

**AN ANALYSIS OF FIGURATIVE LANGUAGE IN THE
ALBUM “NICOLE” BY NIKI**

THESIS



Submitted by

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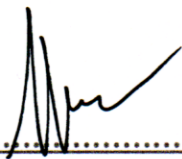
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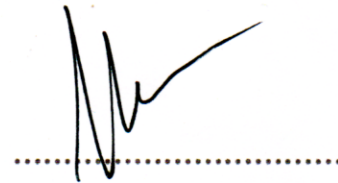
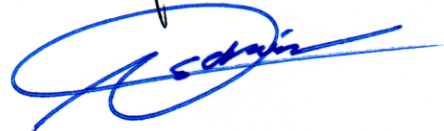
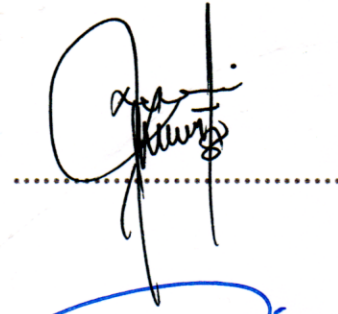
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I hereby declare that this thesis does not contain any work previously submitted for a degree at any university, and to the best of my knowledge, it does not include any literary work authored or published by others, except those cited in this writing and listed in the bibliography.

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MOTTO AND DEDICATION

MOTTO:

Let your eyes look straight ahead; fix your gaze directly before you. Give careful thought to the path for your feet. (Proverbs 4:25-26)

Focus on your goals, pay attention to every step you take, believe that your choices bring you closer to your dreams. (Joana Evelien, 2024)

DEDICATION:

I proudly dedicate this thesis especially to:

My parents, they are the late Mr. Liong Yap and Mrs. Chaterina Poceratu.

My beloved younger brother, Kevin Yap.

And to all my cherished family members.

Finally, to my almamater, Unimuda Sorong.

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Praise and thanks to the Almighty God, the Most Merciful, for the blessings and health given during my completion of this thesis. May peace always flow to Jesus Christ, who has wholeheartedly guided His people to the right path.

This thesis is entitled: An Analysis of Language Style in Album Nicole by NIKI, submitted as part of the requirements to obtain the Master of Education degree. The researchers would like to convey their sincere thanks to Dr. Rustamadji, M.Si., as rector of Universitas Pendidikan Muhammadiyah Sorong, as well as to [name of faculty dean], as dean of the Faculty of Language, Social, and Sports Education.

I would like to express my deep gratitude and appreciation to my first advisor, Dr. Fitri Arniati, M.Hum., and the second advisor, Rizqi Claudia Wardani H., M.Pd., for their guidance, advice, support, constructive comments, and extensive knowledge during the process of completing this thesis. I am very grateful to be able to get guidance from them; if there is a more accurate expression than thank you very much, I will choose it to express my respect.

From the bottom of my heart, I would like to thank the best people in my life, my beloved father, the late Bapak Liong Yap, and my beloved mother, Mrs. Chaterina Poceratu, who always support and pray for my success. I would also like to thank my younger brother, Kevin Yap for his incredible support and motivation. In addition, I am grateful to my extended family who always provide support in various ways.

Furthermore, I would like to thank my beloved friends, Meyrell, Juria, Maya, and Sany who was always there to support me in completing this thesis and gave me encouragement when I felt down.

Finally, I realized that this thesis still needs constructive input to improve its weaknesses. I hope that this thesis can make a meaningful contribution to students at Universitas Pendidikan Muhammadiyah Sorong.

ABSTRACT

Joana Evelien Alexandra Yap/148820320015, 2024. **An Analysis of Figurative Language in the Album "Nicole" by NIKI** in the Academic Year 2023/2024. Thesis, English Education Department, Faculty of Language, Social, and Sport Education. November 2024.

The purpose of this research was to analyze the figurative language style used in NIKI's album 'Nicole.' The research design was descriptive qualitative, employing library research, and it analyzed 12 songs from the album. The writer chose this album due to a personal affinity for NIKI's work, which frequently featured figurative language. Data collection involved listening to the songs via a music streaming application and conducting observations. The analysis utilized Perrine's theories to classify types of figurative language and Leech's theories to determine the meanings of the selected language. The research results revealed various types of figurative language, including metaphors, personifications, symbols, hyperboles, ironies, and allusion. The implications of this figurative language indicated that the album told a colorful story of love experiences, encompassing happiness, sadness, and the complexities that accompanied them. This emotional journey resonated with many listeners, highlighting both the joys and challenges of love. Ultimately, the study underscored the richness of NIKI's lyrical artistry and its relevance in contemporary music.

Keywords: figurative language, meaning, music

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CHAPTER I

INTRODUCTION

1.1 Research Background

According to Tarigan (2009), language style was a form of rhetoric that encompassed the use of words in speaking and writing to persuade or influence listeners and readers. Understanding language style allowed for an appreciation of the beauty and effectiveness of communication. The term 'style' was derived from the Latin word 'stylus,' referring to a writing instrument used on wax tablets. Over time, the meaning of style evolved to encompass the ability to use words effectively and artistically (Keraf, 2007). By that means, language style showed the way the writer arranged words and sentences to convey ideas, thoughts, and experiences clearly and concisely.

Contemporary pop music was recognized for its infectious tunes, creative compositions, and thoughtful lyrics. NIKI, a skilled musician and lyricist, made a significant impact in the pop music scene with her album "Nicole," delivering captivating and contemplative tracks for her audience. Despite the popularity of the album, there was a lack of comprehensive examination of the figurative language and its impact on conveying the lyrics' meaning. This research gap allowed for the examination of how NIKI's language style impacted the overall understanding of her songs.

Examining metaphoric language in song lyrics was crucial, as lyrics were the main way to communicate ideas, create stories, and convey feelings. Gaining insight into NIKI's language style offered a deeper understanding of her artistic expression and communication in her music. Moreover, this study had the potential to enhance the overall comprehension of the connection between language, art, and modern popular culture.

This research specifically concentrated on the semantic elements of the song lyrics, a field in linguistics that looked at the connection between linguistic cues and their interpretations. This research sought to decipher the intended messages and avoid any misinterpretations by studying the figurative language in NIKI's songs. According to Chaer (1994), semantics referred to the study of language meaning. Thus, this research analyzed how the use of figurative language in NIKI's "Nicole" album improved comprehension and enhanced the listener's enjoyment.

1.2 Research Question

The researcher formulated research questions based on the research problem above as follows:

1. Which figurative language is most commonly found in NIKI's album Nicole, and in what way are they spread throughout the songs?
2. What does the figurative language in NIKI's album Nicole express?

1.3 Objective of the Research

This study seeks to find out the types of figurative language most commonly found in NIKI's album "Nicole" and analyze how they are spread throughout the songs. Additionally, the research aims to explore what these figurative language elements express within the context of the album. By conducting a thorough analysis and interpretation, this study seeks to enhance understanding of how NIKI's linguistic choices influence the overall perception of the songs and clarify the intended messages, thereby reducing possible misconceptions and enriching the listener's experience of the album's artistry.

1.4 Significance of the Research

This research had several significant aspects that could positively impact various contexts. Here were some aspects of the significance of the research:

1. Advancing Understanding of Figurative Language

This study enhanced appreciation of figurative language in music, specifically in NIKI's album "Nicole." By analyzing the relationship between her linguistic choices and the overall meaning of the songs, it deepened understanding of how language functioned in pop music, particularly in conveying themes of love, identity, and emotional complexity.

2. Enhancing Communicative Effectiveness

The research evaluated how figurative language in "Nicole" clarified intended messages and reduced misunderstandings. This insight revealed how artistic choices effectively conveyed complex emotions and narratives, enriching the listener's experience and interpretation of the songs.

3. Thematic relevance

The findings contributed to broader discussions about themes in contemporary music, such as the exploration of love, loss, and resilience. By situating NIKI's work within these themes, the research encouraged deeper engagement with her lyrics and highlighted the cultural significance of her artistic expression.

4. Interdisciplinary relevance

The results of this study were important for academics and fans in a range of disciplines, such as linguistics, music studies, and cultural studies. By participating in the wider conversation about how language impacted artistic expression, this research encouraged cross-disciplinary discussions, benefiting academic and artistic circles alike.

5. Implications for Music Interpretation

Understanding NIKI's use of figurative language provided valuable insights for listeners, educators, and critics in interpreting modern pop music. This research guided future analyses of song lyrics, emphasizing the importance of language style in shaping audience perceptions and emotional responses.

