

**DEFENSE MECHANISM OF ADELE REFLECTED IN ADELE'S 21 ALBUM :  
A PSYCHOANALYTIC APPROACH**



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**DANTY ARI MURTI**  
A. 320 090 005

**SCHOOL OF TEACHER TRAINING AND EDUCATION  
MUHAMMADIYAH UNIVERSITY OF SURAKARTA**

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**UNIVERSITAS MUHAMMADIYAH SURAKARTA**  
**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. A. Yani tromol pos i – pabelan, kartasura telp. (0271) 717417, Fax: 715448 Surakarta 57102  
Website: <http://www.ums.ac.id> email: [ums@ums.ac.id](mailto:ums@ums.ac.id)

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Nama : Drs. Abdillah Nugroho, M.Hum

NIK : 589

Nama : Drs. Sigit Haryanto, M.Hum

NIK : 567

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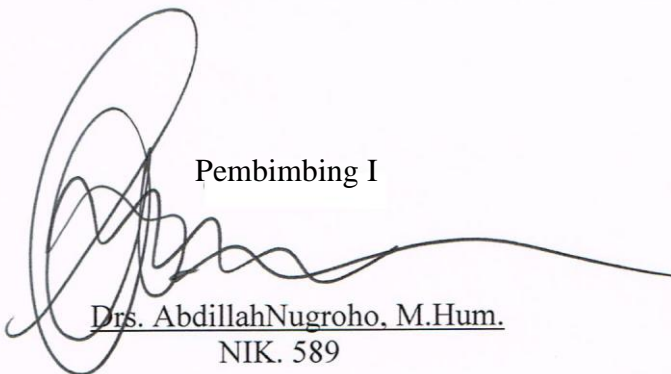
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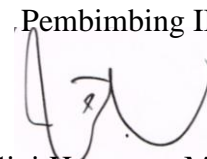
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Pembimbing I  
Drs. Abdillah Nugroho, M.Hum.  
NIK. 589

Surakarta, 10 Juni 2013  
Pembimbing II  
  
Drs. Sigit Haryanto, M. Hum  
NIK. 567

**DEFENSE MECHANISM OF ADELE REFLECTED IN ADELE'S 21 ALBUM :  
A PSYCHOANALYTIC APPROACH**

**Danty Ari Murti  
A 320090005  
ABSTRACT**

*In this research the researcher discusses defense mechanism of Adele based on Adele's 21 album. Objective of the study is to analyze defense mechanism of Adele related to Sigmund Freud psychoanalytic approach.*

*The type of the research is qualitative research. There are two types of the data, namely Primary and secondary data. Primary data source come from Adele's 21 album and secondary data come from book, website, or any information related to the study. Then, the data are analyzed based on structural element and a psychoanalytic approach. In analyzing the data, this research applies descriptive analysis.*

*There are three conclusion of this research. First, based on the structural analysis of each element, it shows that there are several elements of the song such as, Measure (Bar) is a segment of time defined as a given number of beats of a given duration, harmony is the notes that compliment or support the melody line, rhythm is the pattern of beats to which the words are sung, tempo the speed of the song, intro is the short instrumental section at the beginning of the song, verse is a section of the song having its own melody, pre-chorus is a short section that builds beyond the verse and usually leads the chorus, chorus is a different section in the song with a different melody, usually following the verses and the bridge. The chorus may be very repetitive, bridge is a section of the song that is different from the verses and chorus. Second, based on defense mechanism it focuses on the id, ego and superego by Adele. And the last, based on psychoanalytic theory it focuses on Adele's characterization.*

*Keywords: Defense Mechanism, Adele, Psychoanalytic Approach*

## **A. Introduction**

### **1. Background of the Study**

In Freudian psychoanalytic theory, defence mechanisms (or defense mechanisms) are unconscious psychological strategies brought into play by various entities to cope with reality and to maintain self-image. Healthy persons normally use different defences throughout life. An ego defense mechanism becomes pathological only when its persistent use leads to maladaptive behaviour such that the physical and/or mental health of the individual is adversely affected. The purpose of ego defence mechanisms is to protect the mind/self/ego from anxiety and/or social sanctions and/or to provide a refuge from a situation with which one cannot currently cope. Defence mechanisms are more accurately (citation needed) referred to as ego defence mechanisms, and can thus be categorized as occurring when the id impulses are in conflict with each other, when the id impulses conflict with super-ego values and beliefs, and when an external threat is posed to the ego. The term "defence mechanism" is often thought (who?) to refer to a definitive singular term for personality traits which arise due to loss or traumatic experiences, but more accurately refers to several types of reactions which were identified during and after Sigmund Freud's daughter Anna's time.

