

**THE ANALYSIS OF FIGURATIVE LANGUAGE IN
COLDRAIN SELECTED SONG LYRICS**

THESIS



UNMAS DENPASAR

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ENGLISH STUDY PROGRAM

FACULTY OF FOREIGN LANGUAGES

MAHASARASWATI DENPASAR UNIVERSITY

2026

**THE ANALYSIS OF FIGURATIVE LANGUAGE IN
COLDRAIN SELECTED SONG LYRICS**

THESIS

Presented to
Faculty of Foreign Languages
In partial fulfilment of the requirements
For the degree of *Sarjana Sastra*



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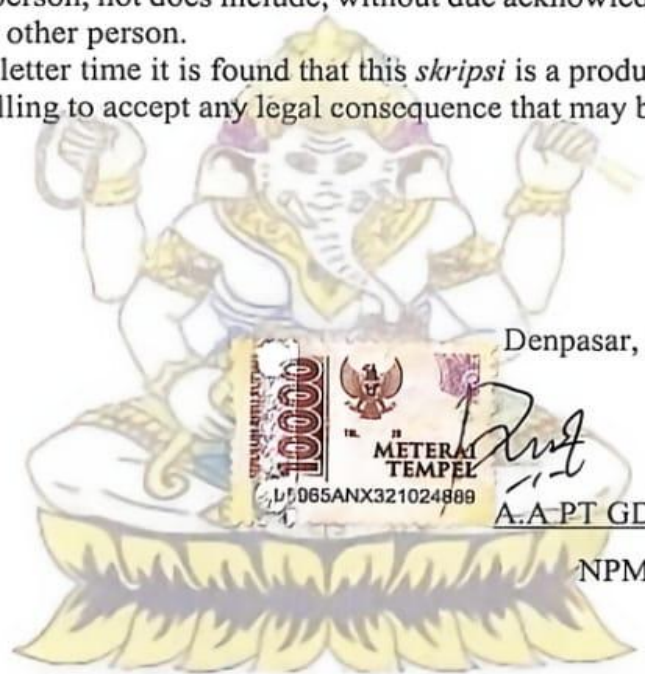
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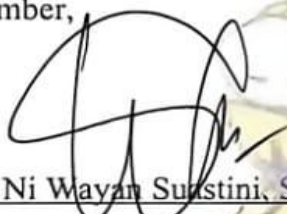
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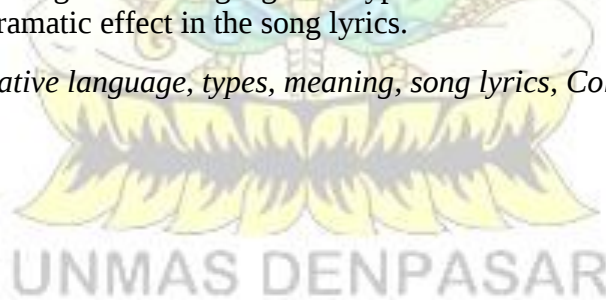
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ABSTRACT

Pratama., A.A PT GD Raditya. 2026. **The Analysis of Figurative Language in Coldrain selected song lyric.** English Study Program, Faculty of Foreign Languages, Mahasaraswati Denpasar University. Supervisor: Dr. I Wayan Juniarta, S.S., M.Hum.;Co-Supervisor; I Dewa Ayu Devi Maharani Santika, S.S., M.Hum.

This study aims to find out the type of figurative language found in *Coldrain* selected song lyric and to analyze the meaning of figurative language found in *Coldrain* selected song lyric. The data in this study were taken from *Coldrain's* 10 selected songs namely *Die Tomorrow*, *Miss You*, *Six Feet Under*, *Falling Forever*, *Fire in the Sky*, *Feed the Fire*, *Aftermath*, *Mayday*, *See You*, *Paradise (Kill the Silence)*. In conducting the research, descriptive qualitative method was applied to analyze this study. The data were collected through the observation method including search the song lyrics, reading the song lyrics, listening to the songs, reading the lyrics, note-taking, Selecting the words or sentences that contain figurative languages and classifying the data according to types figurative language. The data were also analyzed by using several theories from such as Abrams (1999) related to types of figurative language and then Leech (1981) related to the types of the meaning. The result shows 20 data out of 8 types of figurative language which covered simile, metaphor, hyperbole, personification, allegory, antithesis, euphemism and symbol. However. The meaning of figurative language covered 4 types in total namely connotative, affective, thematic and collocative. The most dominant type of figurative language is hyperbole because the exaggeration emphasizes the dramatic effect in the song lyrics.

Keywords: *figurative language, types, meaning, song lyrics, Coldrain*



ACKNOWLEDGEMENT

First of all, the researcher would to express my sincere gratitude to the God, for blessing and guidance this thesis could be accomplished. Second, this thesis could be completed with the help of many people have given support to writer. The researcher would like to express very big thanks to the people who have contribute in the writing of this thesis. Therefore, the writer would express sincere thanks to:

1. Dean of Faculty of Foreign Languages Mahasaraswati Denpasar University for her support
2. Head of English Study Program, Faculty of Foreign Languages, Mahasaraswati Denpasar University for their kind help.
3. Dr. I Wayan Juniarta, S.S., M.Hum as the supervisor who has provided guidance and direction and I Dewa Ayu Devi Maharani Santika, S.S., M.Hum as the assistant supervisor for her suggestions.
4. My beloved Parents and family who never stop to support and motivate me.
5. To Ria Puspita, thank you for your endless support. I am trully grateful to have you by my side

Therefore, this study still has many shoortcomings and is not perfected in completion level. Suggestions and comments will be very helpful to complete what is deficient from this study

Denpasar, 13 February 2026



A.A PT GD Raditya Pratama

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CHAPTER I

INTRODUCTION

1.1 Background of the study

The study of the meaning of words and the meaning of sentences as retrieved from their context of use is known as semantics (Griffith, 2006). Griffith (2006) added that semantics is the study of a "toolset" for meaning information inherent in a language's lexicon and patterns to construct progressively more sophisticated meanings, all the way up to sentence meaning. As one of the numerous meanings in semantics, figurative language is studied.

Figurative language is a language that is not designed to be interpreted literally. Arp (2011) stated that figurative language uses expressions that go beyond their literal interpretation. Strauss and Corbin (1998) also defined figurative language as a language that reveals striking similarities between items we have never previously associated with or creates imaginative connections between thoughts and emotions. Figurative language is an unusual way of explaining things, and it is defined as saying one thing to represent another. Figurative language comes in a variety of forms, including simile, personification, metaphor, irony, hyperbole, etc. In daily conversation, sometimes people use figurative language, which has a different meaning from the actual meaning, to express their feelings or ideas. Figurative language also serves as a bridge that connects abstract emotions to concrete images, making our communication more vivid and expressive. In academic research, the study of figurative language provides profound insights into

the linguistic choices and semantic strategies used by authors to convey complex messages. People often put other meanings into their sentences, and that becomes the art of language itself. The phenomenon is that without figurative language, language would sound flat and monotonous, which is why the art of language itself is so important in making it sound beautiful and interesting. Literary works often use figurative language, and songs are one of those literary works.