1.5 Operation of Definition

The researcher limited this research to the two variables specified below:

1. Impact of Figurative Language on Song Meaning and Interpretation

This study examined the impact of NIKI's use of figurative language on the songs' overall significance and understanding. Attention was placed on recognizing particular language features like metaphors, similes, imagery, and symbolism, which influenced listeners' comprehension and emotional reactions to the music.

2. Importance of Figurative Language in Clarifying Communication and Minimizing Misinterpretations

This study examined how the use of figurative language, alongside clear and effective structures, contributed to enhancing communication clarity in the lyrics. The analysis focused on how these linguistic choices minimized ambiguity, ensuring that the intended messages were conveyed effectively to the audience.

CHAPTER II

LITERATURE REVIEW

In this chapter, the researcher discussed previous studies of figurative language, types of figurative language, types of meaning, and a summary of the themes found in NIKI's music album "Nicole," along with the conceptual framework.

2.1 Previous Studies

Language style was employed to achieve specific effects in conveying messages. It could be utilized in literature, speeches, presentations, advertising and marketing, social media, blogging, as well as everyday communication. Missikova (2003) stated that language style was a way of speech and/or a kind of utterance formed by means of conscious and intentional selection, systematic patterning, and implementation of linguistic and extra-linguistic means with respect to the topic, situation, function, author's intention, and content of an utterance.

According to Keraf (1991), language style is a technique to communicate ideas using distinctive language that demonstrates the writer's spirit, excitement, and vocabulary. Language style refers to the use and arrangement of words and other language elements to achieve a specific effect in communication. In Art, style plays a crucial role in conveying messages,

building atmosphere, and expressing emotions. Additionally, it contributes to creating appeal, uniqueness, and deep meaning (Lanham, 2003).

Missikova emphasized the structured, contextual aspects of language style, while Keraf focused more on personal expression and emotional energy. Lanham underscored the role of style in creating atmosphere and emotional depth in art, highlighting its role in aesthetics.

Numerous studies discussed about songs. Purba, Dani, Sulastri, & Ria (2021) examined the figurative language found in Maher Zain's songs, especially in 'Insha Allah'. The researcher employed a qualitative approach. In this study, the researchers identified irony as the primary figurative language present in the song 'Insha Allah'.

Rinaldi, Tamsin, & Zulfadhli (2012) analyzed the linguistic style present in the song lyrics from The Best Of album by the band Betrayer. This study employed a qualitative approach utilizing a descriptive methodology. The researchers gathered data, categorized data, and analyzed data. The researcher identified personification, hyperbole, irony, and repetition (anaphora) as the most prominent linguistic styles present in this album.

Endi Prasetyo Rusdiyanto (2018) examined the metaphorical language found in chosen songs by Adele and Taylor Swift. The researchers employed a qualitative approach for their analysis. The research used a theoretical framework grounded in the categorization of figurative language suggested by Kennedy. This theory aided in classifying the various forms of figurative

language present in the songs. The researchers played the songs several times, wrote down the lyrics, and then examined them closely to find examples of figurative language. The research found 23 figurative languages in Adele's songs and 22 figurative languages in Taylor Swift's tracks. The primary type of figurative language employed by both artists was personification.

Astuti & Astuti (2020) analyzed the figurative language used in the song lyrics of Coldplay's "Parachutes" album. The research employed a qualitative descriptive method. The data collection method involved an observational approach. There were a total of 35 types of figurative language used in the lyrics of Coldplay's "Parachutes" album. The figurative languages found were 2 similes, 3 repetitions, 9 metaphors, 8 hyperboles, and 13 rhetorical devices. The most dominant type of figurative language identified in the lyrics was rhetoric.

There are several studies using Leech's theory in examining meaning. Handayani & Indah (2022) observed the language used in beauty product advertisements, specifically focusing on the Nivea hand lotion product. The researchers employed a qualitative research strategy, specifically focusing on descriptive qualitative analysis. The types of meanings in the advertisements were analyzed using Leech's theory. The researchers discovered twelve denotative meanings and ten connotative meanings.

Handayani M. U. (2017) observed the meanings of advertisements in the Palopo Pos Newspaper. Qualitative methods were utilized by the

researcher for the analysis. The theory by Leech (1981) was employed. The researcher discovered six social meanings, seven affective meanings, four connotative meanings, and three collocative meanings.

2.2 Types of Figurative Language

According to Thomas R. Arp & Greg Johnson (2017), the varieties of figurative language within Perrine's theory include the following:

1. Simile

Arp and Johnson (2017) asserted that while both simile and metaphor were employed to draw comparisons between two objects, the key distinction between them lay in the manner of expression. Specifically, similes utilized phrases or words like "than," "like," and "as" to illustrate the comparison.

Example:

“She felt as cold as ice when she realized the truth.” In this simile, the intensity of the person’s emotional state was compared to the coldness of ice. The comparison suggested that the person’s feeling was extremely cold, possibly indicating a sense of emotional detachment, shock, or numbness upon realizing the truth.

2. Metaphor

Metaphor and simile shared similarities yet possessed distinctions. Metaphor implicitly compared two distinctly dissimilar entities (Jay, 2003).

Example:

"Her voice is music to his ears." This metaphor suggested that the resonance of her voice elicited feelings of happiness and satisfaction in him, resembling the pleasure attained from experiencing delightful music.

3. Personification

Personification is a form of figurative language whereby non-human entities, including objects, animals, or abstract concepts, are endowed with human-like abilities or characteristics. (Arp & Johnson, 2017)

Example:

"The stars danced in the night sky." In this personification, stars, which are inanimate celestial objects, are given the human-like ability to dance. This imagery enhanced the sense of wonder and liveliness in the description of the night sky.

4. Apostrophe

Arp & Johnson (2017) stated that apostrophe, closely associated with personification, involves addressing someone who is absent, deceased, or non-human as if they were present and sentient, capable of responding to the discourse.

Example:

"O, Night, shroud me in your comforting darkness." In this sentence, the speaker discussed the night as a source of consolation and peace. The apostrophe gave the night a warm, protective feel, as if it wrapped around the speaker like a comforting hug, creating a close, personal connection.

5. Synecdoche

Synecdoche is when we use a part of something to stand in for the whole thing, or sometimes the whole thing to represent just a part. This figurative speech mechanism serves to emphasize certain aspects, enhance descriptive detail, or convey a broader significance. According to Arp & Johnson (2017), synecdoche functions by representing something through a part of it or by substituting a component for the whole entity.

Example:

"The White House issued a statement." In this sentence, "The White House" is used to refer to the entire presidential administration.

6. Metonymy

Metonymy is a rhetorical device in which a term is substituted with another term that is closely connected, often because of a cause-and-effect connection, association, or proximity. Metonymy differs from synecdoche by establishing a conceptual connection between terms instead of substituting a part for the whole or vice versa. It is frequently utilized for introducing diversity, creating visualizations, or communicating abstract ideas with

greater impact. Arp & Johnson (2017) state that metonymy involves the use of something closely linked to its original purpose.

Example:

"The nation's affairs are governed by the crown." In this context, "the crown" was employed as a metonym for the monarchy or current ruler. The word "crown" represented the authority and power given to the monarchy, indicating that the reigning monarch managed the country's business.

7. Symbol

In symbolism, an object or element is utilized to embody abstract concepts, themes, or ideas beyond its literal definition, enhancing the text with depth and complexity. Symbols carry underlying meanings and encourage readers to analyze the text on various tiers. Arp & Johnson (2017) defined a symbol as an object or concept with a deeper symbolic meaning beyond its literal interpretation.

Example:

"She's a ray of sunshine in my life." This phrase represented a person who brought warmth, joy, and positivity into someone's life, similar to how the sun brought light and brightness to the world.

8. Allegory

An allegory serves as a literary construct wherein characters, events, or settings are utilized to symbolize abstract concepts or moral principles. It functions as a mechanism for imparting profound insights through the utilization of symbolism or metaphorical portrayal. According to Arp and Johnson (2017), allegory refers to a form of description or narrative imbued with a secondary layer of meaning that lies beneath its surface presentation.

For example, in "The Truman Show" (1998), helmed by director Peter Weir, a satirical narrative unfolds, centering on Truman Burbank, who unwittingly inhabits a meticulously orchestrated reality television production. The film incites contemplation regarding the manipulation exerted by media entities, the erosion of personal privacy, and the quest for genuine authenticity amidst a society inundated by manufactured spectacle.