In Sigmund Freud's topographical model of personality, the *ego* is the aspect of personality that deals with reality. While doing this, the ego also has to cope with the conflicting demands of the *id* and

the *superego*. The *id* seeks to fulfill all wants, needs and impulses while the *superego* tries to get the ego to act in an idealistic and moral manner. Sigmund Freud believed that the *id* represents biological instinctual impulses in ourselves, such as aggression (Thanatos or the Death instinct) and sexuality (Eros or the life instinct). For example, when the *id* impulses (e.g. desire to have sexual relations with a stranger) conflict with the *superego* (e.g. belief in societal conventions of not having sex with unknown persons) unsatisfied feelings of anxiousness or feelings of anxiety come to the surface. To reduce these negative feelings, the ego might use defense mechanisms (conscious or unconscious blockage of the *id* impulses). Freud believed that conflicts between these two structures resulted in conflicts associated with psychosexual stages.

21 is the second studio album by English recording artist Adele. Released on 24 January 2011 in most of Europe, and on 22 February 2011 in North America. It was named after the age of the singer during its production. The album shares the folk and Motown soul influences of her 2008 debut album 19, but was further inspired by the American country and Southern blues music to which she had been exposed during her 2008-2009 North American tour An Evening with Adele. Composed in the aftermath of the singer's separation from her partner, the album explores themes of anger, revenge, heartbreak, self-examination and forgiveness.

Adele began writing 21 in April 2009, while still involved in the relationship that subsequently inspired the record. Dissatisfied with once

again portraying herself as the musical tragedian of her debut, she had intended to compose a more upbeat and contemporary follow-up. However, studio sessions ended prematurely due to a lack of inspiration. She resumed production immediately after the breakdown of her relationship, channeling her heartbreak and depression into her songs. Adele collaborated with various songwriters and producers including Columbia Records, co-president Rick Rubin, Paul Epworth, Ryan Tedder, Jim Abbiss, and Dan Wilson.

Praised by critics for its understated production, vintage authenticity and Adele's vocal performance, *21* defied the modest commercial expectations of her indie record label XL recordings and became a sleeper hit in 2011. The album topped the charts in more than 30 countries and appeared in the 2012 edition of the Guinness World Record. The United Kingdom's best-selling album of the 21st century, its 23-week tenure atop the UK Albums Chart is the longest by a female solo artist. In the United States the album held the top position for 24 weeks, longer than any other album since 1985 and was certified Diamond. Singles "Rolling in the Deep", "Someone Like You", and "Set Fire to the Rain" became worldwide number one hits, while "Rumour has It" and "Turning Tables" charted in the top 20 across Europe and North America.

Globally, *21* was the biggest selling musical release for both 2011 and 2012, and helped revitalise lagging sales of the United States and UK music industry. Critics hailed the album as a shift from the overtly sexual

and sonically bombastic status quo, and attributed its success to its deeply autobiographical yet universal songs. As of December 2012, the album has sold over 26.5 million copies worldwide according to the International Federation of the Phonographic Industry. 21 was nominated for the 2011 Mercury Prize and the following year won the Grammy Award for Album of the Year and the BRIT Award for British Album of the Year.

The theme of album which imagine up and down about Adele's feelings that make the researcher interested in analyzing the major character Adele in Adele's 21 album. She is successfully represent her feelings to others. Beside, the album is the greatest album by Adele with amazing sale to the world. The title of this study is "Defense Mechanism of Adele Reflected to Adele's 21 Album: A Psychoanalytic Approach".

## **2. Literature Review**

This research is the first research related with the whole songs in Adele's 21 album, so the researcher is the first researcher who has done the literature research using this album by using psychoanalytic approach.

## **3. Problem Statement**

Based on the background of the study above, the main problem that is analyzed in this study is "How is defense mechanism of Adele reflected in Adele's 21 album using a psychoanalytic approach?"

## **4. Objective of the Study**

Based on the problem statement above, the objective of the study will be:

- a. To analyze the structural element of the song.

