result in her emotional fracture. The repetition of emphasizes the potential consequences of disregard or dismissiveness.

In general, the song Porcelain by Em Beihold dives into themes of defenselessness, self-doubt, and the delicate nature of the human soul. The lyrics propose that the singer has experienced emotional pain, possibly within the hands of others, resulting in a protected and delicate state of being. In addition, the lyrics also show the complexity of emotional delicacy, self-protection, and the effect of others' actions on one's sense of self. It portrays the delicate balance between strength and vulnerability, encouraging empathy and caution when engaging with those whose spirits are associated to porcelain.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter present the conclusion derived from the issue formulations described in chapter four, together with suggestions offered by the researcher for future researchers and readers. The following is an explanation of the conclusion and suggestions in this study.

A. CONCLUSION

After analysing the types and meaning of signs according to Peirce's semiotic theory in *Egg in The Backseat* album by Em Beihold, finally the researcher arrives to a conclusion. In this chapter, the conclusion of the problem formulations that have been discussed in chapter four are presented. The analysis is aiming at two purposes; the first is to find out the types of signs in *Egg in The Backseat* album. In addition, this research also discussed the meaning of signs that has been found and conclude the main theme of *Egg in The Backseat* album. The two problems formulations in this study were analysed using Charles Sanders Peirce's theory of semiotics.

Referring to the analysis, there are three types of signs found in *Egg in The Backseat* album using Pierce's theory; iconic, indexical, and symbolic. The album is an auto-bio album, means she tells about herself. She explains her journey about dealing with mental health issues that she experienced due to various pressures after becoming a famous singer.

From the analysis, we can conclude that there were many types of signs are found in *Egg in The Backseat* album by Em Beihold which give an aesthetic effect and deeper meaning to the album. So, even though the singer tells her personal life and feelings through the album, the listeners can also conclude the contextual meaning of the song lyrics by using signs such as; iconic signs, indexical signs, and symbolic signs. Furthermore, after analyzing the meaning of the signs found previously, it can be concluded that the main theme depicted in the album *Egg in The Backseat* by Em Beihold is about mental health problems, including anxiety and depression which are characterized by feelings of fragility, helplessness, and loneliness.

B. SUGGESTION

Based on the conclusion described above, there are several suggestions that the researcher tries to convey to the readers. First, the researcher advises to the readers to assess and appreciate literary works not only from an entertainment perspective, but also because of their educational values. There are various moral lessons and inspirational ideas contained in literary works that can be applied in daily life to improve people's character.

Second, the album *Egg in The Backseat* still offers many aspects of literature that have not been explored. Therefore, researchers may recommend further research on this album to future researchers by using a different theory than the theory that has been used previously for the same

data in order to find all kinds of meanings of the signs in Em Beihold's album *Egg in The Backseat* which can be discussed in deep detail in the future. Third, the future researchers can also use different theories to study different aspects, so that readers can understand various types of data and their role in a literary work.



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