CHAPTER I

INTRODUCTION

1.1 Background of the Study

The concept of figure of speech is fundamentally a study within semantics. Semantics focuses on the context-independent meanings of linguistic expression (Hamawand, 2025). It deals with meaning in language, the interpretation behind the literal, written meaning of a language. According to Todorov (1971), a figure of speech is a specific rhetorical tool that authors use to shape the meaning of a text, and construct an engaging narrative. This usage is what allows texts to be more interesting by adding more depth, emotion, and abstract meaning. These meaning are created through the sense of relations, a lexical semantics, also known as the Lexical Field Theory (LFT). Trier (1930) suggests that language consists of categories of interconnected meaning. These lexical items are understood by considering their relations with others. The meanings are created either by opposing, reiterating, or substituting one word with another. Aside from its usage as a tool to enhance narratives, the figure of speech is deemed crucial for its important role in studies regarding creative expression, such as: storytelling, poetries, and music. Many writers rely on these rhetorical devices to express emotions and further their ideas, which cannot be fully conveyed through mere literal meanings.

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Dev et al. (2019) stated that creative writing is a craft. This phenomenon is best seen in public circumstances and media campaigns, where writing works as a

strategic and goal-oriented tool for communication, rather than just artistic expression. In these conditions, the craft becomes a practical tool used to influence human behavior and achieve specific societal outcomes. One of the tools that can help the writer is the knowledge of the tropes and figures of speech that exist within the language. Though both a trope and a figure of speech can be understood as a departure from literal language, as 'figurative language,' there is a crucial distinction between them. While tropes are regarded as figures of thought that change the meaning of words by turning their sense (e.g., metaphor, simile); figures of speech (also called schemes) merely involve a certain expression of words in a manner intended to impact the audience/reader. These devices only rearrange the usual order of words (e.g., alliteration, chiasmus).

Jakobson (1960) states that poetic function projects the principle of equivalence from the axis of selection into the axis of combination. With this statement, Jakobson argues that the figure of speech is central to poetry and artistic expression, and that it goes beyond just meaning, but rather how words interact to construct deeper meaning. This further solidifies the figure of speech as the core foundation for meaningful creative expression, and especially so with songs, where words interact around one specific theme to describe particular ideas. One instance of this case is Ghost and Pals and how they interact words in various ways on their lyrics, circling particular themes.

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The deeper examination of how words are "combined" to construct meaning requires a foundation in Lexical Semantics. Specifically, the concept of sense relations, the relationships between the meanings of words, is crucial for analysing

figurative language. A writer of lyrics does not only select words, but actively manipulates their established lexical bonds to create abstract meaning. The unique impact of a figure of speech is achieved by intentionally violating, reinforcing, or substituting the expected relationships (such as opposition (antonymy), inclusion (hyponymy), or similarity (synonymy)) that define a word's meaning. This process mirrors what stylistic researchers identify as the exploitation of language resources, where creative writers intentionally depart from literal lexical boundaries to build novel, abstract imagery (Yeibo, 2011).

Therefore, this study utilizes the framework of Lexical Field Theory (LFT), first formalized by Trier (1931). This theory, which focuses on the systemic organization of vocabulary into conceptual domains, allows this study to move beyond simply identifying the 22 figures of speech. It can provide a structural linguistic explanation for how the songwriter uses lexical manipulation to convey complex themes. This study is analysed by focusing on the three primary sense relations: Antonymy, Hyponymy, and Synonymy.

These relationships define how word meanings relate to one another: Antonymy refers to the relationship of opposition (e.g., hot and cold); Hyponymy describes the relationship of inclusion, where one word's meaning is a specific example of a broader category (e.g., dog is a hyponym of animal); and Synonymy signifies the relationship of similarity or sameness in meaning (e.g., quick and rapid). By examining the breakdown or strengthening of these fundamental word relationships, this study aims to unpack the unconventional and surreal expressions by Ghost and Pals.