- b. To analyze defense mechanism of Adele reflected in Adele's 21 album based on psychoanalytic approach.

## **5. Benefits of the Study**

The benefit expected from this study are as follows:

- a. Theoretical Benefit

The study is projected to give contribution and information to the larger body of knowledge, particularly in the literary studies.

- b. Practical Benefit

The study is expected to enrich the knowledge and experience of the writer and other students at UMS or other universities interested in literary studies.

## **B. Underlying Theory**

This chapter involves the underlying theory that will be used to analyze 21 album. The theory consist of notion of psychoanalytic theory, the aspect of psychoanalytic theory, notion of defense mechanism, type of defense mechanism, structural elements of Adele's album.

### **1. Notion of Psychoanalytic Theory**

Psychoanalytic theory certainly avoids this criticism; it is not simple, and its major focus is on the development of personality. In fact, psychoanalytic theory is one of the most comprehensive and ambitious theories in psychology, but it are also one of the most controversial. The



man who first proposed the theory spent much of his life in the center of controversy, emerging as the best-known figure in psychology.

## **2. The Aspect of Psychoanalytic Theory**

Freud believed that the individual's personality is the scene of a never ending battle: On one hand there are primitive and unacceptable drives striving for expression, while on the other hand there are forces trying to deny or disguise these impulses. Freud not only viewed the personality as a battlefield, but he also identified the participants in this battle: the *id*, the *ego*, and the *superego*.

### **a. The *Id***

Freud believed that each of us has a savage quality at the root of our personality. He labeled this part of the personality the *id*. According to Freud, people are born with two instinctual drives that serve as the basic motivation for all behavior.

### **b. The *Ego***

While each of us may have these primitive desires, it is clear that we could not function long in our social world if we gave free expression to the savage within ourselves. Thus, Freud suggested that at around the age of 6 months the *ego* develops to control the impulses of the *id*. In other words, the *ego* is the executive of the personality. Here, the *ego* mediates among the demands of the *superego*.

c. The *Superego*

The *superego* represents our conscience. It includes the moral values of right and wrong that are largely instilled in us by our parents. The *superego* makes us feel guilty when we have done the wrong thing. As you might imagine, people who are dominated by the *superego* will be very up-tight and self-conscious.

**3. Anxiety of Adele**

What happens when the *ego* cannot deal with the demands of our desires, the constraints of reality and our own moral standards? Through the lens of Freudian psychoanalysis there's **anxiety** that is an unpleasant inner state that people seek to avoid. Anxiety acts as a signal to the ego that things are not going right (Feist & Feist, 2009: 176).

Freud identified three types of anxiety:

- a. **Neurotic Anxiety** is the unconscious worry that we will lose control of the id's urges, resulting in punishment for inappropriate behavior.
- b. **Reality Anxiety** is fear of real-world events. The cause of this anxiety is usually easily identified. It is an unpleasant feeling that could involve a real possible danger. This type of anxiety is similar to fear (Feist & Feist, 2009: 230). For example, a person might fear receiving a dog bite when they are near a menacing dog. The most common way of reducing this anxiety is to avoid the threatening object.
- c. **Moral Anxiety** involves a fear of violating our own moral principles.

In order to deal with this anxiety, Freud believed that defense mechanisms helped shield the ego from the conflicts created by the id, superego and reality. It is represented by a conflict of actual needs and what the superego dictates.

#### **4. Notion of Defense Mechanism**

In some areas of psychology (especially in psychodynamic theory), psychologists talk about “defense mechanisms,” or manners in which we behave or think in certain ways to better protect or “defend” ourselves. Defense mechanisms are one way of looking at how people distance themselves from a full awareness of unpleasant thoughts, feelings and behaviors (Freud:1937: 273).

The list of defense mechanisms is huge and there is no theoretical consensus on the number of defense mechanisms. Classifying defence mechanisms according to some of their properties has been attempted. Different theorists have different categorizations and conceptualizations of defence mechanisms. Large reviews of theories of defense mechanisms are available from Paulhus, Fridhanler and Hayes (1997) and Cramer (1991). The Journal of Personality published a special issue on defence mechanism (1998).