According to Molieono (2003) Song has the meaning of a variety of rhythmic sounds that combines music and lyrics. Figurative language is important in a song because it is useful for adding explicit, dramatic messages and enhancing the beauty of a song. Today, many musicians use figurative language to subtly express meaning in their song lyrics. The words in a series that make up a song are lyrics. According to Luxemburg (1989), a definition of lyrics or song lyrics can be viewed as poetry and vice versa, such that understanding of poetic texts is sufficient for forms of literature and expressions of commercials, proverbs, phrases, prayers, and song lyrics.

This research focused on how figurative language is used in song lyrics, and it's important to show English language learners that understanding a language is not just about knowing grammar, but also by understanding semantic and stylistic aspects to avoid misunderstandings in interpreting messages, especially in Coldrain selected songs. This data was chosen because this band is one of the best metalcore bands from Japan, and also, the band's songs have many figurative languages.

1.2 Problem of The Study

According to the study's background mentioned above, the following two study issues would be discussed:

1. What are types of figurative language used in *Coldrain* selected song lyrics?
2. What is the meaning of figurative language contains in *Coldrain* selected song lyrics?

1.3 Objective of The Study

The objective of this study will be focus on two objectives. The objects that will be obtained are as follows:

1. To analyze the types of figurative language used in *Coldrain* selected song lyrics
2. To describe the meaning of figurative language contained in *Coldrain* selected song lyrics

1.4 Limitation of The Study

This study focused on analyzing the types of figurative language in *Coldrain's* selected song using the theories proposed by Abrams (1999), and also focuses on analyzing the meanings of the figurative language in *Coldrain's* selected song using theories proposed by Leech (1981).

1.5 Significance of The Study

This study attempts to boost readers' understanding, particularly with song lyrics comprehension. This study's significance can be divided into both categories as follows:

1.5.1 Theoretical Significance

Theoretically, the purpose of the study is to theoretically enhance literary studies, particularly the study of figurative language. Furthermore, it is anticipated that this work would be useful for future scholars who are interested in performing studies to develop an analysis of figurative language.

1.5.2 Practical Significance

Practically, this study is meant to help readers understand the figures of speech used in the song lyrics more clearly. The author also hopes that the reader will be able to understand the figurative language used in *Coldrain's* song and that, when they listen to it, they understand the significance of them, will be beneficial in advancing their knowledge.

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CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

This chapter is divided into three subchapters. They were reviews of related literature, concepts, and theories. The first subchapter was a review of related literature. It discussed some papers that were linked to it. There were two theses and three articles taken from the internet. The second subchapter was the concept. Those concepts were the concepts related to the topic that was relevant to be used in this study. Those concepts were the concept of the song and the concept of lyrics. Theories made up the last subchapter which the theory of figurative language and meaning was discussed.

2.1 Review of Related literature

The first thesis written by Safira, N. A (2020), entitled *Figurative Language in Selected Shawn Mendes Album Song Lyrics*. There are two problems with Safira's thesis. The first is what kinds of figurative language were employed in the song lyrics from Shawn Mendes' album. The second is how the lyrics to songs from Shawn Mendes' album used figurative language to convey their meaning. The study's objective is to determine the kinds of figurative language employed in Shawn Mendes' album song lyrics and how those lyrics interpret figurative language. The writer uses Reaske's (1996:27) theory of figurative language as well as Knickerbocker and Reningger's (1963) theory of figurative language. The descriptive qualitative method was employed in this study. Words and sentences were used to describe the data. This song has five different types of figure language:

metaphor, hyperbole, personification, simile, and repetition. The data source distinguishes Safira's thesis from this study. Safira's thesis analyzed the types of figurative language found in selected Shawn Mendes album song lyrics and the meaning of figurative language in selected Shawn Mendes album song lyrics. This study will analyze the types of figurative language used in *Coldrain's* chosen song and the meanings of the figurative language in *Coldrain's* chosen song. The analysis of Figurative language is comparable to that of this thesis and this study.

The second thesis is written by Dewi (2020) entitled *Figurative Language in Maher Zain's Song Lyrics*. Dewi's goal is to identify the many kinds of metaphorical language used in Maher Zain's songs and to highlight the ones that are used the most frequently. The writer employed Charles Dillon Perrine's theory, which was supported by M.H Abrams, Gorys Keraf, and Reaske's theory. The qualitative description method was used to analyse the data. The writer discovered eight varieties of figurative language after researching Maher Zain's selected song lyrics, including Simile, Metaphor, Personification, Synecdoche, Paradox, Hyperbole, Understatement, and Irony. The difference between her thesis and this study is the data source and the problem in this study only focuses to find the types of figurative language in Maher Zain's songs and disclose the most dominant types of figurative language in Maher Zain's songs. This study used *Coldrain's* selected songs as the data source and focused on analyzing two findings, which were the types of figurative language in *Coldrain's* selected songs. Regarding the similarities, both the thesis and this study analyzed figurative language.

The first article is written by Aditya, N. T, & Puspani, I. A. M. (2017), entitled *The Analysis of Figurative Language in Linkin Park's Song Lyrics*. There are two study questions in their article: the first is what types of figurative language are used, and the second is what types of meaning are represented in Linkin Park's song lyrics. The purpose of this study is to discover what types of figurative language are used and to discover what kinds of meanings Linkin Park's song lyrics express. The writer employed Knickerbocker and Reninger's (1963:367) theory of figurative language and Leech's (1974:10) theory of meaning. The writer employed both qualitative and quantitative methods. There are five sorts of figurative language in Linkin Park songs: paradox, personification, metaphor, hyperbole, and simile. The difference between their article and this study is in the theory used. Knickerbocker and Reninger's (1963:367) theory of Figurative Language is used by Aditya, N. T., and Puspani, I. A. M. Meanwhile, Abrams (1999) theory Figurative language is applied in this study. For the similarities, both their article and this investigation used Leech's theory of meaning and songs as a data source.

The second article is written by Setiawati, W., & Maryani. (2018), entitled *Analysis of Figurative Language in Taylor Swift's song lyrics*. There are two research questions in their article, the first talking about the varieties of figurative language and the second about describing the contextual significance of the figurative language employed in Taylor's lyrics. The theory from Kennedy (1983: 481) is used in this article. This article employed the descriptive qualitative method.

The writers discovered six varieties of Figurative Language: simile, metaphor, hyperbole, paradox, irony, and personification. The distinction between this article and this study is that the second question in this article examines how to define the contextual meaning of figurative language, but the second writer question in this study is about the meanings of figurative language. For the similarities, both this article and this study use songs as data sources to analyze the Figurative language in the songs.

The third article is written by Swarniti, N. W. (2022), entitled *Analysis of Figurative Language in "Easy On Me" Song Lyrics*. The aim of this article is to categorize and analyze the lyric of Adele's song Easy On Me using figurative language. This article used Miller and Greenberg's theory (1981). This aerticle used descriptive qualitative method. personification, hyperbole, litoses, paradox, allusion, ellipsis, metonymy, and symbol were identified as figurative language in Easy on Me song lyrics by the writer. The data source and the theory used for analyzing Figurative Language differ between this article and this study. The parallels between the article and this study are that both use songs as the data source and descriptive qualitative as the method of study.

2.2 Concept

The concept provides explanations for the terms used in the title as well as terminology that are important to the issues and are regularly used in research. Song lyrics and figurative language are two ideas that are used to support this study.