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Ghost and Pals is an experimental musician from Canada. Instead of having their songs sung by humans, Ghost and Pals opted for a more unorthodox approach: synthesized vocals. This usage of synthesizer is heavily influenced by Japanese pop culture, where they use a robotic, artificial production of a human voice. Other than taking inspiration from the usage of a synthesized vocals, Ghost and Pals also took inspiration to use unusual, heavy figure of speech for their songs. Their lyrics are heavily figurative, surreal, and unsettling—reaching a niche audience and setting them apart from other artists.

This study analyzes the discography of Ghost and Pals to explore the usage of figure of speech in ways that are unconventional. Compared to other artists, their lyrics rely heavily on surreal and layered expressions, thus making them a compelling subject for this case study. The distinctive approach challenges traditional songwriting, while also providing a solid ground for examining how words interact, and how rhetorical tools shapes meaning in modern music.

Crucially, the significance of selecting the Ghost and Pals discography lies in the unique way its lyrical framework articulates complex psychological experiences. Rather than using straightforward narrative language, it relies on intricate figures of speech and surreal metaphors to tell mental distress, identity struggles, and psychological issues. These rhetorical tools allow the lyrics to give physical shape to heavy emotional states that are otherwise difficult to communicate. Consequently, studying this specific text provides a linguistic framework for examining how multi-layered figures of speech operate when tasked with representing profound psychological vulnerability and heavier mental states.

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1.2 Problems of the Study

Based on the background of the study, two problems are formulated as:

1) What are the types of figures of speech used in Ghost and Pals' song lyrics?
2) How are sense relations applied in figures of speech found in Ghost and Pals' song lyrics?

1.3 Objectives of the Study

In general, two objectives are set as goals for this study, whose purpose is to answer the research. The objectives presented are:

1) To determine the types of figures of speech used in Ghost and Pals' song lyrics.
2) To analyze how sense relations are applied in figures of speech found in Ghost and Pals' song lyrics.

1.4 Limitations of the Study

This section acknowledges its limitations of the studies. This research is limited to selected songs from the discography of the artist Ghost and Pals. The focus of this research is lexical semantic analysis (applying Synonymy, Antonymy, and Hyponymy) is restricted to only a few categories (Similarity, Difference, and Extension of Ideas), as they provide the most direct and verifiable linguistic correlation. Other categories identified are acknowledged in the frequency count, but are excluded from the deep-dive analysis as they fall outside the specific semantic parameters of this research.

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1.5 Significance of the Study

Generally, by conducting this research of analyzing the figure of speech, this study is contributing to the semantic research and may be helpful for learners to understand more of the semantics topic. This may also be helpful for music listeners to understand various and unusual ways of figure of speech usage. Specifically, this study has both theoretical and practical significance as stated down below:

1.5.1 Theoretical Significance

Theoretically, this analysis contributes to the study of figure of speech in creative expressions, especially in music, by analyzing a modern, synthesized voiced music. This study opens new opportunities for everyone to analyze new, unusual phenomenon. With this, this study also expands research on unusual songwriting, and how figure of speech shapes lyrical storytelling.

1.5.2 Practical Significance

This research is expected to serve as a useful reference for students, helping them expand their knowledge of figure of speech and its meanings. For teachers, it provides valuable information and additional resources to deepen their understanding of the rhetorical tropes. Additionally, for readers, it offers insights into the various types of figures of speech and their meanings in songs, while as an alternative source for those pursuing similar topics in their own research. Most importantly, for lyricists and writers, it may help as an inspiration for writings and arts generally, providing further knowledge regarding figurative meaning, rhetorical depth, and overall artistic expressions.

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CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS AND THEORIES

2.1 Review of Related Literature

Several research have been conducted through the lenses of semantics. This study takes several other studies within the same range of topic to discuss figurative meanings. Both differences and similarities are then noted down to elaborate comparison between this study and the others. Article by several researchers include Karimah et al. (2022), Soraya et al. (2023), and Iqbal et al. (2023). Two thesis researchers included in this literature review are those of Sonia (2020), and Ma'ruf's (2021).