9. Paradox

In Arp and Johnson's (2017) view, a paradox is like a contradiction that still makes sense, capturing a truth that's hard to grasp at first. It often appears as a statement that doesn't quite fit the usual way of thinking but is used intentionally to make a point, often through satire or humor.

Example:

"You have to be cruel to be kind." This phrase suggested that, although it might have felt unkind or harsh in the moment, sometimes tough actions were necessary to truly help someone in the long run. It was a way of saying that doing what was best wasn't always easy or straightforward.

10. Hyperbole

Arp and Johnson (2017) define an overstatement, or hyperbole, as a form of figurative language that exaggerates the truth for emphasis or dramatic effect. It is when an individual employs hyperbole to highlight the intensity of their emotions.

Example:

"I'm extremely exhausted, I could sleep for a week." They were not actually suggesting a full week of sleep. They were just stressing how completely tired they were. This overstatement effectively conveyed the extent of their exhaustion in a manner that was easy to understand.

11. Understatement

Understatement is when someone deliberately downplays or minimizes the importance or impact of something, often for comedic effect or to emphasize a point indirectly. According to Arp and Johnson (2017), understatement occurs when the statement's strength is intentionally portrayed as weaker than the reality, which can be reflected both in the content of what is said and in the delivery of the statement.

Example:

"It's just a scratch." This statement downplayed the severity of an injury, suggesting that it was minor when it might have required medical attention or been more serious than implied.

12. Irony

Irony, as described by Arp and Johnson (2017), is a way of highlighting the unexpected or opposite of what we think will happen, often creating surprise or humor. There are different types, and one of the most common is verbal irony—where someone says the opposite of what they actually mean, often with a sarcastic edge that can make an impact.

Example:

"Wow, this traffic jam is exactly what I needed to start my day off right." Here, they were not really happy about being stuck in traffic. Instead, they used irony to emphasize just how frustrating the situation was. The humor and irony came from the gap between their cheerful tone and the not-so-pleasant reality of traffic. This kind of statement drew attention to the absurdity of pretending something undesirable was actually a positive experience.

13. Allusion

An allusion is a brief mention or acknowledgment of something known, such as a person, event, or story, which provides additional depth to the message being conveyed. Arp and Johnson (2017) point out that authors frequently utilize allusions in order to convey additional meaning in a concise manner, relying on readers to identify the reference and understand its significance.

Example:

In **The Rookie,** Tim Bradford refers to Lucy Chen as "Boot." In the police culture, a "Boot" was a term used to refer to a new officer who was either a rookie or had recently completed their training. By utilizing this moniker, Bradford was not simply labeling her as a novice; he was also highlighting that she was still in the initial phases of her professional journey and had a lot of room for growth. This reference to the police culture highlighted his expertise and her position as the new member, providing an easy way to grasp their relationship dynamic.

2.3 Types of Meaning

Leech (1981) classifies meanings into seven distinct categories as follows.

1. Conceptual Meaning

Alternative terms for conceptual meaning include denotative meaning and cognitive meaning. Conceptual meaning is organized in a highly intricate and sophisticated manner. The two primary structural principles governing conceptual meaning are contrastive structure and constituent structure.

2. Connotative Meaning

Connotative meaning refers to the communicative efficacy of an expression extending beyond its explicit conceptual definition. It encapsulates attributes beyond the straightforward referential aspect of a

word, suggesting its nuanced qualities in real-world contexts. Connotative meaning transcends the confines of dictionary definitions, encompassing additional layers of interpretation and implication.

3. Social Meaning

Social meaning pertains to the significance conveyed by language within its social context. Deciphering a text requires proficiency in stylistics and other linguistic subtleties. This type of meaning becomes evident when certain terms or pronunciations reflect dialectal variations, indicating information about the speaker's socio-economic status or regional origin. The social meaning of an utterance is shaped by the contextual factors surrounding its usage.

4. Affective Meaning

Certain linguists employ the phrase to denote the emotional connotations or responses evoked by words in the audience. It encompasses the discourse regarding the recipient's individual attitudes or emotions. Leech (1981) defines "affective meaning" as the manner in which language is employed to mirror the speaker's emotional state and demeanor. Often, both the conceptual and connotative significances of words contribute to the conveyance of affective meaning.

5. Collocative Meaning

Collocational meaning pertains to the significance a word acquires when used in conjunction with other words. Words tend to co-occur or collocate with specific terms, such as "big business" rather than alternatives like "huge" or "great." The term "collocative meaning" delineates the associations that arise from a word's frequent or typical co-occurrence with particular lexical items. While both "beautiful" and "handsome" denote positive aesthetic qualities, subtle distinctions emerge due to their respective collocations. For instance, "beautiful" is commonly associated with entities such as women, girls, villages, gardens, and flowers.

6. Thematic Meaning

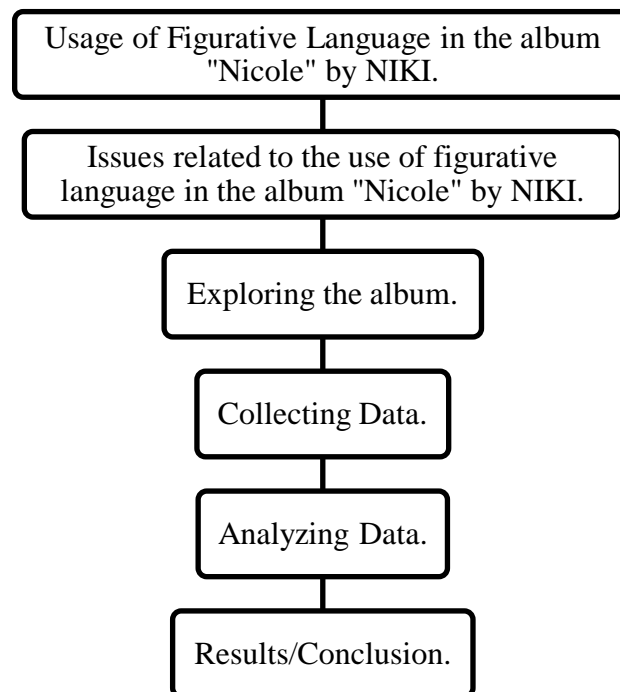
The term describes the communicated content facilitated by the arrangement of emphasis and focus within a speaker's or writer's discourse. Although possessing identical conceptual meanings, the active and passive voices exhibit distinctive characteristics. Various elements within a sentence, including the subject, object, or complement, can be employed to accentuate specific aspects. Emphasis techniques such as focus, theme (topic), or emotive emphasis serve this purpose. Thematic significance plays a pivotal role in enhancing comprehension of the message and its implications. For example, sentences written in active and passive voices may convey the same conceptual meaning, yet diverge in their communicative nuances.

7. Reflected Meaning

Reflected meaning pertains to the conveyed message resulting from the deliberate arrangement of focus and emphasis within a speaker's or writer's discourse. Despite sharing identical conceptual meanings with the passive voice, the active voice remains distinct due to its emphasis on different elements of the sentence, such as the subject, object, or complement, for purposes of emphasis. Techniques like focus, theme (topic), or emotive emphasis are utilized to achieve this linguistic effect. Thematic significance plays a crucial role in enhancing our comprehension of the message and its implications. For instance, sentences exhibiting the same conceptual meaning may possess varying communicative qualities depending on whether they are articulated in the active or passive voice.

2.4 Conceptual Framework

In this research, the writer analyzed the figurative language in NIKI's album "Nicole." The conceptual framework underlying this study was illustrated in the following figure:



This analysis was essential because NIKI's songs were rich in figurative language, which often led to misunderstandings among listeners regarding the true meanings behind the lyrics. Consequently, some fans may have used these songs inappropriately or out of context. To address this, the researcher conducted a thorough examination by listening to the album and analyzing its lyrics, aiming to uncover the deeper meanings and enhance listeners' understanding of NIKI's artistic expression.

The researcher explored the album "Nicole" by NIKI by listening to it on a music streaming platform and reviewing the lyrics on online websites. This dual approach allowed for a comprehensive understanding of the figurative language present in the songs. The researcher employed document analysis to systematically analyze the figurative language used throughout the album.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Design

The researcher analyzed figurative language in the lyrics of NIKI's songs from the album "Nicole" using a qualitative approach. In qualitative research, the researcher served as the primary instrument, playing a pivotal role in validating the subject matter of the study (Tiva & Danu, 2018). Strauss and Corbin (1998) asserted that qualitative research constituted a form of inquiry where conclusions were not derived from statistical methodologies or other forms of quantification. However, qualitative data could be presented independently, either in isolation or in conjunction with quantitative data (Patton, 2002).