2.2.1 Figurative Language

According to Peter (2002) figurative language is a style of expression that combines many figurative meanings and conveys the speaker's intention to elicit feelings of surprise and action. Figurative language is used to express meanings other than that of the speaker's literal words. Figurative language is challenging to understand because it relies on the reader's imagination to decipher the true meaning of a word or phrase or the context of the word or phrase. It comes in a variety of forms, including simile, metaphor, hyperbole, idiom, personification and symbol.

2.2.2 Song

A song, in Hornby's interpretation (2000), is a brief piece of music with accompanying lyrics that you sing along to. Sometimes, the lyrics to a song describe the writer's own personal encounters with topics like love, life, misery, and happiness. A song is a combination of a musical instrument and written words that are expressed through singing, much like poetry or a short tale.

2.2.3 Song Lyrics

According to Richard (2002), A song is a brief musical composition for the human voice that includes lyrics or other text. Songs have certain tones, rhythms, tempos, and styles as they communicate their lyrics. Sometimes it uses a style of language that is different from that of formal or scientific writing and has an explicit or implicit purpose. When the music and lyrics of a song are combined, a song is

created. A lyric is written by someone with the creative ability to create magic words with particular meaning.

2.3 Theories

The theories are particularly important for this study's analysis of the data sources since they were used to analyze the data, provide explanations, and choose the data. This study classified figurative language using the theory of Abrams (1999). This study also employs the theory of meaning developed by Leech (1981). Meaning is categorized into seven types in this theory: conceptual, connotative, emotive, social, reflected, collocative, and thematic meaning.

2.3.1 Type of Figurative Language

There are several types of figurative language, According to Abrams (1999) it divides into sixteen kinds of figurative language. there are simile, synecdoche, metaphor, metonymy, hyperbole, personification, paradox, sarcasm, allegory, allusion, antithesis, apostrophe, ephitet, euphesim, symbol, and irony.

2.3.1.1 Simile.

Simile is a direct comparison between two things that have very different meanings. Abrams (1999) described simile as a figurative language that uses terms like "like" or "as" to compare two dissimilar objects. Example:

- “She’s as sweet as honey”.

In this case, the writer is comparing the sweetness of the person to the sweetness of honey.

2.3.1.2 Synecdoche

Synecdoche language is a language that expresses a part of a whole or expresses a whole for a part. According to Abrams (1999) synecdoche (Greek for "taking together"), a part of something is used to signify the whole, or (more rarely) the whole is used to signify a part. Example: Brazil won the match.

2.3.1.3 Methapor

According to Abrams (1999:97), A metaphor is a literary tool and a rhetorical flourish that uses uncommon vocabulary as contrasted to everyday speech. When used literally, a phrase or word that, without comparison, conveys the application of one kind of thing to another kind of item. When a word or phrase is used metaphorically, it is not used to convey the true meaning of the word or phrase; rather, it is used to define something directly by utilizing analogies and word removal. As an example of the metaphor:

- "Argument is a war"

It is an example of a metaphor, where one thing (argument) is being compared to another thing (war) without using "like" or "as". In this metaphor, the intensity, aggression, and opposition of a war are being compared to the intensity, aggression, and opposition of an argument.

2.3.1.4 Metonymy

Abrams (1999) stated that in metonymy (Greek for "a change of name") the literal term for one thing is applied to another with which it has become closely

associated because of a recurrent relationship in common experience. The name of a place, for instance, can be metonymically used about the people who live or work in it. Example: Alex was washing his Kawasaki.

2.3.1.5 Hyperbole

Hyperbole is a sort of metaphorical language that exaggerates how something should be stated Abrams (1999). In everyday discourse, hyperbole is occasionally employed to make the dialogue more informal or to inject some lighthearted humor. example:

“The Sun is too hot, I think I’m going to melt”

In the literal meaning, it’s too hard for humans to melt by only got sunshine but the real meaning is the sun is too hot that makes the person sweat a lot and it looks like melted ice cream.

2.3.1.6 Personification

Personification can be defined as the comparison of a non-living thing's characteristics to those of a living object. It can also be defined as the non-living object appearing to have engaged in a living object's actions. According to Abrams (1999) personification is the process of giving an object human traits or emotions. Example:

“The moon smiled at me”

In the literal meaning, it's impossible for a non-living thing done a human activity but the real meaning is the moon is given the human quality of smiling, which is not something that an inanimate object can do.

2.3.1.7 Paradox

Paradox is a statement that seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes good sense (Abrams, 1999:201). Example: You have to be cruel to be kind.

2.3.1.8 Sarcasm

Sarcasm in common parlance is sometimes used as an equivalent for all forms of irony, but it is far more useful to restrict it only to the crude and taunting use of apparent praise for dispraise (Abrams, 1999:136). Example: "I'm delighted that I get to be here for the next few hours" (When something is uninteresting)

2.3.1.9 Allegory

An allegory is a narrative, whether in prose or verse, in which the agents and actions, and sometimes the setting as well, are contrived by the author to make coherent sense on the literal or primary level of significance and at the same time to signify a second, correlated order of significance. (Abram 1999:5). Example: Animal Farm by George Orwell.

2.3.1.10 Allusion

Allusion is a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage (Abrams, 1999:9). Example: We got a new Einstein in school today.

2.3.1.11 Antithesis

Antithesis is a contrast or opposition in the meanings of contiguous phrases or clauses that manifest parallelism-that is, a similar word-order and structure-in their syntax. Antithesis, which literally means “opposite,” is the two opposite ideas that are put together in a sentence to achieve a contrasting effect (Abrams, 1999:11).

Example: Better to reign in Hell than serve in Heaven.

2.3.1.12 Apostrophe

An apostrophe is a direct and explicit address either to an absent person or to an abstract or nonhuman entity. Often the effect is of high formality, or else of a sudden emotional impetus. (Abrams, 1999:271). Example: Car, please get me to work today.

2.3.1.13 Epithet

An epithet is a phrase or adjective which is used to express a quality or characteristic which can be attributed, rightly or wrongly, to a person or thing. Epithet denotes an adjective or adjectival phrase used to define a distinctive quality of a person or thing (Abrams, 1999:82). Example: Daddy Longlegs.

2.3.1.14 Euphemism

An inoffensive expression is used in place of a blunt one that is felt to be disagreeable or embarrassing. Euphemisms are used frequently with reference to such subjects as religion, death and sex (Abrams, 1999:83). Example: He has passed away.

2.3.1.15 Symbol

The term "symbol" is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or has a range of reference, beyond itself. (Abrams 1999:311). In the broadest sense, a symbol is anything which signifies something. Example: She is my rock.

2.3.1.16 Irony

Irony is the use of words to convey a meaning that is opposite of what is actually said. In most of the modern critical uses of the term 'irony' there remains the root sense of dissembling or hiding what is actually the case; not, however, in order to deceive, but to achieve special rhetorical or artistic effects (Abrams, 1999:135). Example: "Thank you Officer, now that you have my license I can't drive".

2.3.2 Theory of meaning

The second theory is employed to examine the significance of data meaning. Leech (1981) defines seven types of meanings:

2.3.2.1 Conceptual Meaning

Conceptual meaning is essential to linguistic communication (Leech, 1981:9). It is also referred to as rational, cognitive, or denotative conceptual meaning, and it determines the meaning of the word as written in its whole. The conceptual definitions of "man" and "woman," respectively, are human, male, and adult, as well as human, female, and adult for "woman." The conceptual meaning and the dictionary definition are identical.