The first article written by Karimah et al. (2022), is titled: *An Analysis Figurative Language in The Short Story "Tale-Tell Heart."* Karimah aimed to analyze different types of figurative language contained in a short story titled "Tale-Tell Heart." This study used the descriptive qualitative research, with the source material coming from several sentences contained in the aforementioned short story. This study resulted in a conclusion that showed several figurative languages used, such as: hyperbole, simile, personification, and metaphor. The difference between Karimah's article and this study lies mainly in the data sources. Karimah used a specific short story for analysis purposes, while this study focuses on multiple data, which are various songs and their lyrical aspect.

The second article shifted to another form of creative expression, which are songs. Conducted by Soraya et al. (2023) entitled *An Analysis Of Figurative*

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Language Used In The Lyrics Of A Thousand Love Songs. This article analyzed the figurative language for the purpose of knowing all the types used. The analysis was done using the descriptive qualitative method and library research, as well as online research, to obtain the data. The study concluded with the finding of: Hyperbole, Metaphor, Litotes, Personification, Symbol, and Synecdoche. There were also explanations of implicit meaning of each figurative language being used based on the context. The difference lies on the data resources. Although Soraya's study and this study's data are based on songs, each studies used different songs from an entirely different genre. This difference highlights the differing ways of delivering figurative meanings.

The last article was written by Iqbal et al. (2023), entitled: *Figurative Language Analysis on Efek Rumah Kaca's Song Lyrics at Sinestesia 2015 Album*. It wrote how figurative language was one kind of language styles to strengthen the expressions of messages. The research focused on analyzing different types of figurative languages with its meaning, using Kennedy's theory of classification of figurative language (1983) and Ogden and Richard's theory of meaning (1923). By using yet again the qualitative descriptive method, the results showed that Sinestesia's albums used personification most with 25 data, and apostrophe least with only 2 data. While this third article and this study do share the same creative expression to analyze, this study focuses on Ghost and Pals' song lyrics, and aims to analyze how figures of speech shape uniqueness into their discography.

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The first thesis is entitled *An Analysis of Figurative Language In Poetry Entitled Mending Wall By Robert Frost*, written by Sonia (2020). The research

discussed figurative languages used in Robert Frost's poems. This study aimed to answer three research questions, that were: (1) The types of figurative languages found in poetry entitled Mending Wall by Robert Frost, (2) The function of figurative language in the poetry, and (3) the most dominant figurative language used. Tjahyono's theory was used in order to analyze this study. Differing from Sonia's thesis, which focused on poetry and analyzed a specific work, this study focuses on song lyrics. While both studies do analyze figurative meanings, this research extends the analysis to music. It explores how figures of speech functions within the broader context of lyrical storytelling.

Ma'ruf's (2021) thesis is the last review used for this study, entitled *Figurative Language, Symbolic Meaning, And Choice Of Diction In Mantra Matteppang Bibi' Ripangempange Used By Buginese Community*. This research aimed to reveal kinds of figurative language that existed in mantra Matteppang Bibi' Ripangempange. Ma'ruf used qualitative method by collecting data through observation and interview. M.H Abrams' theory regarding figurative language was also applied. As a result, the theoretical framework in this research emphasized semantics, figurative languages, and diction. The overall results showed that the mantra Matteppang Bibi' Ripangempange used allusion, alliteration, and personification. Despite the same theory used to analyze Ma'ruf's thesis and this study, the data used for both research are completely different, whereas Ma'ruf chose to focus on a traditional mantra, this study aimed to focus on a modern band.

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2.2 Concepts

This section opts to elaborate on the concepts that are correlated to the overall idea of this study. Three concepts are highlighted, which are: Figurative Language, Ghost and Pals, and Song Lyrics.

2.2.1 Figure of Speech

According to Dev et al. (2019: 17), figures of speech present a departure from a dull, ordinary way of expression by using more creative modes of communication. They make an idea more 'outstanding' from others.