As per Patton (2002), qualitative data was derived from three primary sources. Firstly, interviews entailed gathering information through open-ended inquiries, eliciting individuals' experiences, opinions, perceptions, knowledge, and emotions. Secondly, observations involved researchers collecting data through detailed descriptions of actions, activities, or conversations observed during fieldwork. Thirdly, documents included obtaining data from various textual sources such as government documents, program records, personal diaries, and artistic creations across diverse fields.

One of the qualitative methodologies, namely document analysis, was a process that could be utilized to study or evaluate a document, whether it comprised words (text) or visuals. The process of gathering information from written sources such as books, magazines, and transcripts was known as document analysis (Arikunto, 2006). The researcher employed document analysis to comprehend the lyrics of the song album "Nicole" by NIKI.

3.2 Research Subject

The subject of this research was the analysis of language style, specifically focusing on figurative language and its meaning in the album "Nicole" by NIKI.

3.3 Source of the Data

1. Primary Data

As the primary data source, the researcher referred to NIKI's album, "Nicole." NIKI was an Indonesian singer and songwriter under the 88rising label, an American music company that marketed many of its main artists, both American and Asian, in the United States. "Nicole" was NIKI's second studio album, released on August 12, 2022, through 88rising. The album was entirely sung in English by NIKI. It comprised 12 tracks, titled: Before, High School in Jakarta, Backburner, Keeping Tabs, The Apartment We Won't Share, Facebook Friends, Anaheim, Milk Teeth, Autumn, Oceans & Engines, On the Drive Home, and Take a Chance with Me.

2. Secondary Data

Secondary sources of data encompassed scholarly literature, including books and articles, which delved into qualitative research methodologies, techniques for analyzing qualitative data, and theories pertaining to language style and figurative language. Nonetheless, the primary emphasis of the analysis centered on the primary data extracted from the lyrics of the album.

3.4 Technique of Data Collection

The researcher employed several techniques for data collection and analysis in their study of NIKI's album "Nicole." For data collection, the researcher first listened to the album multiple times on a digital music streaming platform to grasp its lyrical meanings. They then searched for the song lyrics online and utilized document analysis to examine them. To ensure synchronization, the researcher listened to the songs while reading the lyrics.

3.5 Technique of Data Analysis

For data analysis, the researcher observed the lyrics and created an index based on Perrine's theory, classifying them into appropriate types of figurative language, a process referred to as coding. Based on Saldaña (2013), coding meant assigning a word or short phrase that symbolically captured the essence, significance, and evocative quality of a segment of language-based or visual data. They analyzed the meanings of the lyrics and explained why certain lyrics fit specific types of figurative language. The collected data was examined and compared according to Perrine's (1977) and Leech's (1981) theories. Additionally, the selected song lyrics were evaluated and categorized, and the validity of the classifications was assessed by matching Perrine's

definitions with those derived from the lyrics. Finally, the researcher interpreted the meaning of each song based on its classification using Leech's types of meaning.

Table 3. 1 Observation Sheet of Figurative Language Types

Lyric	S	M	P	A	Sy n	Me t	Sy m	All e	P a	H	U	I	All u
But it can never work 'cause I'm an Enneatyp e 4 Aquarius												V	

Abbreviations:

S : Simile

M : Metaphor

P : Personification

A : Apostrophe

Syn : Synecdoche

Met	:	Metonymy
Sym	:	Symbol
Alle	:	Allegory
Pa	:	Paradox
H	:	Hyperbole
U	:	Understatement
I	:	Irony
Allu	:	Allusion

The researcher created Table 3.1 and assigned codes in the form of abbreviations, with each box being checked if the obtained song lyrics matched the classification of types of figurative language according to Perrine's theory (1977). Through this coding process, the researcher found it easier to classify lyrics according to the types of figurative language that had been abbreviated into codes.

To ensure the validity of the findings, the researcher aligned Perrine's theory (1977) definition with the classification derived from the song lyrics of "Nicole" by NIKI. Through cross-referencing, the researcher verified the accuracy of the obtained data in accordance with Perrine's theory (1977). Employing Perrine's theory (1977) for validation allowed the researcher to categorize the song lyrics and elucidate the meaning or interpretation of each

song based on its classification utilizing Leech's (1981) types of meaning.

These are the following steps of the data analysis:

- 1) Data collection is the first step in which the researcher transcribes the lyrics of the 12 songs in the album.
- 2) The researcher observes and records the instances of figurative language found in each song.
- 3) The researcher analyzes the meaning of each type of figurative language present in the lyrics.
- 4) The researcher validates the analysis to ensure accuracy and reliability.
- 5) Lastly, the researcher reports and presents the results of the analysis.

CHAPTER IV

FINDINGS AND DISCUSSIONS

In this chapter, the writer presented the results of the analysis of figurative language and its meaning in the “Nicole” album by NIKI. There were 12 songs: Before, High School in Jakarta, Backburner, Keeping Tabs, The Apartment We Won’t Share, Facebook Friends, Anaheim, Milk Teeth, Autumn, Oceans & Engines, On The Drive Home, and Take A Chance With Me.

4.1 Findings

In this section, the researcher presented the data collected and addressed the issues encountered in this research, specifically: 1) What types of figurative language are prominently used in NIKI's album Nicole, and how are they distributed across the songs? 2) What does the figurative language in NIKI's album Nicole express?

4.1.1. The Type Of Figurative Language Used In NIKI’s Album Nicole

The researcher applied Perrine's theory (1977) to the analysis and categorization of figurative language. According to the table, figurative language was used while analyzing song lyrics as data. The researcher found six types of figurative language: metaphor, personification, hyperbole, symbol, irony, and allusion.

No.	The Types of Figurative Languages	Total	Percentage
1	Metaphor	24	23.76%

2	Personification	18	17.82%
3	Symbol	19	18.81%
4	Hyperbole	15	14.85%
5	Irony	20	19.80%
6	Allusion	5	4.95%
	Total	101	100%

When identifying different types of figurative language, the researcher applied Perrine's theory from 1977. At the same time, the researcher applied Leech's (1981) theory to interpret the significance of the figurative language utilized in this album. Based on the results of the researcher's analysis, six types of meaning were found in figurative language, there are metaphor, personification, symbol, hyperbole, irony, and allusion. The figurative language prominently used in this album is metaphor.

1. Metaphor

Perrine (1977) explained that simile and metaphor were similar in that they both involved comparing two entirely different things. However, simile explicitly used words like "like," "as," or "similar to" for comparisons, while metaphor implied the comparison without these words, making similes more explicit and metaphors more implicit.

1) *"You hid me in your dorm room"*

This lyric is seen as a metaphor due to the absence of words such as "like" or "as." The lyric contains connotative meaning hinting at secrecy or a concealed relationship, implying that the singer was kept in hiding or treated as a temporary entity.

2) *"Fly back to my death"*

This lyric is seen as a metaphor due to the absence of words such as "like" or "as." This lyric contains connotative meaning because this does not directly refer to death, but represents a feeling of fear possibly related to facing life without the presence of someone else.

3) *"High school in Jakarta, sorta modern Sparta"*

This lyric is seen as a metaphor due to the absence of words such as "like" or "as." This lyric contains connotative meaning because it compares high school life in Jakarta to the intense and combative atmosphere of ancient Sparta, suggesting it was harsh and challenging.

4) *"We were a sonata"*

This lyric is seen as a metaphor due to the absence of words such as "like" or "as." This lyric contains connotative meaning because it compares the relationship to a musical composition, suggesting harmony, complexity, and emotional ups and downs.

5) *"Crisping up on your backburner" / "Your backburner"*

This lyric contains reflected meaning because “backburner” represents being kept as a secondary option, like a stove with four burners, the ones on the back are not prioritized. This metaphor conveys a sense of neglect and unimportance.

6) *“Asian Calvinism”*

This lyric contains thematic meaning. It refers metaphorically to strict or rigid values, likely hinting at cultural or religious influences on the relationship or on the speaker's mindset.

7) *“Drowning in my own sad, imagined fantasy”*

This lyric contains affective meaning because it compares the speaker's overwhelming sadness and daydreams to drowning, suggesting they feel trapped and consumed by their thoughts.

8) *“One hand on the gate of this cul-de-sac”*

This lyric contains reflected meaning because it symbolizes being stuck in a situation with no real way forward, as cul-de-sacs lead nowhere.

9) *“The apartment we won't share” & “The dog we won't have”*

These lyrics contain connotative meaning because they are lyrics representing the life they could have had together but didn't.