2.3.2.2 Connotative Meaning

Connotative meaning is the additional communication importance of a statement that goes beyond its purely intellectual meaning (Leech 1981:12). As the definition demonstrates, there is always some conceptual meaning that is shared by connotative meaning. Hence, When the contrastive components of conceptual meaning are turned into "real world" referent characteristics, the "reference" and the components of conceptual meaning are united. However, Leech asserts that other characteristics anticipated of the referent can depend on the individual as well as a number of other variables, like age or society (1981:12). In this context, it is simple to compare the link between language (conceptual) and the "actual world" to that between conceptual and connotative meaning (connotative).

The connotative meaning might therefore be thought of as an undefined and unstable category when compared to conceptual meaning.

2.3.2.3 Social Meaning

The social meaning of language is what it tells about the social context in which it is utilized (Leech 1981:13). The understanding of style and other linguistic nuances affects how we comprehend a document. It conveys the social importance of language use. For instance, some dialectic words make the speaker's class and geographic context clear. Similar to this, certain stylistic choices shed light on the speaker's social connections and suggest that the speaker is most likely an underprivileged black American.

2.3.2.4 Affective Meaning

Leech (1981) defines "affective" as what is conveyed through language as an expression of the speaker's thoughts and emotions (attitudes toward those who listen and attitudes about what he says). With the connotative meaning of the words chosen, affective meaning is frequently conceptually transmitted. "You're a tyrant and a wicked reprobate, and I loathe you for it," for instance. The speaker addresses a condescending attitude toward his listener, as can be observed in the sample. Affective meaning is what we call this. A speaker's or writer's feelings and attitudes are conveyed through their affective meaning.

2.3.2.5 Reflected Meaning

Leech (1981) states that reflected meaning is defined as "the meaning that arises when a word has several conceptual meanings, and each element of the word is a constituent of our response to a distinct sense." In other words, certain individuals frequently have difficulty using words that have precise meanings. Taboo words are also considered to reflect their meaning. Use the term "intercourse" as an example. The word has two conceptual meanings; the first is that of connection or communication, and the second is that of a taboo phrase associated with sexual behavior. Humans also try to avoid using words with unintended connotations.

2.3.2.6 Collocative Meaning

Leech (1981) stated the connections made by a word as a result of the meanings of words that are often used in its surroundings are known as collocative

meaning. Both "beautiful" and "handsome" refer to individuals who fit the description of "good-looking." For instance, the definition of "handsome" is the same as that of "good-looking," hence a man who matches that criterion is deemed to be handsome. Despite the fact that the two words represent different types of attractiveness, the ranger may still fit because they are collectively related.

2.3.2.7 Thematic Meaning

Leech (1981:19) stated thematic meaning as what is conveyed by the structure, concentration, and accent of a speaker's or writer's message. In other words, the speaker's use of word choice affects the message that is conveyed. For example:

1. *Taka win the game*
2. *The game was won by Taka*

The first sentence tells who win the game, while the second sentence tells what Taka won. As a result of the example shifting the word order can alters the meaning.

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CHAPTER III

RESEARCH METHOD

3.1 Data Source

The data source was taken from 10 selected *Coldrain* songs, they are Die Tomorrow, Miss You, Six Feet Under, Falling Forever, Fire in the Sky, Feed the Fire, Aftermath, Mayday, See You, Paradise (Kill the Silence). *Coldrain* is a Japanese metalcore band from Nagoya. The band sings melodies with screams typical of the post-hardcore genre. The song titles that were analyzed in this figurative language analysis are songs released from 2010-2022 from 7 albums, they are *Die Tomorrow and Miss You from Nothing Lasts Forever album*, *Six Feet Under from Through Clarity album*, *Falling Forever from The Revelation album*, *Fire in The Sky from Vena album*, *Feed the Fire and Aftermath from Fateless album*, *Mayday and See You from The Side Effects album*, and *Paradise (Kill The Silence) from Nonnegative album*. The form of the data is the lyrics of the songs on the album. This data was chosen as the data source of this study because these songs contain many figurative languages, especially simile, metaphor, hyperbole, personification, allegory, antithesis, euphemism and symbol.

3.2 Data Collection

The observation method was used in collecting the data. The steps of collecting data can be explained as follows:

1. Searching the song lyrics on the internet
2. Reading the song lyrics on the internet
3. Listening to the song of Coldrain on YouTube in order to comprehend the lyrics.
4. Taking note of the data found in the songs.
5. Selecting the words or sentences that contain figurative languages.
6. Clasifying the data according to types of figurative languages.

3.3 Data Analysis

In analysing the collected data, a descriptive qualitative technique was employed. Bogdan and Biklen (1982) stated that qualitative research is descriptive and that information is acquired using words or images as rather than numbers. The data will be analysed based on the theories applied in this study. First, the theory proposed by Abrams (1999) was used to analyze different types of figurative language in *Coldrain* selected song lyrics. Then, the meaning of figurative language in *Coldrain* selected song lyrics was analyzed using the theory proposed by Leech (1981).

3.4 Finding Presentation

In presenting the data that are found in *Coldrain* selected song lyrics, there were two ways of presenting the findings, namely, the formal and informal methods proposed by Sudaryanto (1993). The formal method is represented by a table showing the types of figurative language and their occurrence in the data source. The informal method will present the findings and analysis by explaining the various forms of figurative language found in *Coldrain* selected song lyrics.



CHAPTER IV

FINDING AND DISCUSSION

4.1 Finding

Coldrain is a famous band from Japan, that is the subject to be analyzed. This research used Abram's theory (1999) to identify the types of figurative language, and Leech's theory (1981) to find the meaning in Coldrain's song lyrics.

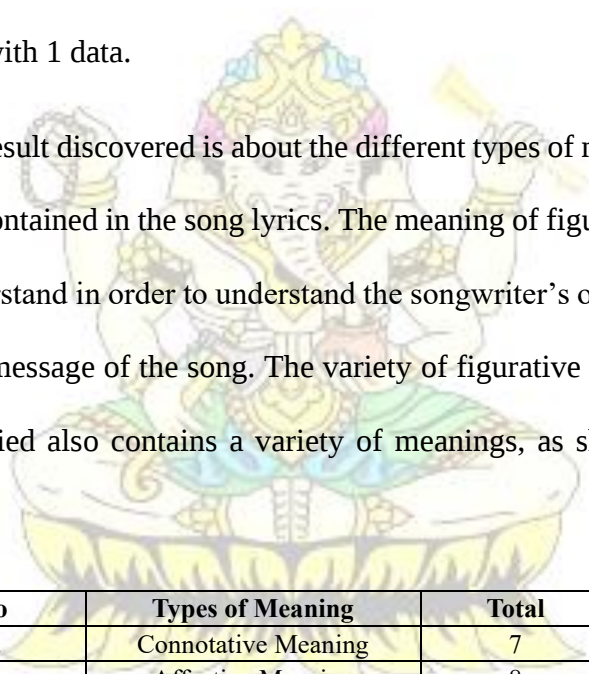
The figurative language found in Coldrain's songs, namely: *Die Tomorrow*, *Miss You*, *Six Feet Under*, *Falling Forever*, *Fire in the Sky*, *Feed the Fire*, *Aftermath*, *Mayday*, *See You*, *Paradise (Kill the Silence)*. Those are identified based on Abrams theory of figurative language (1999) as well the theory of meaning proposed by Leech (1981).