2.2.2 Song Lyrics

Song lyrics are the written words of a song, usually structured in verses and choruses. Their purpose is one to convey the song's message, emotion, or story. Song Lyrics have two forms: literal meaning and figurative meaning. A literal meaning is a meaning taken from the words without any addition of context. Alternatively, figurative meaning is a meaning that goes beyond the written words, and requires further context in order to understand the intended meaning.

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2.2.3 Ghost and Pals

GHOST, more commonly known as Ghost and Pals, is a Vocaloid/synth producer. Vocaloid is a singing voice synthesizer software product. This software allows users to create songs by inputting lyrics and melodies, using synthesized vocals, which would then sing them. Ghost and Pals' often used dark and surreal figurative language, which adds depth to their musical storytelling.

2.3 Theories

The theory entitled *Creative Writing A Beginner's Guide* was proposed by Dev et al. (2009) will be used for the purpose of analyzing this research. This theory was used to figure out all types of figures of speech and the categories they belong under.

2.3.1 Types of Figures of Speech

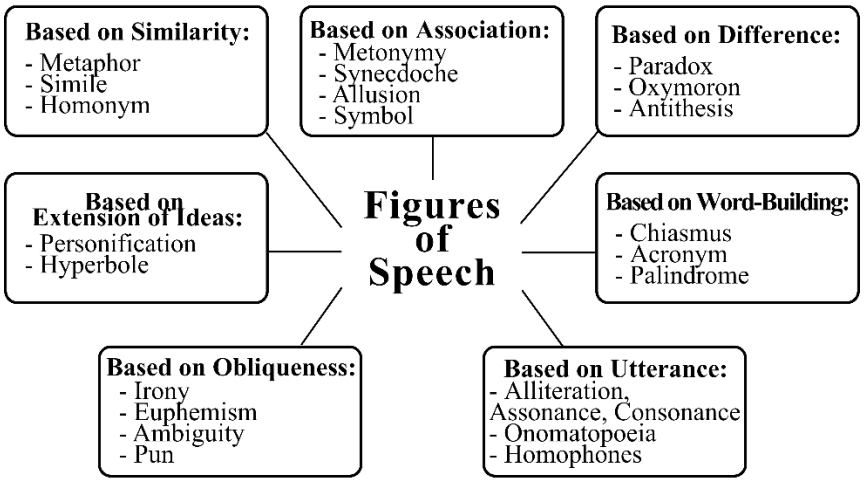

Figure 1 Types of Figures of Speech (Dev et al. 2009)

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As Dev et al. (2009) classified it, there are 22 types of figures of speech, which are classified into 7 categories: based on similarity, association, difference, extension of ideas, obliqueness, utterance, and word-building.

2.3.1.1 Based on Similarity

This category includes figures of speech that function by comparing and/or liken one thing to another, based on characteristics. The key is to create parallel.

1. Metaphor

Metaphor, according to Dev et al. (2009: 19), is when two different things or ideas are fused together, or when one thing is described as being another. It is a figure of speech wherein two dissimilar things are compared to each other through implication. An example is the reference of a woman as “That tigress” or stating “She is a tiger.” However, there are metaphors that are used daily in everyday lives, that the metaphorical origins become forgotten. For example, the saying “The tail end of the conversation” does not carry a strong metaphorical element anymore due to the daily use of it.

2. Simile

According to Dev et al. (2009: 19), simile is a way to compare things that are different. The difference from metaphor is that in a simile, the comparison is made clear through the use of comparison words, such as: “like,” “as,” “then,” “similar to,” “resembles,” “seems,” et cetera. An example is a poem entitled Harlem, by Langston Hughes: “Does it dry up like raisin in the sun?”

3. Homonym

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Dev et al. (2009: 19) explained that homonym is a term with multiple meanings and derivations. For instance, the word “pitch” could mean throw or tar, “date” could mean a calendar date or fruit. Puns (will be explained later) make use of homonym to generate complexity and humor.