10) *“The filthy joke that won't burrow in the corner / Of your smirking lips”*

These lyrics contain affective meaning because it suggests an intimacy or playful side of the relationship that is now missed, with “burrow” implying how deeply these memories have settled.

11) *"Wonder what's in the cards for us"*

"Wonder what's in the cards for us" uses "cards" as a metaphor for fate or destiny, it contains reflected meaning, suggesting uncertainty about what the future holds for them.

12) *"Keep you in this song"*

The lyric contains connotative meaning that symbolizes the speaker’s feelings for the person preserved in music, even if they don’t reconnect.

13) *"If I could, I'd freeze this moment, make it my home"*

"If I could, I'd freeze this moment, make it my home" uses "freezing" the moment and making it a "home" as metaphors for wanting to hold onto a perfect memory, representing comfort and safety.

14) *"Lost, but not in you"*

This lyric contains connotative meaning as it serves as a metaphor for the speaker’s inner turmoil and inability to fully commit emotionally, even though they are with this person.

15) *"I know I'm only the hostel / Til there's a house that you like"*

This lyrics carry connotative meaning because it compares the speaker to a temporary resting place such as “hostel”, suggesting

the other person is not fully committed and may be looking for something more permanent.

- 16) *"This love's but a newborn, so why does it bite?"*

This lyric contains connotative because the lyric uses a "newborn" as a metaphor for the early, innocent stages of a relationship, expressing confusion about why there's already pain.

- 17) *"I carved my name into your ribcage"*

This lyric also carry connotative meaning because it suggests a deep emotional connection, as if marking one's presence permanently on someone else's heart or soul.

- 18) *"Let's make ourselves our very own brigade / This love, our shield, our blade"*

These lyrics contains connotative meaning because it compares love to both a protective and offensive force, emphasizing the passionate and conflicting nature of the relationship.

- 19) *"I'm giving up the ghost"*

This lyric contain connotative meaning as it symbolizes the act of letting go of the relationship, as if the memory or spirit of the love is haunting the speaker.

- 20) *"My heart's home, all I've known is long gone"*

This lyric carry connotative meaning because it uses the metaphor of "home" to imply that the speaker found security and identity in the relationship, now lost.

21) *"Two foggy windows to a lost soul"*

The lyric contains connotative meaning because it uses the metaphor of "foggy windows" to suggest that the partner's eyes reflect confusion, sadness, or an inner struggle, making it difficult for the speaker to connect deeply.

22) *"Can I build my home in your mind?"*

This lyric also contains connotative meaning. It conveys a desire to be fully embraced within the partner's thoughts and emotions, likening their mind to a place of comfort and belonging.

23) *"Heart intangible, slips away faster than dandelion fluff in the sunlight"*

This lyric carry connotative meaning. It compares the subject's elusive qualities to the delicate, ephemeral appearance of dandelion fluff, illustrating how swiftly he slips away from the speaker's understanding.

24) *"Swirls of passion in his eyes"*

This lyric still contains connotative meaning. "Swirls of passion in his eyes" suggests deep and intense emotions that he tries to hide, yet they are visible to the speaker.

2. Personification

Personification involves attributing human characteristics to non-human objects, providing another method for drawing comparisons (Arp & Johnson, 2017).

1) *"Had no chance against the teenage suburban armadas"*

The lyric personifies teenage social groups as "armadas" (a fleet of warships), suggesting they were overwhelming or hard to resist. The lyric carry connotative meaning.

2) *"Hope He doesn't strike me down"*

The lyric personifies divine judgement, showing the speaker's guilt or fear that their choices may bring negative consequences. It carries connotative meaning in it.

3) *"Red flags wave"*

"Red flags wave" personifies the signs of danger in the relationship as actively warning the speaker, even though they continue to ignore them. The lyric contains connotative meaning.

4) *"Do the bricks in the walls know to hide the affairs?"*

"Do the bricks in the walls know to hide the affairs?" personifies the walls as if they have the power to keep secrets, symbolizing unspoken truths or hidden aspects of relationships. The lyric carries collocative meaning.

5) *"The windows deciphered her stares"*

"The windows deciphered her stares" personifies the windows, suggesting they "understand" the sadness of someone else, as if they could bear witness to her emotions. The lyric contains connotative meaning

6) *"In the rare case that I do cross your mind"*

"In the rare case that I do cross your mind" personifies the idea of crossing someone's mind, implying a rare occurrence that the speaker hopes for. The lyric carries connotative meaning.

- 7) *"This city will surely burn if we keep this as it is"*

"This city will surely burn if we keep this as it is" personifies the city, suggesting that their unresolved emotions and unspoken truths might lead to destructive consequences. This lyric contains affective meaning.

- 8) *"Commit to you and not crimes against the truth"*

"Commit to you and not crimes against the truth" treats commitment and honesty as forces that can be violated, underscoring the speaker's struggle with honesty in the relationship. This lyric carries affective meaning.

- 9) *"Morning seeps through the blinds and joins us in bed"*

"Morning seeps through the blinds and joins us in bed" personifies the morning as if it were a third presence with them, creating an intimate yet somewhat invasive image of morning observing their closeness. This lyric carries affective meaning.

- 10) *"This love's but a newborn, so why does it bite?"*

"This love's but a newborn, so why does it bite?" gives the young love human-like qualities, implying that even in its early stages, love can hurt. The lyric carries affective meaning.

- 11) *"Night cuts into the day"*

"Night cuts into the day" personifies night as if it could intrude upon the day, symbolizing darkness and pain overtaking the warmth or positivity of the relationship. This lyric contains affective meaning.

12) *"Heartache I breathe"*

"Heartache I breathe" personifies heartache as if it were a tangible air, emphasizing the constant and inescapable nature of the pain. This lyric carries affective meaning.

13) *"Destiny decried / Something beautiful died"*

"Destiny decried / Something beautiful died" personifies destiny as if it could protest or reject something, suggesting that fate intervened to end the relationship. This lyric contains affective meaning.

14) *"Oceans and engines, you're skilled at infringing / On great love affairs"*

"Oceans and engines, you're skilled at infringing / On great love affairs" personifies oceans and engines as obstacles, as though distance and travel prevented their love from fully flourishing. This lyric contains connotative meaning.

15) *"Constellated and intertwined"*

"Constellated and intertwined" describes the mind as a constellation, as if it's a complex, interconnected space where the

speaker finds both comfort and fascination. The lyric contains connotative meaning.

16) *"The night is young"*

"The night is young" personifies the night, emphasizing the fleeting nature of time and their attempts to make the most of their time together before separation. The lyric contains affective meaning.

17) *"Colors the sky"*

"Colors the sky" gives an emotional quality to his laugh, implying that it brightens and enlivens everything around her. This lyric contains affective meaning.

18) *"I can hear your heart from across the room"*

"I can hear your heart from across the room" personifies his heart as something loud and present, almost as if it's communicating directly with her. The lyric carries affective meaning.

3. Symbol

A symbol is used when someone tries to explain something with a deeper significance than its literal meaning. Symbols can be defined in a broad sense as having a greater significance than intended (Arp & Johnson, 2017).

1) *"Backburner"*

"Backburner" as a recurring symbol represents the speaker's position as a secondary choice or someone not fully appreciated. It contains connotative meaning.

2) *"Maybe it was my father and his wondering eyes"*

"Maybe it was my father and his wandering eyes" uses the father's behavior symbolically to hint at inherited patterns of love or attachment issues. It contains connotative meaning.

3) *"Red flags wave, the alarms sound off"*

"Red flags wave, the alarms sound off" symbolizes warnings and clear signs that this relationship is unhealthy, but the speaker seems drawn to it anyway. It contains connotative meaning.

4) *"The daughter we won't raise" and "the son you never wanted"*

"The daughter we won't raise" and "the son you never wanted" serve as symbols for unrealized dreams and inherited pain, particularly referencing issues with family expectations and the effects of past traumas. The lyric carries connotative meaning.

5) *"Your demons I won't meet"*

"Your demons I won't meet" symbolizes the unresolved personal issues or traumas of the person, which the speaker will never encounter or need to contend with. This lyric contains affective meaning.

6) *"Vinyl and seeking status"*

"Vinyl and seeking status" symbolizes the ex-partner's lifestyle or interests, possibly highlighting their attempt to fit a particular image. It contains connotative meaning.

7) *"Cross paths"*

"Cross paths" symbolizes the chance of meeting again, reflecting hope and uncertainty about the future. It contains affective meaning.