No	Types of Figurative Language	Occurrence
1.	Simile	2
2.	Metaphor	4
3.	Hyperbole	5
4.	Personification	3
5.	Allegory	3
6.	Antithesis	1
7.	Euphemism	1
8.	Symbol	1
	Total	20

Table 4. 1 Types of Figurative language found in Coldrain's song lyrics

Based on the table above, it shows the occurrence of the types of figurative language that discovered in *Coldrain's* selected song lyrics. The findings presented 8 types with 20 total instead of 16 types of figurative language as proposed in the theory. The most dominant type in this research is hyperbole with 5 data. Because the song lyrics are described in numerous exaggerated expressions by the singer. Moreover, the other types are metaphor with 4 data, personification with 3 data, allegory with 3 data, simile with 2 data, antithesis with 1 data, euphemism with 1 data and symbol with 1 data.

The next result discovered is about the different types of meaning identified in the figurative contained in the song lyrics. The meaning of figurative language is important to understand in order to understand the songwriter's or singer's purpose in conveying the message of the song. The variety of figurative language found in the 10 songs studied also contains a variety of meanings, as shown in the table below.



No	Types of Meaning	Total
1.	Connotative Meaning	7
2.	Affective Meaning	8
3	Collocative meaning	1
4	Thematiuc meaning	4
Total		20

Table 4. 2 Types of Meaning found in Coldrain's song lyics

Based on the data above, the number of figurative languages that can be included as affective meaning found in 8 of the 20 data. Then this study found 7 data of connotative meaning, thematic meaning with 4 data, and collocative meaning with 1 data. The type of meaning that showed the highest frequency in this research is affective meaning since the singer usually conveyed through language as an expression of the singer's thoughts and emotions

4.2 Discussion

After presenting the data in the table, those were discussed through the further analysis in this sub-chapter.

4.2.1 Types and Meaning of Figurative Language

Based on Abrams theory (1999) and Leech theory (1981), the data classification that involved in the kinds and meanings of figurative language were further discussed in the paragraphs below.

4.2.1.1 Simile

Abrams (1999) described simile as a figurative language that uses terms like "like" or "as" to compare two dissimilar objects. The data of simile was analyzed as follow:

Data 1

"Like the plague, you spread your callous lies"

(Bridge, Line 1, Falling Forever)

The lyric above is classified as a **simile** because it uses the word “like” to compare plague and cruel lies to the spread of a highly contagious and dangerous disease. This suggests that the lies are pervasive, harmful, and difficult to control, much like a plague. In this case, these similes create a vivid image of a person who is spreading harmful lies and causing harm to those around them.

According to Susan Miller (2022) the word “plague” means any epidemic disease with a high death rate. Meanwhile, the word “callous” means an adjective meaning of “cruel” or “lacking sympathy (Eoghan Ryan, 2023). The lyrics above have a **connotative** meaning because they go beyond the literal definition of the words to evoke deeper emotional, cultural, and symbolic associations (Leech, 1981). This phrase carried a strong **connotative meaning**; the word 'plague' symbolized a destructive and uncontrollable force that ruined the relationship's foundation. In this context, the plague represents something much larger than disease. It symbolizes a climactic conflict in a singer's relationship where emotions run high. The phrase “you spread your callous lies” implies that the argument is angry because "Like the plague” (the peak of conflict in the singer’s relationship with the singer’s beloved) renders all the words meaningless. Thus, the overall lyrics do not discuss the plague, but rather the conflict in a relationship, and these lyrics provide an emotional expression of a person.

Data 2

“You touch it, you break it, you kill it, Just like a cureless cancer”

(Bridge, Line 10, Mayday)

The lyrics “You touch it, you break it, you kill it, just like a cureless cancer” is classified as a **simile** because the singer compares the subject's destructive actions (touch, break, kill) to the progression of a terminal illness. the singer also Comparing a bad mood or a difficult situation is painful, comparing it to an incurable disease is an extreme scaling up of the situation. It takes a mental or emotional problem and compares it to the most frightening physical reality possible to show how serious and unstoppable it feels.

The lyrics above have the following meaning, according to Vinay Prasad (2012) “cure” means to make a person or an animal healthy again after an illness. Meanwhile, the word “cancer” means is a disease in which some of the body's cells grow uncontrollably and spread to other parts of the body (Joel S Brown, 2023) As described in the theory by Leech (1981), the lyrics above contain a very dark and heavy **affective meaning**, the word cureless suggests that the speaker feels there is no way to fix their problem and cancer is something that grows and consumes. By using this hyperbole, the singer is saying that their pain or the lies they see are eating them alive from the inside out.

4.2.1.2 Metaphor

According to Abrams (1999:97), A metaphor is a literary tool and a rhetorical flourish that uses uncommon vocabulary as contrasted to everyday speech. When a word or phrase is used metaphorically, it is not used to convey the true meaning of the word or phrase; rather, it is used to define something directly by utilizing analogies and word removal. The data of metaphor was analyzed:

Data 3

“Day by day by day It’s like you always thought this was a game”

(Verse 2, Line 2, Aftermath)

The lyrics “It’s like you always thought this was a game” are identified as a **metaphor**, as they compare the situation or behavior of someone to a game. The comparison suggests that the person in the song is not taking the situation seriously, treating it as if it were just a game rather than a serious matter. Therefore, the phrase is not meant to be taken literally but rather as a figurative representation of someone’s behavior or attitude toward a situation. It emphasizes that the person is not taking the problem seriously and may be behaving recklessly or irresponsibly as a result.

Rixon (1981) states a game is an activity carried out by cooperating or competing decision makers, seeking to achieve, within a set of rules, their objectives. As stated in theory Leech (1981) the lyrics above classified as **affective meaning** because it evokes strong emotions from the singer, expressing frustration, disappointment and it conveys emotional response to someone treating a serious matter lightly. This also conveys a sense of weariness, persistence, and boredom. It suggests that the singer has been enduring this behavior for a long time. The overall is one of bitter disappointment and accusation. The singer is calling out the other person’s immaturity and the emotional toll it has taken.

Data 4

“You’re falling forever”

(Chorus, Line 1, Falling Forever)

The lyrics 'You’re falling forever' are classified as a **metaphor** because they suggest that the person being addressed is experiencing a continuous and unending state of decline. Specifically, this expression compares the physical sensation of an uncontrolled vertical descent to the subject's deteriorating mental or life condition. By mapping the characteristics of a literal fall such as helplessness and the lack of a solid ground onto the person's emotional experience, the lyrics effectively communicate a sense of permanent instability and hopelessness.

Ann Cooper Albright (2013), “falling” means a predication on a slippage through time and space, to what was while moving towards what will be. Meanwhile, word “forever” means for a limitless time (Susan Miller, 2022). As explained in the theory of meaning by Leech (1981) the lyrics above contain a **connotative meaning** because it goes beyond the literal definitions of the words to evoke deeper emotional, cultural and symbolic association. The phrase “falling forever” implies the singer feeling such as being trapped in consequences of your own actions, feeling hopeless or endlessly falling and getting worse and worse in your situation.