2.3.1.2 Based on Association

There figures of speech rely on related concepts, ideas, or physical parts to represent the main thing. It is to substitute the name of one thing with the thing closely associated with it.

1. Metonymy

According Dev et al. (2009: 21), metonymy is when a something is substituted with the name of an attribute or anything related to it. In essence, it creates contiguity relationships between two ideas. Fundamentally, it establishes relationships of contiguity between two things. For example, the saying "from the cradle to the grave," the cradle stands for birth and the grave for death.

2. Synecdoche

Dev et al. (2009: 21) established that synecdoche, similar to metonymy, substitutes some significant detail of a thing for the real thing itself. It indirectly described the entirety of something by naming only a part, or constituent of it. A notable example of synecdoche in creative writing is when T. S. Eliot says in *The Love Song of J. Alfred Prufrock*: "I should have been a pair of ragged claws scuttling across the floors of silent seas." In this specific line, he uses synecdoche to speak about a crab of a lobster by mentioning the most prominent aspect of it.

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3. Allusion

Dev et al. (2009: 22) explained allusion as a way to imply much more than is really stated. It accomplishes this by making reference to something external to itself. In order to make the required connections, allusion depends on the readers' knowledge and awareness of the context. Allusions could help reinforce emotions

or ideas of one work with another. For example, Shashi Tharoor, in his *The Great Indian Novel*, uses names of characters from the Mahabharata to refer to some political personages.

4. Symbol

In their book, Dev et al. (2009: 22) explained that symbol is applied to an idea or concept in a narrative. It is to symbolize different meanings through association. Symbols are frequently created by convention. Symbols often exist by convention, for example: a dove represents peace.

2.3.1.3 Based on Difference

These figures create their effect by contrasting, opposing, or contradicting ideas or terms. Its mechanism is a juxtaposition that often highlights a complex truth, or irony that lies within a text.

1. Antithesis

Antithesis, according to Dev et al. (2009: 23), refers to two ideas that oppose each other. Specifically speaking, it is when an argument contradicts a proposition that comes prior. It uses opposing word forms to highlight opposing concepts. A famous usage of antithesis in creative writing is one from Shakespeare's *Hamlet*: "To be, or not to be, that is the question."

2. Paradox

Dev et al. (2009: 24) stated that paradox is a situation or a statement that appears to be self-contradictory. Its contradiction with itself shows impossibility at the surface, but it reveals possibility of truth upon further investigation. This

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aspect of implicit contradiction separates it from oxymoron. A paradox most often quoted is a line by William Wordsworth: "The child is the father of the man."

3. Oxymoron

Dev et al. (2009: 24) explained oxymoron as a variety of paradox; when two opposing ideas are brought together in what seems to be an impossible situation. Oxymorons operate on different scales from paradox, wherein they explicitly put two different terms that contradict each other. This contradiction is rather surface-level, applying opposition with diction and words, differentiating it from paradox. For example, Shakespeare's Romeo utters in one of his speeches: "Why then, O' brawling love, O' loving hate, O' anything of nothing first creates."

2.3.1.4 Based on Extension of Ideas

This category involves devices that exaggerate or expand an idea beyond its literal bounds. Often it is to create intensity of emotional effect.

1. Personification

According to Dev et al. (2009: 24), personification is the process of giving animals, things, or ideas some human traits. This type of metaphor always uses a human being as the figurative term of the inferred comparison. For example, in his sonnet *Composed upon the Westminster Bridge, September 3, 1802,* William Wordsmith wrote: "Earth has not anything to show more fair: Dull he would be of soul who could pass by." Another figure of speech related to this is known as the "pathetic fallacy," which gets its name from a fallacy brought on by extreme emotions. It makes inanimate objects or the natural world exhibit emotions that reflect human emotions.

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2. Hyperbole

Dev et al. (2009: 26) referred to hyperbole as exaggerated statements with the purpose of expressing the truth and emphasize it. When a hyperbole appears as an inflated style of dramatic speech, the specific term is called "bombast."