8) *"Bed of promises I can't keep"*

"Bed of promises I can't keep" symbolizes unfulfilled commitments and broken trust, indicating the speaker's awareness of promises they cannot honor. The lyric contains connotative meaning.

9) *"Commit to you and not crimes against the truth"*

"Commit to you and not crimes against the truth" symbolizes the internal conflict between desire and honesty, hinting at hidden truths. The lyric carries connotative meaning.

10) *"It hasn't even lost all its milk teeth"*

This lyric contains connotative meaning because it symbolizes the relationship's infancy, suggesting it is still in a vulnerable, formative stage that should be gentle, yet it has already turned painful and unsteady.

11) *"You for your 'Well done's,' and me for 'You're welcome'"*

This lyric carries reflected meaning. "You for your 'Well done's,' and me for 'You're welcome'" symbolizes each person's distinct needs and motivations—one seeking validation, the other seeking to be useful, highlighting their incompatibility.

- 12) *"You said, "'Let's make ourselves our very own brigade. This love, our shield, our blade'"*

This lyric contains connotative meaning. "Shield and blade" symbolizes the protective and harmful aspects of love in this relationship.

- 13) *"I thanked my lucky stars too much"*

This lyric contains connotative meaning. "I thanked my lucky stars too much" symbolizes gratitude and hope, with "too much" implying that the speaker may have expected too much from this love.

- 14) *"Seas of beguillin' sepia"*

This lyric contains connotative meaning. "Seas of beguillin' sepia" symbolizes nostalgia, with the term "sepia" suggesting the warm yet faded hues of memories, as it refers to the brownish tones often seen in old photographs.

- 15) *"Oceans and engines"*

The lyric carries connotative meaning. The term "oceans" evokes feelings of separation, suggesting significant physical distance between people or places. "Engines" imply movement and

progress, indicating the journey or transition involved in letting a relationship go.

16) *"Two pieces of driftwood"*

The lyric contains connotative meaning. *"Two pieces of driftwood"* symbolizes the couple's impending separation and isolation, floating aimlessly and disconnected in a "sea of missed calls and excuses," which represents their fading connection and communication.

17) *"Snow Patrol just came on the radio"*

This lyric carries connotative meaning. "Snow Patrol just came on the radio" references a nostalgic band, symbolizing a shared memory or moment of unity as they listen together, suggesting a fleeting return to closeness.

18) *"I'll be your safety net"*

The lyric contains connotative meaning. "I'll be your safety net" conveys the speaker's willingness to support and catch him emotionally, symbolizing security and assurance, which they hope will embolden him to take risks in love.

19) *"Polar opposites"*

This lyric carries connotative meaning. "Polar opposites" illustrates their contrasting personalities and perspectives, suggesting the allure of differences between them.

4. Hyperbole

Overstatement, also known as hyperbole, is a form of figurative language that can amplify statements (Arp & Johnson, 2017).

1) *It was Halloweekend, I just flew across the globe / Twenty-two hours just to see you*

Describes the extent of effort and sacrifice made to see the other person, though possibly exaggerated for emotional impact.

2) *You were all I'd ever known*

This emphasizes the depth of the speaker's emotional attachment, suggesting this person was everything to them, even if it's an exaggeration.

3) *It's 2013 and the end of my life*

Exaggerates the impact of Amanda moving, portraying the teenage perspective of events feeling life-altering.

4) *I still hate you for makin' me wish I came out smarter*

An exaggerated way of expressing regret over how the relationship affected the speaker's self-esteem or academic confidence.

5) *"I don't feel alive 'til I'm burning on your backburner"*

"I don't feel alive 'til I'm burning on your backburner"
exaggerates the level of emotional attachment, suggesting that the speaker's sense of existence or excitement relies on this painful dynamic.

6) *"Life's less romantic when I don't wanna die"*

"Life's less romantic when I don't wanna die" is hyperbolic, expressing that life feels less intense or meaningful without the emotional highs and lows of this relationship.

7) *"You are the worst thing that I'm still keeping tabs on"*

"You are the worst thing that I'm still keeping tabs on" exaggerates the person's negative impact, amplifying the lingering pain and frustration the speaker feels.

8) *"But there's no one better"*

"But there's no one better" may be exaggerated to emphasize the speaker's attachment and difficulty in moving on.

9) *"I'd give anything to stop time"*

"I'd give anything to stop time" is an exaggeration to convey the intensity of the speaker's desire to hold onto the present moment.

10) *"I can't live with myself 'cause I know you'd die for me"*

"I can't live with myself 'cause I know you'd die for me" dramatizes the speaker's guilt and the other person's devotion, highlighting the speaker's inability to reciprocate.

11) *"I know soon enough we'll come apart at the seams"*

"I know soon enough we'll come apart at the seams" exaggerates the speaker's sense of inevitable separation, suggesting that their anxieties make them feel as though the end is already looming.

12) *"I ripped my heart out, and put it in your hands"*

"I ripped my heart out, and put it in your hands" exaggerates the vulnerability and sacrifice the speaker made, showing the extent of trust placed in the partner.

13) *"You know all my dreams, you were one"*

"You know all my dreams, you were one" heightens the idea of the partner being central to the speaker's hopes, underscoring the depth of emotional investment.

14) *"Ten thousand miles away"*

"Ten thousand miles away" exaggerates the distance to emphasize the emotional and physical separation between the speaker and their former love.

15) *"Superpowers lived in three words"*

"Superpowers lived in three words" (likely "I love you") amplifies the impact these words had on the speaker's life, suggesting they brought strength and meaning.

5. Irony

Irony is a rhetorical device or figure of speech where the intended meaning is different from the literal meaning. It often involves a discrepancy between expectation and reality.

1) *"Now I'm supposed to love you from a distance"*

There's an ironic contrast between the deep connection they once had and the current expectation to be distant.

- 2) *“Ask your new lover what it’s like to be given / A real fighting chance”*

There's irony in mentioning a “fighting chance” when the speaker feels they weren’t given one, pointing out the unfairness.

- 3) *“I was your piñata”*

Ironically implies the speaker felt used or "hit" repeatedly in the relationship, though piñatas are usually associated with fun and celebration.

- 4) *“Glad she gave it to you real hard, but I loved you harder”*

The irony lies in contrasting the anger or resentment toward the other girl with the speaker's intense feelings for the person addressed.

- 5) *“The Goo Goo Dolls are dead to me / The way you should be, too”*
“The Goo Goo Dolls are dead to me / The way you should be, too”

uses irony to show that, despite wanting to move on, the speaker still misses the person and keeps engaging with memories of them.

- 6) *“I don't like anyone except sometimes you”*

“I don't like anyone except sometimes you” expresses the irony of being drawn to someone who’s caused hurt, showing the conflict between attachment and dislike.

- 7) *“I wish I never met you”*

“I wish I never met you” is ironic because, despite saying this, the speaker admits to *“keeping tabs”* on the person, showing a

contradiction between what they wish they felt and what they actually feel.

8) *"I'm so glad our paths didn't cross"*

"I'm so glad our paths didn't cross" is another ironic statement since they continue to obsess over the person, implying they're not as glad as they claim.

9) *"Not what I wanted / But what we need"*

"Not what I wanted / But what we need" is an ironic statement, indicating that while the speaker had desired a life with this person, perhaps it's best they did not end up together.

10) *"Stay friends on Facebook"*

"Stay friends on Facebook" is ironic because the speaker clearly feels deeper emotions but acknowledges they're reduced to a superficial friendship online.

11) *"I've been doing fine, but I've done better"*

"I've been doing fine, but I've done better" is ironic because it implies that, despite outwardly moving on, they still feel a significant loss.

12) *"Here you are, a hero, you wanna be my new home"*

"Here you are, a hero, you wanna be my new home" is ironic because, despite the other person's intentions, the speaker cannot find solace or stability in them.

13) *"Said I stole your heart, you called me a thief"*

"Said I stole your heart, you called me a thief" is ironic because, although the other person has expressed love, there's an underlying feeling that the affection might not be genuine or lasting.

- 14) *"This love's but a newborn, so why does it bite?"*

"This love's but a newborn, so why does it bite?" is ironic because one would expect new love to be sweet and innocent, not painful.

- 15) *"Ironically, I've never felt more alone"*

"Ironically, I've never felt more alone" points to the contrast between physical closeness and emotional distance, highlighting the isolating effect of unfulfilled love.

- 16) *"How paradoxical, since now / All I can think about is when will we stop trying"*

"How paradoxical, since now / All I can think about is when will we stop trying" is ironic because a relationship often starts with the hope to last forever, yet now there's anticipation of an end.