Data 5

“We are the fire that paints the sky”

(Chorus, Line 7, Fire in the Sky)

The lyric “We are the fire that paints the sky” is classified as a **metaphor** because it describes one to another without using “like” or “as”. That compares the singers or the subject to fire, emphasizing their energy, power, and ability to create a vivid and impactful image in the sky, similar to how fire can create a striking image when it illuminates the night sky, and the ability to change or colour the world around them.

Megan Krumenacker (2020) mentions that “fire” means the represented as rebirth, creation, or purification. The lyrics above contain a **thematic meaning** because by placing the word “We” at the beginning of the line, the singer emphasizes unity and collective identity. The focus is not just on the “fire,” but on the fact that “We” are the source of that power.

Data 6

“You’re crooked desire left us in disarray”

(Pre-chorus, Line 1, Mayday)

The lyrics “You’re crooked desire left us in disarray” are classified as a **metaphor** because it describing the person's being addressed in the sentence as having as a twisted or corrupt longing for something, is also a way of describing the negative impact that this person’s actions had on the situation and a way of

describing a state of confusion, chaos, or disorder, and suggests that the situation is now in a state of disarray due this person's crooked desire.

Susan Miller (2022) mentions that "disarray" means a mental state characterized by a lack of clear and orderly thought and behavior. According to the theory put forward by Leech (1981), the lyrics above contain **collocative meaning** because When the singer pairs "crooked" with "desire", they are transferring those habitual associations onto a person's inner feelings, and also "desire" is colored by the company it keeps ("crooked"). This makes the desire feel "illegal" or "morally wrong" rather than just a simple wish.

4.2.1.3 Hyperbole

Hyperbole is a sort of metaphorical language that exaggerates how something should be stated Abrams (1999). In everyday discourse, hyperbole is occasionally employed to make the dialogue more informal or to inject some lighthearted humor. By using hyperbole, the singer creates a more vivid and emotive image of their emotional state, making their message more impactful and memorable.

Data 7

"Where dreams are lost all hope is gone"

(Verse 1, Line 2, Die Tomorrow)

The Lyrics "Where dreams are lost, all hope is gone" is classified as **hyperbole** because in reality, even if a specific dream is "lost," like a career goal or a relationship, it is very rare for every single drop of hope to vanish from a

person's life forever. By saying all hope is gone, the singer is exaggerating their emotional state to emphasize the intensity of their despair. It makes the situation feel more absolute and dramatic.

The lyrics above have the following meaning, "lost" means not caught with the senses or the mind (Susan Miller, 2022), meanwhile "hope" desire a certain thing to happen (Jack Askew, 2015). As described in the theory by Leech (1981) the lyrics above contain an **affective meaning** because it conveys a sense of total devastation. By using hyperbole, they are communicating that they feel as though their world has ended. It evokes a sense of absolute despair. And also, by using the words "all" and "gone," the singer communicates that there is zero percent chance of hope remaining, creating a cold and empty emotional atmosphere for the listener.

Data 8

"When everything you see is a lie"

(Chorus, Line 5, Die Tomorrow)

The lyrics "When everything you see is a lie" are classified as **hyperbole** because they are an exaggeration used to express a deep sense of betrayal or cynicism. Hyperbole is a figure of speech in which exaggeration is used for emphasis or effect, often not meant to be taken literally. The singer is taking their specific feeling of being deceived by a person or a situation and expanding it to cover the entire universe. They are exaggerating the scope of the dishonesty to show how much it has affected their worldview.

The lyrics above have the following meaning, “see” get to know or become aware of usually accidentally (Susan Miller, 2022), meanwhile “lie” means a statement that deviates from or perverts the truth (Susan Miller, 2022) According to the theory put forward by Leech (1981) the lyrics above contain an **affective meaning**, the affective tone is one of hurt and bitterness. It suggest that the singer has been lied to so deeply by someone they trusted that they now feel the entire world is poisoned. It’s not just about one lie, it’s about the pain of being fooled. If “everything” is a lie, then there is nothing solid to hold onto. This creates an affective meaning of loneliness and paranoia, it makes the listener feel the singer world is shrinking because they can no longer trust their own eyes or the people around them, and also there is a heavy emotional weight to this line, it sounds like someone who is tired of trying. The affective meaning suggests a person who has reached their breaking point and is giving up on finding the truth.

Data 9

“Failure, it’s not the end of the world”

(Pre-Chorus, Line 4, Feed the fire)

The lyrics “Failure, it’s not the end of the world” are classified as **hyperbole** because exaggeration is used to emphasize that a situation is not as catastrophic or serious as it might seem. The expression suggests that while something may be difficult or disappointing, it is not the worst possible outcome and life will go on. Therefore, the phrase is not meant to be taken literally but rather as a figurative representation of a situation that may seem overwhelming or catastrophic but is

actually manageable and not as serious as it may appear, the end of the world is a hyperbolic expression for something extremely terrible or final, it also means the situation feels big, but it's actually not that bad.

The lyrics above have the following meaning, according to Susan Miller (2022) “end” refers to the final stage or concluding parts of an event or occurrence. Susan Miller (2023), “world” means a part of the earth that can be considered separately. As described in the theory by Leech (1981) the lyrics above contain **connotative meaning** because it represents a total catastrophe, an unfixable mistake, or the point of no return. By negating this ("it's not the end"), the singer attaches a connotation of resilience and perspective to the word "Failure." It suggests that while failure is heavy, it is not fatal or final. Stay calm and don't panic, also things will be okay even if this is disappointing. The meaning depends on emotional suggestion and implications, not the literal words.

Data 10

“Every day, I go a bit crazy”

(Chorus, Line 4, See You)

The Sentence “Every day, I go a bit crazy” is considered **hyperbole** because it exaggerates for emphasis or effect. The phrase “go a bit crazy” exaggerates the singer's feelings to suggest that they are becoming more and more overwhelmed or agitated with each passing day. By using hyperbole, the singer creates a vivid image of their state of mind, emphasizing how intense and challenging their daily experiences can be. The singer is using “crazy” to describe feeling overwhelmed,

frustrated, or emotionally unstable. By saying they go “a bit crazy” every day, they are exaggerating their frequency of distress to emphasize how hard their life feels right now.

The lyrics above have the following meaning, according to Susan Miller (2023), “day” means the time after sunshine and before sunset while it is light outside, meanwhile, “crazy” means affective with madness or insanity (Susan Miller, 2021). According to the theory put forward by Leech (1981), the lyrics above contain a **thematic meaning** because by placing "Every day" at the very start of the sentence, the singer emphasizes the repetitiveness that this is a relentless, unending cycle. The focus is not just on the feeling of being "crazy," but on the fact that it happens consistently. This tells the listener a cycle of mental exhaustion is just as painful as the "craziness".

Data 11

“But Honestly, I’m dying here without you”

(Pre-Chorus, Line 3, See You)

The lyrics “But Honestly, I’m dying here without you” are classified as **hyperbole** because they describe the intensity of the singer’s feelings when they are separated from someone they care about. The use of the word “dying” in this context suggests that the singer’s emotional pain is so severe that it feels like a life threatening illness or injury, it emphasizes the depth and intensity of the singer’s

longing and despair. The singer is expressing an intense inner feeling, such as as loneliness, heartbreak, or longing, and scaling it up to the most extreme physical consequence, death. They use dying to show that the pain of the person's absence is so strong that it feels fatal.