2.3.1.5 Based on Obliqueness

These figures achieve their effect through indirectness, ambiguity, or playful misdirection of meaning. Often it relies on audience's interpretation.

1. Irony

Dev et al. (2009: 27) defined irony as a term with a range of meanings. It involves a discrepancy between what is said and what is meant. It is frequently used effectively to highlight people's vices and folly. An example is in the speech of Mark Antony where he says: "Yet Brutus says he was ambitious, And Brutus is an honourable man!" whereas the audience knows that Antony meant the exact opposite.

2. Euphemism

According to Dev et al. (2009: 28), euphemism changes the connotations people have for concepts. They lessen severity of a connotation that comes with specific terms, reducing the offensive effects considerably. For example, the use of "pass away" instead of "die" is considered euphemism, which makes the concept of death easier to accept.

3. Ambiguity

Dev et al. (2009: 28) described ambiguity as the possibility of words to be interpreted in various ways. Context usually resolves ambiguity in everyday

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discourse. It is a significant source in literature in particular, frequently creating intricate concepts and ideas.

4. Pun

According to Dev et al. (2009: 28), pun is a word play in which a single word suggests two different meaning. One notable example of a pun is that of a biblical tale, where Jesus punned on Peter's name. He remarked that Peter was the rock on which he was going to build his church. In the original Koine Greek, the pun relies on the close relationship between the name Peter (*Petros*), and the word for rock (*petra*).

2.3.1.6 Based on Utterance

This category focuses on the sound of the language. How words are vocally spoken, heard, or arranged acoustically. Often it is to achieve rhythm, emphasize, or for sensory experience.

1. Alliteration, Assonance, Consonance

Dev et al. (2009: 30) explained, alliteration is the repetition of a syllable's beginning consonant sounds, which are vowel sounds preceded or followed by consonant sounds. One example is the alliterative language of Captain Haddock from the Tintin comics, such as: 'Billions of Blue Blistering Barnacles."

Assonance is the repetition of vowel sounds, particularly at close intervals, such as: "Mad as a hatter," or "Free and easy." Consonance, on the other hand, is the repetition of final consonant sounds. A famous example is that of Shakespeare's "Struts and frets." Such repetitions may occur both alone or in combination. Alliteration and assonance may be combined with examples such as "Time and tide,

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"Kith and kin," and "Thick and thin." When alliteration and consonance are combined, they create phrases such as "Last but not least," "Good as gold," and "Crisscross." The combination of assonance and consonance creates a rime, or a limerick (also known as tongue-twisters).

2. Onomatopoeia

According to Dev et al. (2009: 30), the usage of words whose sounds imply their meaning, such "Hiss," "Snap," and "Bang," is known as onomatopoeia. Even while pure onomatopoeia is uncommon, it can produce subtle effects when paired with other meaning-conveying strategies.

3. Homophone

Dev et al. (2009: 30) classified homophone as a word that is pronounced similarly with other words, differing in spelling and in meaning. Some examples of homophone are of: wait/weight; sew/sow/so; maid/made; days/daze, and so on.

2.3.1.7 Based on Word-Building

These figures of speech involve the structural arrangements, reversals, or specific constructions of words or phrases. Often it relies on syntax or spellings.

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1. Chiasmus

Dev et al. (2009: 31) describe chiasmus as a word arrangement that crosses over, or more precisely, "crossing over." Specifically, it is when similar phrases in a statement have their word order reversed by this figure of speech of speech. It reverses parallels between two corresponding pairs of ideas (reversing structures) or repeats the same phrases are the two methods used. An example is the *Zebra*

Question by Shel Silverstein: “I asked the zebra, Are you black with white stripes? Or white with black stripes?”

2. Acronym

According to Dev et al. (2009: 31), an acronym is a term in which every letter is the initial letter of another whole word. The intriguing part about this type of abbreviation is that its origins are lost. The acronym turns into a brand-new, stand-alone word. An interesting example of this case is the word “LASER,” which is originally “Light Amplification (by) Stimulated Emission (of) Radiation.” Another well-known example is “OK,” which derives, from “oll correct,” a parody spelling of “all correct.”