- 17) *"Tonight was the first time I stared into seas of beguiling sepia two years ago"*

"Tonight was the first time I stared into seas of beguiling sepia two years ago" reflects the irony of a present feeling forever tied to the past, as if they're reliving a memory that simultaneously brings closure and pain.

- 18) *"I marked the end with this last song I wrote"*

"I marked the end with this last song I wrote" is ironic as the act of writing a song, which memorializes the love, also serves as the act of letting it go.

19) *"Let's take the long way home"*

The line *"Let's take the long way home"* is ironic in that the speaker wishes to prolong a journey they know will end soon, savoring time together even though they sense a parting.

20) *"By a boy who thinks love's overrated"*

"By a boy who thinks love's overrated" captures a sense of irony in the speaker's attraction to someone who doesn't share the same enthusiasm for love, adding complexity to her feelings.

6. Allusion

Using an allusion enhances a piece by evoking feelings. Widely utilized by poets for its ability to convey a wealth of meaning in a limited area. Allusions are references to locations, individuals, and objects. Fiction, myths, spirituality, and occurrences shape their beliefs. According to the analysis, only reflected meaning can be found in this section.

1) *"Sorta modern Sparta"*

References ancient Sparta, known for its warrior culture, suggesting high school was a battle.

2) *"Marxist girl with marijuana"*

Alludes to Marxism, which can imply rebellion or anti-establishment views, giving insight into the character's social circle and dynamics.

3) *"Asian Calvinism"*

"Asian Calvinism" alludes to Calvinist religious beliefs, possibly referring to themes of predestination and strict moral upbringing, which may have influenced the speaker's view on relationships and fate.

4) *"I'm an Enneatype 4 Aquarius"*

"I'm an Enneatype 4 Aquarius" refers to personality typing systems, suggesting the speaker's introspective and self-aware nature, yet also hinting at potential emotional complexity or sensitivity.

5) *"You're a full-fledged socialist, I go by a new name"*

"You're a full-fledged socialist, I go by a new name" alludes to personal transformations they each have gone through, indicating changes in ideology or identity that may have contributed to their parting.

4.1.2. The Expression of Figurative Language in NIKI's Album Nicole

The album Nicole by NIKI used figurative language to convey intricate themes of love, heartbreak, personal growth, and nostalgic memories. Every track in this record employed different types of figurative speech to express profound feelings, captivating listeners

with the artist's own personal stories. By comparing relationships to a sonata, NIKI illustrated them as a blend of harmony and intricacy in a musical context. This analogy captured both the loveliness and complexity of love, emphasizing its dual nature as both enchanting and demanding.

NIKI vividly conveyed the theme of heartbreak in her lyrics, employing figurative language to articulate feelings of pain and loss. In the line "I'm giving up the ghost," she discussed releasing painful memories of love, akin to banishing a ghost from the past. This metaphorical phrase suggested the emotional difficulty in moving forward, capturing the affective aspect of the process. Furthermore, the album showcased a personal growth journey, with NIKI contemplating her identity and the impact of love experiences on shaping her. Her lyrics conveyed the longing to capture wonderful moments despite facing the ticking of the clock, highlighting the importance of treasuring brief encounters.

NIKI frequently mentioned past memories that influenced her relationships, emphasizing their significance. Lyrics such as "Snow Patrol playing on the radio" made references that brought listeners back to certain times in life, linking music with nostalgia through connotations. This reference triggered memories that had impacted their relationships, presenting them in a way that connected emotionally.

In general, the use of figurative language in Nicole not only enhanced the story but also enabled audiences to experience the emotional intensity faced by NIKI. Through the use of metaphors, symbols, and allusions, she effectively established a platform for audience members to contemplate their own encounters with love, grief, and individual growth. The album acted as a reflection of common emotions, which made it deeply impactful and moving. By utilizing Leech's theory, we were able to observe how the multiple layers of significance in her lyrics elevated the overall emotional effect of the album.

4.2 Discussions

After examining the data, the researcher discovered that the album contained various forms of figurative language, including twenty-four metaphors, eighteen personifications, nineteen symbols, fifteen hyperboles, twenty ironies, and five allusions. A total of one hundred one instances of figurative language were utilized throughout the album. The extensive application of figurative language not only enriched the narrative but also enabled listeners to emotionally connect with the themes addressed, such as love, heartbreak, personal growth, and nostalgia.

In this research, the significance of the music album was assessed using five categories of meaning derived from Leech's seven types of meaning (1981). These categories included connotative, affective, collocative, thematic, and reflected meanings. The selection of these five meanings was

based on their ability to elucidate how figurative language was employed within the album. These categories dealt with non-literal interpretations, prompting the researcher to consider how they perceived and interpreted the album's significance.

The use of figurative language in music illustrated its effectiveness in expressing emotions. In the musical context, the application of figurative language provided insights for songwriters and musicians regarding how to communicate through lyrics. Moreover, figurative language served to assist individuals in creative fields in enhancing their writing skills and artistic expression.

The studies referenced in Chapter 3 shared similarities with this research, as they also adopted a qualitative approach to analyze the use of figurative language and the meanings embedded in song lyrics or advertisements, rather than merely counting occurrences. All studies focused on analyzing figurative language. For instance, Purba et al. (2021) highlighted the use of irony, while Rinaldi et al. (2012) identified personification and hyperbole. This demonstrated that figurative language constituted a significant element in the analyzed song lyrics.

Additionally, some studies employed Leech's theory, such as those by Handayani & Indah (2022) and Handayani M. U. (2017), which applied Leech's framework to analyze linguistic meanings. This underscored the

theory's relevance in comprehending linguistic meaning within a broader context.

The distinctions between previous studies and this research lay in the specific focus. This study concentrated specifically on the use of figurative language in NIKI's album "Nicole", while Purba et al. (2021) focused on the song "Insha Allah" by Maher Zain, Rinaldi et al. (2012) examined the album "The Best Of" by Betrayer, Endi Prasetyo Rusdiyanto (2018) adopted a broader approach by comparing songs from two prominent artists, Adele and Taylor Swift, and Astuti & Astuti (2020) investigated the specific album "Parachutes" by Coldplay.

The types of figurative language identified also varied among the studies. This research found that metaphor was the dominant type of figurative language, whereas Endi Prasetyo Rusdiyanto identified personification as the most prevalent type among the works of Adele and Taylor Swift, and Astuti & Astuti recognized rhetoric as the most dominant in Coldplay's lyrics.

By analyzing these similarities and differences, it became evident that although the focus and context of the research varied, there was consistency in the methodological approach and the significance of figurative language use. This indicated that figurative language was an important element in communication that could be analyzed from diverse perspectives and contexts.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter provided the conclusion and recommendations.

5.1 Conclusion

The researcher examined the album to identify various types of figurative language and their meanings, utilizing qualitative research methods. The analysis revealed several forms of figurative language, including metaphor, irony, symbol, personification, hyperbole, and allusion, with metaphor being the most frequently used, appearing twenty-four times.

The researcher identified five types of meaning when interpreting selected lyrics: connotative, affective, collocative, thematic, and reflected meaning. Overall, NIKI's album *Nicole* focused on themes of love, heartbreak, and personal development, exploring the complexities of youth relationships.

Overall, NIKI's *Nicole* offered a rich exploration of emotions and experiences associated with love and growth, resonating deeply with listeners.

5.2 Suggestion

Students and teachers have the opportunity to use this research as a study aid due to the various types of figurative language available. In the realm of examining figurative language in English, this study can also function as a model or a point of reference. In this study, students have the opportunity to explore different forms of figurative language thoroughly and put into practice the figurative language theory by Perrine (1977).

While gaining advantages, this research should be enhanced with additional investigation. The researcher employed triangulation to examine the data, utilizing Perrine's theory of figurative language (1977) and Leech's theory of seven types of meaning (1981), in order to address two of the research inquiries. Additional research may be required to utilize additional theories in analyzing the songs in order to gain a deeper understanding of figurative language and its significance.

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LIST OF APPENDIX

5.3 Song Lyrics

a. Before

[Verse 1]

You hid me in your dorm room

It was Halloweekend, I just flew across the globe

Twenty-two hours just to see you

Just to barely fit on your twin-sized bed

And talk about your cool new friend

Who I never met, who you dated as soon as I left

[Verse 2]

Carolina autumn

It had been a year since I saw you

Since we ended it

Had a year to grow into the girl you always wanted

Now we're holding hands as not quite friends

But not quite lovers

Well, we'll just pretend

You say, "It's complicated to make amends"

Well, is that the way that we're headed then?