#### **5. Type of Defense Mechanism**

In According to Dr. John Grohol’s (2007: 65) categorization, defenses form a continuum related to their psychoanalytical developmental types, are:

a. Denial

Denial is the refusal to accept reality or fact, acting as if a painful event, thought or feeling did not exist. It is considered one of the most primitive of the defense mechanisms because it is characteristic of early childhood development. Many people use denial in their everyday lives to avoid dealing with painful feelings or areas of their life they don't wish to admit. For instance, a person who is a functioning alcoholic will often simply deny they have a drinking problem, pointing to how well they function in their job and relationships.

b. Regression

Regression is the reversion to an earlier stage of development in the face of unacceptable thoughts or impulses. For an example an adolescent who is overwhelmed with fear, anger and growing sexual impulses might become clingy and start exhibiting earlier childhood behaviors he has long since overcome, such as bedwetting. An adult may regress when under a great deal of stress, refusing to leave their bed and engage in normal, everyday activities.

c. Acting Out

Acting Out is performing an extreme behavior in order to express thoughts or feelings the person feels incapable of otherwise expressing. Instead of saying, "I'm angry with you," a person who acts out may instead throw a book at the person, or punch a hole through a wall.

When a person acts out, it can act as a pressure release, and often helps the individual feel calmer and peaceful once again. For instance, a child's temper tantrum is a form of acting out when he or she doesn't get his or her way with a parent. Self-injury may also be a form of acting-out, expressing in physical pain what one cannot stand to feel emotionally.

d. Dissociation

Dissociation is when a person loses track of time and/or person, and instead finds another representation of their self in order to continue in the moment. A person who dissociates often loses track of time or themselves and their usual thought processes and memories. People who have a history of any kind of childhood abuse often suffer from some form of dissociation. In extreme cases, dissociation can lead to a person believing they have multiple selves ("multiple personality disorder"). People who use dissociation often have a disconnected view of themselves in their world. Time and their own self-image may not flow continuously, as it does for most people. In this manner, a person who dissociates can "disconnect" from the real world for a time, and live in a different world that is not cluttered with thoughts, feelings or memories that are unbearable.

e. Compartmentalization

Compartmentalization is a lesser form of dissociation, wherein parts of oneself are separated from awareness of other parts and behaving as if

one had separate sets of values. An example might be an honest person who cheats on their income tax return and keeps their two value systems distinct and un-integrated while remaining unconscious of the cognitive dissonance.

f. Projection

Projection is the misattribution of a person's undesired thoughts, feelings or impulses onto another person who does not have those thoughts, feelings or impulses. Projection is used especially when the thoughts are considered unacceptable for the person to express, or they feel completely ill at ease with having them. For example, a spouse may be angry at their significant other for not listening, when in fact it is the angry spouse who does not listen. Projection is often the result of a lack of insight and acknowledgement of one's own motivations and feelings.

g. Reaction Formation

Reaction Formation is the converting of unwanted or dangerous thoughts, feelings or impulses into their opposites. For instance, a woman who is very angry with her boss and would like to quit her job may instead be overly kind and generous toward her boss and express a desire to keep working there forever. She is incapable of expressing the negative emotions of anger and unhappiness with her job, and instead becomes overly kind to publicly demonstrate her lack of anger and unhappiness.

### Less Primitive, More Mature Defense Mechanisms

Less primitive defense mechanisms are a step up from the primitive defense mechanisms in the previous section. Many people employ these defenses as adults, and while they work okay for many, they are not ideal ways of dealing with our feelings, stress and anxiety. If you recognize yourself using a few of these, don't feel bad – everybody does.

#### h. Repression

Repression is the unconscious blocking of unacceptable thoughts, feelings and impulses. The key to repression is that people do it unconsciously, so they often have very little control over it. “Repressed memories” are memories that have been unconsciously blocked from access or view. But because memory is very malleable and ever-changing, it is not like playing back a DVD of your life. The DVD has been filtered and even altered by your life experiences, even by what you've read or viewed.