According to Susan Miller (2021), “honestly” means in a honest manner. Susan Miller (2022), “dying” means in or associated with the process of passing from life or ceasing to be. As described in the theory by Leech (1981) the lyrics above contain an **affective meaning** because the primary goal of this sentence is to communicate the singer’s desperation, loneliness, and vulnerability. It tells the listener how much the singer is suffering and also by starting with “but honestly”, the singer is trying to strip away any sarcasm or games to reveal their genuine affective state.

4.2.1.4 Personification

Personification can be defined as the comparison of a non-living thing's characteristics to those of a living object. It can also be defined as the non-living object appearing to have engaged in a living object's actions. According to Abrams (1999) personification is the process of giving an object human traits or emotions.

Data 12

“As days go by, nights go long”

(Pre-Chorus, Line 1, Miss You)

The lyrics “As days go by, nights go long” is classified as **personification** because the phrase suggests that the night has the ability to pass more slowly or feel longer based on the passage of time, which is a human quality being attributed to the night. Personification is giving human actions or qualities to things that are not human. Days are described as moving or passing like people who go by. Night is treated as if it can decide to stretch or last longer, like a conscious action.

Based on Accent Hero (2020) The terms of “go” is to work or function or to move or perform, meanwhile “night” means the time after sunset and before sunrise while it is dark outside (Susan Miller, 2022). As explained in the theory by Leech (1981), the lyrics above contain **connotative meaning** because they not only describe the literal length of day and night, instead it suggests emotional ideas such as time passing slowly because of sadness or worry, night feeling long due to loneliness or overthinking, and emotional heaviness that stretches the night.

Data 13

“Acting like there’s nothing taking over”

(Verse 1, Line 2, See You)

The lyrics “Acting like there’s nothing taking over” can be analyzed as **personification** because the phrase suggests that the singer is describing an abstract concept, such as anxiety or fear, as if it were a physical entity that could take over or control their actions. By using personification, the singer creates a vivid image of their struggle to resist these feelings. According to Susan Miller (2022), “acting” means the performance of part or role in a drama, a meanwhile “nothing” means

a quantity of no importance (Susan Miller, 2022)). As stated in the theory Leech (1981) the lyrics contain a **thematic meaning** because by starting with the participle "Acting," the singer emphasizes the behavior over the person. The emphasis is not on "Who" is doing it, but on the falseness of the situation. This thematic arrangement emphasized the contrast between the subject's external performance and the internal reality of being taken over, thereby strengthening the overall message of the song.

Data 14

"Now I'm too deep, the city of no sleep"

(Verse 2, Line 1, See You)

The lyrics "Now I'm too deep, the city of no sleep" is considered **personification** because the phrase suggests that the city has a personality or character of its own, one that is defined by its frenetic pace and the constant activity that keeps its inhabitants from sleeping. By using personification, the singer creates a vivid image of the city as a dynamic and restless place that can be both exciting and exhausting.

According to Susan Miller (2022), "city" means a large and densely populated urban area may include several independent administrative districts, meanwhile "sleep" means a natural and periodic state of rest during which consciousness of the world is suspended (Susan Miller, 2022). As described in the theory by Leech (1981), the lyrics above contain an **affective meaning** because the phrase suggests a vibe of restlessness, anxiety, or relentless energy. It paints a

picture of a place that is potentially overwhelming or exhausting. No sleep is associated with stress or burnout. By using this phrase, the singer communicates an affective meaning state of weariness.

4.2.1.5 Allegory

An allegory is a narrative, whether in prose or verse, in which the agents and actions, and sometimes the setting as well, are contrived by the author to make coherent sense on the literal or primary level of significance and at the same time to signify a second, correlated order of significance. (Abram 1999:5).

Data 15

"Every time I try to see, see outside the lines"

(Pre-chorus 1, line 1, Six Feet Under)

The lyrics "Every time I try to see, see outside the lines" is considered an **allegory**, because it draws the singer's attempt to see the outside the lines, or beyond their current perspective, to the experience of seeing the person they are addressing, or the person who is thinking or acting beyond limits, rules or expectations.

According to Susan Miller (2022), "time" means a more or less definite period of time, now or previously present, meanwhile "lines" mean a connected series of events or actions or developments (Susan Miller, 2021). The lyrics above contain **thematic meaning** through the use of fronting and lexical repetition. By placing the phrase "every time" at the beginning of the clause, the singer emphasized the repetitive nature of the struggle. Furthermore, the reduplication of the verb "see" served a thematic purpose by highlighting the intensity of the singer's

effort to perceive a reality beyond conventional "lines" or boundaries.

Data 16

“But I’m still here six feet under”

(Verse 2, Line 4, Six Feet Under)

The lyrics “But I’m still here six feet under” are classified as an **allegory** because the meaning is not literally buried six feet under the ground, but is using this phrase to describe the feeling of being stuck or trapped in a difficult situation, despite having made numerous attempts to improve it. The phrase "six feet under" is typically used to describe someone who has died and been buried, so by using this language to describe their current situation, it emphasizes the severity of their emotional state.

The lyrics employ the phrase “six feet under” to convey a profound connotative meaning regarding the singer's mental state. Based on Susan Miller (2021), the term “here” denotes the present location, while “under” signifies a located below or beneath something else (Susan Miller, 2022). By applying Leech’s (1981) theory of semantics, this physical description transcends its denotative roots, which means the lyric belongs to **connotative meaning**. It is functioning as an allegory because Six Feet Under is meant to be something that is not literal, for emotional suffocation and clinical depression rather than an actual burial. The singer also described his difficult situation in life.

Data 17

“All our dreams covered in dust”

(Verse 3, Line 1, Paradise (Kill the silence))

The lyrics “All our dreams covered in dust” are classified as an **allegory** because dreams are abstract thoughts or goals that cannot physically collect dust like a bookshelf or an old box in an attic. The allegory compares forgotten or abandoned dreams to old, neglected physical objects. The dust represents time passing, neglect, and lack of use. Just as dust settles on things that haven’t been touched in years, it settles on dreams that have been given up on. Covered implies that the dreams are still there, but they are hidden, dull, and no longer shiny or active.

According to Susan Miller (2022), “dream” means an imaginative thoughts indulged in while awake, while “dust” means a fine powdery material such as dry earth or pollen that can be blown about in the air (Susan Miller, 2021) As stated in the theory of meaning by Leech (1981), the lyric’s “All our dreams covered in dust” can be classified as having **affective meaning** because it tells us how the singer feels about it. The word “dust” evokes an affective sense of loneliness and silence. It does not just mean the dreams are gone, it suggests they were left behind and forgotten. The emotion is one of mourning for a version of the singer’s life that never happened. “Covered in dust carries” an affective tone of weariness of aging it suggests that the singer has been stuck in the same place for a very long time long enough for the world to settle over their hopes, it feels heavy and stagnant.

4.2.1.6 Antithesis

Antithesis is a contrast or opposition in the meanings of contiguous phrases or clauses that manifest parallelism-that is, a similar word-order and structure-in their syntax. Antithesis, which literally means “opposite,” is the two opposite ideas that are put together in a sentence to achieve a contrasting effect (Abrams, 1999:11).