3. Palindrome

Dev et al. (2009: 31) defined palindrome as a word or a group of words reads the same, both backwards or forwards. Examples of palindrome is “MALAY ALAM” and “Madam, I’m Adam.”

2.3.2 Lexical Semantics

Lexical Semantics, also known as Lexical Field Theory (LFT), was founded by Jost Trier (1930). It theorized that the word/lexicon of a language is not a random collection of words, but instead an organized system where a word’s meaning is defined by its systemic relationship. This study utilizes LFT to provide a structural linguistic explanation for figurative language, moving beyond mere classification. Specifically, this study make use of LFT as a tool by analysing the three fundamental Sense Relations: hyponymy, antonymy, and synonymy. Synonymy relates words with similar meanings; figures of speech utilise this to substitute

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expected words with related ones (e.g., Euphemism), or to reinforce meaning through repetition. Antonymy relates words with opposite meanings, which are intentionally violated in figures like Oxymoron to create a tension that captures a complex non-literal idea. Hyponymy establishes a hierarchical relationship (specifics under a generic term); figures of speech manipulate this hierarchy by replacing the generic term for the specific, or vice versa (e.g., Synecdoche), shifting focus and achieving rhetorical effect. These are the mechanisms by which the 22 figures of speech either intentionally violate, substitute, or reinforce established lexical boundaries to create non-literal meaning.

2.3.2.1 Hyponymy

Hyponymy defines the relationship where the meaning of one word (hyponym, the specific) is included within the meaning of another (hypernym, the general). Hyponymy categorizes fields into hierarchical structures, from general categories down to specific examples (e.g., Flower is the hypernym of rose, tulip, daisy). This relationship is crucial for establishing the paradigmatic structure of a lexical field (Lyons, 1977). Figures based on Hyponymy rely on substitution and representation. They use the structural relation between the part and the whole, or the specific and the general, to create a reference. The key mechanism is the transfer of sense across hierarchical levels. For example, Synecdoche violates the expected level of specificity by using a hypernym to denote a hyponym, or vice versa (e.g., using *hands* for *workers*). This manipulation of the structure forces the listener to bridge the conceptual gap, shifting the focus from the general class to a concrete, powerful member.

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2.3.2.2 Antonymy

Antonymy defines words by their direct opposition or contrast (e.g., *hot* vs. *cold*). It establishes the clearest boundaries within a Semantic Field. A change in one antonym's meaning logically creates a change in the other, reflecting the systemic nature of the field (Lehrer, 1974). These oppositions often serve to define conceptual binaries (*dead/alive*, *male/female*) critical to semantics. Figures based on antonymy get their power from conflict and contradiction. The figure forces two lexically opposed terms to co-exist, resulting in semantic defiance and the creation of a new, paradoxical meaning. The most direct example is the Oxymoron (e.g., *"bittersweet"*). By deliberately juxtaposing antonyms, the figure intentionally violates the established lexical contrast, forcing the hearer to construct a non-literal synthesis that accommodates the contradiction, often reflecting complex emotional or philosophical realities (Lyons, 1977).

2.3.2.3 Synonymy

Synonymy defines the relationship where two or more words share the same or similar **c**onceptual meaning, even if their connotative or social associations (the 'value' component) differ (e.g., *large* vs. *big*). It provides alternative expressions for a single concept, indicating an overlap rather than a complete replacement within the semantic space (Ullmann, 1962). The non-existence of perfect synonyms across all contexts highlights the subtle differences in a word's semantic boundary. Figures based on synonymy are used for emphasis, clarification, and intensification. They strategically employ repetition of meaning to establish a central idea. The violation here is often one of field: the unnecessary repetition of near-synonyms. By

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reinforcing the conceptual boundaries of the central idea through deliberate semantic richness, the speaker signals that the intended meaning is not merely literal, but is meant to be prioritized, underscored, or felt with greater intens.

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