#### i. Displacement

Displacement is the redirecting of thoughts feelings and impulses directed at one person or object, but taken out upon another person or object. People often use displacement when they cannot express their feelings in a safe manner to the person they are directed at. The classic example is the man who gets angry at his boss, but can't express his anger to his boss for fear of being fired. He instead comes home and

kicks the dog or starts an argument with his wife. The man is redirecting his anger from his boss to his dog or wife. Naturally, this is a pretty ineffective defense mechanism, because while the anger finds a route for expression, it's misapplication to other harmless people or objects will cause additional problems for most people.

j. Intellectualization

Intellectualization is the overemphasis on thinking when confronted with an unacceptable impulse, situation or behavior without employing any emotions whatsoever to help mediate and place the thoughts into an emotional, human context. Rather than deal with the painful associated emotions, a person might employ intellectualization to distance themselves from the impulse, event or behavior. For instance, a person who has just been given a terminal medical diagnosis, instead of expressing their sadness and grief, focuses instead on the details of all possible fruitless medical procedures.

k. Rationalization

Rationalization is putting something into a different light or offering a different explanation for one's perceptions or behaviors in the face of a changing reality. For instance, a woman who starts dating a man she really, really likes and thinks the world of is suddenly dumped by the man for no reason. She reframes the situation in her mind with, "I suspected he was a loser all along."



## l. Undoing

Undoing is the attempt to take back an unconscious behavior or thought that is unacceptable or hurtful. For instance, after realizing you just insulted your significant other unintentionally, you might spend the next hour praising their beauty, charm and intellect. By “undoing” the previous action, the person is attempting to counteract the damage done by the original comment, hoping the two will balance one another out.

## Mature Defense Mechanisms

Mature defense mechanisms are often the most constructive and helpful to most adults, but may require practice and effort to put into daily use. While primitive defense mechanisms do little to try and resolve underlying issues or problems, mature defenses are more focused on helping a person be a more constructive component of their environment. People with more mature defenses tend to be more at peace with themselves and those around them.

## m. Sublimation

Sublimation is simply the channeling of unacceptable impulses, thoughts and emotions into more acceptable ones. For instance, when a person has sexual impulses they would like not to act upon, they may instead focus on rigorous exercise. Refocusing such unacceptable or harmful impulses into productive use helps a person channel energy

that otherwise would be lost or used in a manner that might cause the person more anxiety.

Sublimation can also be done with humor or fantasy. Humor, when used as a defense mechanism, is the channeling of unacceptable impulses or thoughts into a light-hearted story or joke. Humor reduces the intensity of a situation, and places a cushion of laughter between the person and the impulses. Fantasy, when used as a defense mechanism, is the channeling of unacceptable or unattainable desires into imagination. For example, imagining one's ultimate career goals can be helpful when one experiences temporary setbacks in academic achievement. Both can help a person look at a situation in a different way, or focus on aspects of the situation not previously explored.

n. Compensation

Compensation is a process of psychologically counterbalancing perceived weaknesses by emphasizing strength in other arenas. By emphasizing and focusing on one's strengths, a person is recognizing they cannot be strong at all things and in all areas in their lives. For instance, when a person says, "I may not know how to cook, but I can sure do the dishes!," they're trying to compensate for their lack of cooking skills by emphasizing their cleaning skills instead. When done appropriately and not in an attempt to over-compensate, compensation is defense mechanism that helps reinforce a person's self-esteem and self-image.

o. Assertiveness

Assertiveness is the emphasis of a person's needs or thoughts in a manner that is respectful, direct and firm. Communication styles exist on a continuum, ranging from passive to aggressive, with assertiveness falling neatly inbetween. People who are passive and communicate in a passive manner tend to be good listeners, but rarely speak up for themselves or their own needs in a relationship. People who are aggressive and communicate in an aggressive manner tend to be good leaders, but often at the expense of being able to listen empathetically to others and their ideas and needs. People who are assertive strike a balance where they speak up for themselves, express their opinions or needs in a respectful yet firm manner, and listen when they are being spoken to. Becoming more assertive is one of the most desired communication skills and helpful defense mechanisms most people want to learn, and would benefit in doing so.

**6. Structural Elements of the Song**

David Hatch and Stephen Milward define pop music as a body of music which is distinguishable from popular, jazz and folk musics (1987: 55). According to them, structural elements of music consist of:

- a. Measure (Bar): a segment of time defined as a given number of beats of a given duration. The word "measure" is heard more frequently in the U.S. while bar is used in other English-speaking countries.