Data 18

“Just take the memories Leave me a tragedy”

(Intro, Line 2, Aftermath)

The lyric "Just take the memories, leave me a tragedy" was identified as an **antithesis**. because it found that the phrase utilized a balanced grammatical structure to contrast the opposing actions of "taking" and "leaving". The singer is asking to be stripped of the "soft" or "meaningful" parts of the past (memories) and to be left only with the "hard" and "painful" reality (tragedy).

According to Susan Miller (2021), “leave” is a move out of depart from, meanwhile “tragedy” means an event resulting in great loss and misfortune (Susan Miller, 2021). As stated in theory by Leech (1981) the lyrics “Leave me a tragedy” is classified as **affective meaning** because it carries a tone of bitterness, dramatic flair, or deep sadness. It suggest that the relationship or situation is so broken that the only thing left to “own” is the pain of the ending. The “tragedy” symbolizes that instead of leaving someone a happy memory or a parting gift, the singer is describing a painful, dramatic, or broken ending and “leave me” implies a departure, one person is going away, and what remains behind is the “tragedy”.

4.2.1.7 Euphemism

An inoffensive expression is used in place of a blunt one that is felt to be disagreeable or embarrassing. Euphemisms are used frequently with reference to such subjects as religion, death, and sex (Abrams, 1999:83).

Data 19

“The best of black and blue”

(Verse 2, Line 3, Feed the fire)

The lyric “The best of black and blue” is an **euphemism**, it uses the colours black and blue to represent the idea of being bruised and injured or going through struggle and pain. This song tells about the singer's passion, resilience, and burning ambition. This also shows that the singer has resilience and pain.

According to Susan Miller (2021), “black” means the quality or state of the achromatic colour of least lightness, while “blue” means resembling the colour of the clear sky in the daytime (Susan Miller, 2021). As described in theory by Leech (1981) the lyrics “The best of black and blue” is classified having a **connotative meaning** because it black and blue does not just refer to literal colour, it implies suggest like being hurt and bruised, suffering and difficult experiences and emotional or physical pain, it also implies finding something good that comes from hardship which is implied and emotional.

4.2.1.7 Symbol

The term "symbol" is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or has a range of reference, beyond itself. (Abrams 1999:311). In the broadest sense, a symbol is anything which signifies something.

Data 20

“Reaching for the skyline we’ll fly”

(Chorus, Line 3, Fire in the Sky)

The lyrics “Reaching for the skyline we’ll fly” are a **symbol** because this is a symbol for ambition, the future, or a high goal. It represents a destination the singer is striving to reach, and flying is a symbol of liberation, freedom, and overcoming struggle, reflecting the singer's aspirations. Furthermore, the act of 'flying' symbolized a sense of liberation from the emotional weight.

According to Susan Miller (2023), “skyline” means line at which the sky and earth appear to meet. In the other hand, the word ‘fly’ means travel through the air (Susan Miller, 2023). Therefore, the lyrics above contain a **connotative meaning** because the meaning is implied, symbolic and emotional rather than literal. The phrase “reaching for the skyline” describes the aim high or chasing big dreams, freedom, success, or celebration and achieving something exciting or inspiring (Leech, 1980).

CHAPTER V

CONCLUSION AND SUGESTION

This section presents the conclusions of this thesis along with recommendations for future readers and researchers. The research conclusions in this are formulated based on the identified research problem. The recommendations offered aim to assist other researchers and readers who wish to explore the types and meanings of figurative language.

5.1 Conclusion

This study discussed about the types of figurative language that were found in *Coldrrain* selected song lyric. There were two theories that proposed in this study to analyze the research problem. First theory from Abrams (1999) classified the types of figurative language into 16 categories they are Simile, Synecdoche, Metaphor, Metonymy, Hyperbole, Personification, Paradox, Sarcasm, Allegory, Allusion, Antithesis, Apostrophe, Epithet, Euphemism, Symbol, and Irony. Second, theory from Leech (1981) which mentioned seven types of meaning that can be described into conceptual, connotative, social, affective, reflective, collocative, and thematic. There were 20 total data that found in this study related to figurative language and their meanings.

Based on the findings in this study, there were only 8 of 16 types of figurative language found in this research which covered simile, metaphor, hyperbole, personification, allegory, antithesis, euphemism and symbol. From 10 *Coldrain's* selected songs, it can show the highest data in the research is hyperbole with 5 data. Afterwards, it is followed by metaphor with 4 data, personification and

allegory 3 data, simile 2 data, and then the least dominant types is antithesis, euphemism and symbol with only 1 data. The hyperbole is occurred in the highest frequency because the singer wants to emphasizes the songs meanings though the exaggeration, that's why he shows more dramatic effect make his song lyrics more impactful and memorable.

On the other hand, the meanings of the figurative language covered 4 out of 7 types based on Leech's namely connotative meaning, affective meaning, thematic meaning and collocative meaning. Based on the findings, the first dominant type in the data is affective meaning. This type is occurred in 8 data of the total data. The singer making these songs conveyed through language as an expression of the singer's thoughts and emotions, attitudes toward those who listen, and attitudes about what he says, the connotative meaning follows as the second type with 7 data, and then thematic meaning follows as the third type with 4 data and ended by collocative meaning with 1 data.

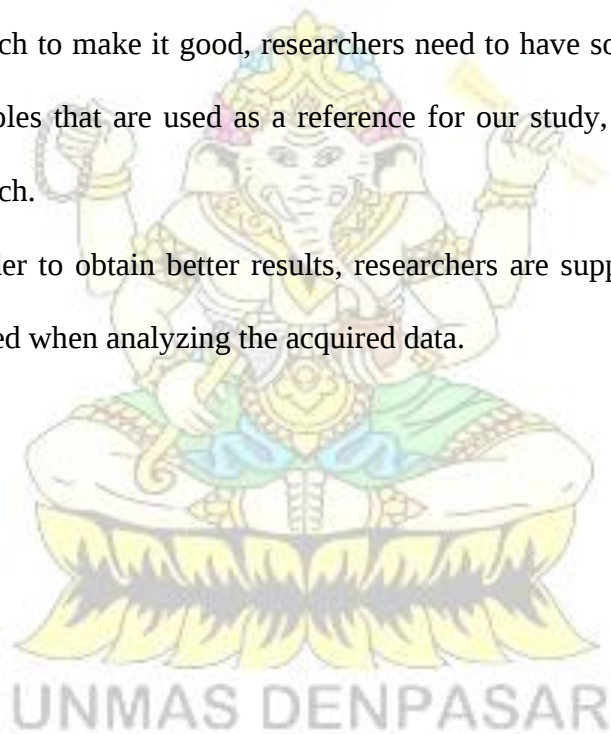
5.2 Suggestion

This section, the researcher provides suggestions for the readers of this research. There are some suggestions for readers as follows:

1. Those who are interested in studying figurative language, particularly in song lyrics, novels, stories, and so forth, must have a thorough understanding of figurative language to be able to identify each type of figurative language. Additionally, in order to produce a quality analysis,

researchers must comprehend the meaning contained in each figurative language examined.

2. The context of the data sources to be used, such as songs, poetry, novels, and others, is expected to be known by readers and future academics who are interested in discussing this topic. thus it will facilitate our analysis of the data.
3. In order to determine what needs to be added or improved in our research to make it good, researchers need to have some references or examples that are used as a reference for our study, along with other research.
4. In order to obtain better results, researchers are supposed to be well-focused when analyzing the acquired data.



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