- b. Harmony: The notes that compliment or support the melody line. These may be sung or played. In music theory, they are described as the vertical structure. If using a chord progression format, should base the harmony of the song upon the progression and only vary a bit.
- c. Rhythm: The pattern of beats to which the words are sung. There are two versions: The traditional, where every note is played as shown, and the “swing”, used in Blues and Jazz.
- d. Tempo: The speed of the song.
- e. Intro: The short instrumental section at the beginning of the song.
- f. Verse: A section of the song having its own melody, usually following the introduction and occuring again after the chorus. Most songs have two or three verses, repeating the same melody with different words. Verses usually have about eight measures, but traditional twelve bar blues may use twelve measures.
- g. Pre-Chorus: A short section that builds beyond the verse and usually leads the chorus.
- h. Chorus: A different section in the song with a different melody, usually following the verses and the bridge. The chorus may be very repetitive.
- i. Bridge: A section of the song that is different from the verses and chorus. The bridge usually occurs during a transtition between verse and chorus or between two choruses in separate keys; hence, it is sometimes called the “bridge”. Because it is frequently 8 bars long, it

also known as the “Middle 8”. Particularly in Britain and Europe. However it is conceived, its primary function is to provide the ear with a kind of “relief” from the repetitiveness of the verse and chorus, to provide a fresh perspective within the context of the overall structure.

### **C. Research Method**

In analyzing the study, the researcher will apply qualitative method:

#### **1. Object of the Study**

The object of the study will be the major character, Adele in Adele’s 21 album.

#### **2. Type of the Data and the Data Source**

The data in this study can be divided into two kinds of data, namely primary and secondary data.

##### **a. Primary Data Source**

Primary data is the Adele’s 21 album. The data were taken from the lyrics, character, figure of speech and all of the statement related to the problems.

##### **b. Secondary Data Source**

The secondary data sources are books or any information related to Defense Mechanism that support the psychoanalytic approach.

### **3. Type of the Study**

In this study, the researcher applies qualitative research. The data sources are library and literary data. Its purpose is to analyze using feminist approach. The steps to conduct the research are as the following:

1) determining the type of the study, 2) determining data and data source, 4) determining technique of data collection, and finally, 5) determining technique of data analysis.

### **4. Technique of the Data Collection**

The method will be used by the researcher for collecting the data is library research, the techniques are as follows:

- a. Listening to the album repeatedly
- b. Reading to the lyrics of every single songs in this album
- c. Taking notes for the important parts both in primary and secondary data
- d. Arranging the data into several groups based on its theoretical category.
- e. Selecting particular parts considered important and relevant for analysis.
- f. Drawing conclusion and formulate its pedagogical suggestion.

### **5. Technique of the Data Analysis**

In analyzing the data, the writer applies a descriptive approach. The steps taken by the writer in analyzing data are as follows: the first is analyzing the data based on its structural elements. Focus will be found on

the structural analysis of the lyric's every song in album. The second step is analyzing the data based on psychoanalytic. Focus will be paid on the meaning of mystery.

## **D. Research Finding and Discussion**

### **1. Structural Element Analysis**

Firstly, it's about Adele's 21 album structural analysis. The writer only use one song to be as example for conclusion.

#### **1. Measure (Bar)**

##### **a. Rolling in the Deep**

“Rolling in the Deep” refers to the Bar: Verse || Chorus || Verse ||  
Chorus || Verse || Chorus || Chorus

#### **2. Harmony**

Harmony is the notes that compliment or support the melody line. Here, the researcher using chord to shows the harmony of Adele's 21 songs album.

##### **a. Rolling in the Deep**

Am

There's a fire starting in my heart

F

G

Reaching a fever pitch and it's bring me out the dark

Am

Finally I can see you crystal clear

Go ahead and sell me out and I'll lay your ship bare

See how I'll leave, with every piece of you

Don't underestimate the things that I will do

Am

There's a fire starting in my heart

G

Reaching a fever pitch and it's bring me out the dark

F                      G

The scars of your love remind me of us

Em                      F

They keep me thinking that we almost had it all

F                      G

The scars of your love. They leave me breathless

Em              E

I can't help feeling

Am                      C

We could have had it all

F

Rolling in the deep

Am

You had my heart inside your hand

F



And you played it to the beat

Am

Baby, I have no story to be told

E G

But I've heard one of you and I'm gonna make your head burn

Am

Think of me in the depths of your despair

E G

Making a home down there as mine sure won't be shared

F G

The scars of your love remind you of us

Em F

They keep me thinking that we almost had it all

F G

The scars of your love, they leave me breathless

Em E

I can't help feeling

Am C

We could have had it all

F

Rolling in the deep

Am

You had my heart inside your hand

F

And you played it to the beat

Am

C

Could have had it all

F

G

Rolling in the deep

Am

You had my heart inside your hand

G

But you played it with beating

Am

Throw your soul through every open door

Count your blessings to find what you look for

Turn my sorrow into treasured gold

You pay me back in kind and reap just what you sow

Am

(Now I'm gonna wish you never had met me)

It all, it all, it all, it all

G

(Tears are gonna fall, rolling in the deep)

C

(Now I'm gonna wish you never had met me)

Am

We could have had it all

(Tears are gonna fall, rolling in the deep)

G

Rolling in the deep

C

(Now I'm gonna wish you never had met me)

Am        `        C

You had my heart and soul

(Tears are gonna fall, rolling in the deep)

F        G

And you played it to the beat

C

(Now I'm gonna wish you never had met me)

Am

Could have it all

(Tears are gonna fall, rolling in the deep)

F

Rolling in the deep

(Now I'm gonna wish you never had met me)

You had my heart and soul in your hand

(Tears are gonna fall, rolling in the deep)

F

But you played it, you played it,

G Am

you played it to the beat

### 3. Rhythm

#### a. Rolling in the Deep

The rhythm is in the eighth note guitar in the verse, the strummed acoustic and eighth piano in the chorus.

### 4. Tempo

#### a. Rolling in the Deep

It is written in the key of C minor with tempo 105 beats per minute.

### 5. Intro

#### a. Rolling in the Deep

“Rolling in the Deep” is pop music at it’s most basic in that it uses a bare bones form used by countless hit records. The form is :

Verse, B Section, Chorus || Verse, B Section, Chorus || Bridge,  
Verse, Chorus, Chorus, Chorus

What makes this song bare bones is that there are no song intros, interludes or outros. In fact, the song ends pretty abruptly. The song begins with just the eighth note guitar and lead vocal, which is joined by kick drum in the second half of the verse. In the B section, simple piano triads, the bass, and rest of the drums enter.

## 6. Verse

### a. Rolling in the Deep

The verse is 8 bars-one section (consisting of 2 phrases with a one beat pause between them-after the word 'soul' for instance) that's repeated. The song starts with double verse. In the second verse, the low piano octaves on the 'one and', then the background vocals enter in the 2nd B section. The last verse and first out chorus breaks down to kick and fills.

## 7. Pre-Chorus

### a. Rolling in the Deep

In the 8 bar, pre-chorus the melody phrases are twice as long-two 4 bar phrases with only slight pauses in the melody. Also note that in each 4 bar phrases the rhythm of the melody.

## 8. Chorus

### a. Rolling in the Deep

In the chorus, a strumming acoustic guitar and piano eighth notes push the song along as well as the entrance from the background vocal answers. The chorus of this song are, "We could have had it all. Rolling in the deep. You had my heart inside your hand. And you played it to the beat".

## 9. Bridge

### a. Rolling in the Deep

The first song has bridge in,” Throw your soul through every open door. Count your blessings to find what you look for turn my sorrow into treasured gold. You pay me back in kind and reap just what you sow”

## 2. Psychoanalytic Analysis

The writer divide defense mechanism into several parts such as, denial, regression, acting out, dissociation, compartmentalization, projection, reaction formation, repression, displacement, intellectualization, rationalization, undoing, sublimation, compensation, assertiveness. Denial is the refusal to accept reality or fact, acting as if a painful event, thought or feeling did not exist. Adele’s appears her denial in her “Someone Like You” song with the deep lyric “I hate to turn up but out of the blue uninvited but I couldn’t stay away I couldn’t fight it up I had hope you’d see my face and that you’d reminded that for me. It isn’t over”. While she showing her regression in ‘Hiding My Heart’ song. She say,” I wish I could lay down beside you when the day is done. And wake up to your face against the morning sun. But like everything I’ve ever known, you disappear one day. So I spend my whole life hiding my heart away”. But then she is not do acting out or performing an extreme behavior in order to express thoughts or feelings the person feels incapable of otherwise expressing.

Adele never show her emotion extremely in physic. She moves into dissociation which means when a person loses track of time and/or person, and instead finds another representation of their self in order to continue in the moment. We can see at her “I Won’t Go” to find her dissociation out. Other than dissociation, in “He Won’t Go” song Adele also explain the compartmentalization, means a lesser form of dissociation, wherein parts of oneself are separated from awareness of other parts and behaving as if one had separate sets of values. Next, Adele tells about projection or a person unconsciously rejects his or her own unacceptable attributes by ascribing them to objects or persons in the outside world. The writer see this concept of defense mechanism in ‘Rumour Has It’ song. It is say,” she ain’t real. She ain’t gon’ be able to love you like I will. She is a stranger. You and I have history or don’t you remember? Sure, she’s got it all but baby is that really what you want?” Adele is not deny her unacceptable to her lover. She is such a denial person here, she make an accusation about a girl whom her lover’s another love. Reaction formation is a defensive process in which anxiety-producing or unacceptable emotions and impulses are mastered by exaggeration of the directly opposing tendency. One of clearly Adele’s reaction formation of love and broken hearted in ‘Rolling In the Deep’ lyric where “See how I’ll leave you with every piece of you. Don’t underestimate the things that I will do. There’s a fire starting in my heart, reaching a fever pitch and it’s bring me out the dark”.

Move forward to repression that is the unconscious blocking of unacceptable thoughts, feelings and impulses. “Next time I’ll be braver, I’ll be my own savior. When the thumb that cost me. Next time I’ll be braver, I’ll be my own savior. Standing on my own feet”. That is the bridge of Adele’s ‘Turning Tables’ lyric that shows her repression. And displacement is the redirecting of thoughts feelings and impulses directed at one person or object, but taken out upon another person or object. “Woke up feeling heavy hearted. I’m going back to where I started. The morning rain, the morning rain. And though I wish that you were here. On that same old road that brought me here” that is the end part of ‘Hiding My Heart’ lyric which shows Adele’s displacement. Intellectualization is the over emphasis on thinking when confronted with an unacceptable impulse, situation or behavior without employing any emotions whatsoever to help mediate and place the thoughts into an emotional, human context. Adele appears it in her “Rolling in the Deep” song. Besides, there is rationalization that put something into a different light or offering a different explanation for one’s perceptions or behaviors in the face of a changing reality. Rationalization is also known as making excuses. For instance, in ‘Someone Like You’ song, Adele says, “Never mind I’ll find someone like you. I wish nothing but the best for you too. Don’t forget me, I begged I remember you said sometimes it last in love but sometimes it hurts instead”. Furthermore, Adele has Undoing which means the attempt to take back an unconscious behavior or thought that is



unacceptable or hurtful. Adele clearly appears undoing in 'Take It All' song. Her boyfriend left her with deep hurt aside. She is fragile and in vain but still Adele tried to being nice to him moreover still waiting for him. However, the best thing is Adele clearly do this sublimation. Sublimation is the process of transforming libido into "socially useful" achievements, including artistic, cultural and intellectual pursuits. Adele blows her broken hearted into a masterpiece of album. Whereas compensation is a process of psychologically counter balancing perceived weaknesses by emphasizing strength in other arenas. In both of "Someone Like You" and "He Won't Go" song, Adele means it at all.

Last, assertiveness is the emphasis of a person's needs or thoughts in a manner that is respectful, direct and firm. It might be one of Adele's big lack and weakness. She can't communicate perfectly her thought and that is why she can't going through her relationship. It appears perfectly in 21 album here.

## **E. Conclusion**

There are several elements of the song in this album likes, measure (bar) is a segment of time defined as a given number of beats of a given duration. As well as harmony is the notes that compliment or support the melody line. These may be sung or played. Besides there is rhytm that is the pattern of beats to which the words are sung. Next, tempo is the speed of the song that has an important part to make the song more interested to listen. Intro is the short instrumental section at the beginning of the song. Verse is a

section of the song having its own melody, usually following the introduction and occurring again after the chorus. Pre-chorus is a short section that built beyond the verse and usually following the chorus. Chorus is a different section in the song with a different melody, usually following the verses and the bridge. The chorus may be very repetitive. Then, bridge is a section of the song that is different from the verses and chorus. The bridge usually occurs during a transition between verse and chorus or between two choruses in separate keys.

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