[Pre-Chorus]

And you couldn't answer me

Though you could pull me in while I brushed my teeth

And let your hands both freely speak

Like I wasn't ever gonna leave, leave

[Chorus]

You were all I'd ever known

And now I'm supposed to love you from a distance

Like it's nothing, like it's instant

And you say, "Let's just see where this goes"

And I don't know how or why you seem just fine

Cause I'm having to grasp that you're somehow not mine anymore

It's so cruel how things are only almost like they were before

[Post-Chorus]

Like they were before

Like they were before

Like they were before

[Verse 3]

We walk downtown and it's charming

You're alarmingly disarming

Yeah, we've got forty-eight hours left

Before I fly back to my death

While you stay just fine and feel alive

South of the Mason-Dixon line

Where everyone closes shop at nine

Where you could somehow finally find

[Pre-Chorus]

What you were desperately looking for

Funny how you thought that was gonna be New York

With our chalkboard walls and slanted floors

Oh, we could've had that and so much more

Ask your new lover what it's like to be given

A real fighting chance before you wish her, "Good riddance"

Did anything ever really count

Or was I just a two-year practice round?

[Chorus]

You were all I'd ever known

And now I'm feeling stupid, you're forbidden

They say, yeah, we were something, too bad we were children

Ooh, I don't know where to go

And I don't know how or why you seem just fine

Cause I'm looking at you and God knows you're not mine anymore

It's so cruel how things will never be the way they were before

[Outro]

Like they were before

It's almost just like how it was before

But it's not anymore

b. High School In Jakarta

[Verse 1]

Didn't you hear Amanda's movin' back to Colorado?

It's 2013 and the end of my life

Freshman year's about to plummet just a little harder

But it didn't 'cause we kissed on that Halloween night

[Verse 2]

I bleached half my hair when I saw Zoe on your Vespa

It was orange from three-percent peroxide, thanks to you

I needed a good cry, I headed right to Kendra's

I hated you and I hoped to God that you knew

[Pre-Chorus]

Now there's drama (Drama), found a club for that

Where I met ya (Met ya), had a heart attack

Yadda, yadda

At the end, yeah, we burned

Made a couple U-turns

You were it 'til you weren't (Mm)

[Chorus]

High school in Jakarta, sorta modern Sparta

Had no chance against the teenage suburban armadas

We were a sonata, thanks to tight-lipped fathers

Yeah, livin' under that was hard, but I loved you harder

High school in Jakarta, an elaborate saga

I still hate you for makin' me wish I came out smarter

You love-hate your mother, so do I

Could've ended different, then again

We went to high school in Jakarta

[Verse 3]

Got a group assignment, I'll be at Vall's place

You don't text at all and only call when you're off your face

I'm petty and say, "Call me when you're not unstable"

I lie and tell you I'll be gettin' drunk at Rachel's

[Pre-Chorus]

I wasn't, she doesn't even drink

But I couldn't have you sit there and think

That you're better 'cause you're older

Are you better now that we're older?

[Chorus]

High school in Jakarta, sorta modern Sparta

Had no chance against the teenage suburban armadas

We were a sonata, thanks to tight-lipped fathers

Yeah, livin' under that was hard, but I loved you harder

High school in Jakarta, a comedy drama

I still hate you for makin' me wish I came out smarter

You love-hate your mother, so do I

Could've ended different, then again

We went to high school in Jakarta

[Bridge]

Natasha's movin' to New York (New York)

Probably sometime in August (Ah)

And I'm spendin' the summer in Singapore (Ah)

I'm so sad, I can't tell you shit anymore

I made friends with Abby this year (This is how I met your mother, oh my
god)

We're movin' in in March or so

And although you bring me to tears

I'm glad that we gave it a go

[Chorus]

High school in Jakarta, American summer

Had no chance against the Marxist girl with marijuana

I was your piñata, she was a star-charter

Glad she gave it to you real hard, but I loved you harder

High school in Jakarta, I won't, but I wanna

Ask you when you talk about it, do I ever come up?

Say thanks to your mama, now we're through

Could've ended different, then again

We went to high school in Jakarta

c. Backburner

[Verse 1]

I can't lie, it feels nice that you're calling

You sound sad and alone, and you're stalling

And for once, I don't care about what you want

As long as we keep talking (As long as we're talking)

I mean, you gotta admit the history's kind of unmatched

Asian Calvinism, we made it out of that

Well, whether we're free of will or predestined

Clearly, I've not learned my lesson even now

Hope He doesn't strike me down (Strike me down)

[Pre-Chorus]

The Goo Goo Dolls are dead to me

The way you should be, too

But you bring them up

Along with how much I fucking miss you

[Chorus]

Maybe I'm just not better than this, I haven't tried

Maybe life's less romantic when I don't wanna die

You'd think I'd be a fast learner

But guess I won't ever mind crisping up on your backburner

[Post-Chorus]

Backburner

Your backburner

Your backburner

Your backburner

[Verse 2]

It's pathetic, but at least you are, too

I don't know what to do

I don't like anyone except sometimes you

And now you're sounding like a hurt puppy

You look ugly when you cry

But I'm the one you think to call

How do you feel lucky and appalled at the same time?

After everything you put me through

I somehow still believe in you, oh-oh

[Pre-Chorus 2]

But I know in a week or so

You'll fade away again

And I wish that I cared

Hey, are you still there?

Good

[Chorus 2]

Maybe I'm just not better than this, I haven't tried

Cause maybe you'll finally choose me after you've had more time

I thought I was a fast learner

But guess I won't ever mind, guess I won't ever mind

Maybe I blame my mother bleeding into my stride

Maybe it was my father and his wandering eyes

(It's their fault that) I'll always be in your corner

Cause I don't feel alive 'til I'm burnin' on your backburner, oh-oh

(Backburner, your backburner)

[Outro]

Oh, and I know that it's sad that I settle for the backburner, oh-oh

(Your backburner, your backburner)

(Your backburner, your backburner)

Oh, guess I won't ever mind crisping up on your backburner, oh-oh

(Your backburner, your backburner)

(Backburner, your backburner)

Oh, as long as you still think of me, oh, oh-oh

(Backburner, backburner)

d. Keeping Tabs

[Intro]

Loser

Ah-ah

[Verse 1]

You left without sayin' goodbye (Fuck, fuck, fuck)

Don't cry, don't cry, don't cry, don't cry

I ball a fist and die inside

I wish I didn't, but regrettably

I entirely understand why you did it

[Pre-Chorus 1]

Take one step forward and two jumps back

One hand on the gate of this cul-de-sac

Some cursed part of me wants to be cornered

Right into it even if we crack

You left early and you arrived too late

Just right in time to be a huge mistake

So, I wish you well, and I wish you far away

This was never real - I'll say it 'til I believe it

[Chorus 1]

I wish I never met you

You are the worst thing that I'm still

Keeping tabs on for some stupid reason

You were just being nice

Now, I fully believe you're out there somewhere also

Keepin' tabs on how I might be feeling

[Post-Chorus 1]

For some stupid reason

I keep on believing

You care and you're reeling too

I don't even know you

[Verse 2]

Drowning in my own

Sad, imagined fantasy of who you could be

The reality is you

Unironically love personality tests

All of the data's weak, half-amusing at best

But it can never work 'cause I'm an Enneatype 4 Aquarius

[Pre-Chorus 2]

You say the wrong thing every time you talk

The red flags wave, the alarms sound off

I'm so glad our paths didn't cross

I'm so glad, I'll say it 'til I believe it

[Chorus 2]

I wish I never met you

You are the worst thing that I'm still

Keeping tabs on for some stupid reason

You're the same with everyone

I'm not special, no

You're not out there just

Keeping tabs on how I might be feeling

[Post-Chorus]

That's all just imagined

I keep on believing

You care and you miss me, too

I need to get over you

[Outro]

I need to get over you (Yeah)

e. The Apartment We Won't Share

[Verse 1]

The apartment we won't share

I wonder what sad wife lives there

Have the windows deciphered her stares?

Do the bricks in the walls know to hide the affairs?

The dog we won't have is now one I would not choose

The daughter we won't raise still waits for you

The girl I won't be is the one that's yours

I hope you shortly find what you long for

[Verse 2]

Two years and some change, isn't it strange?

You're a full-fledged socialist, I go by a new name

The filthy joke that won't burrow in the corner

Of your smirking lips, I mourn it to this day

The story we won't tell is my greatest fantasy

The passion I won't feel again isn't lost on me

The son you never wanted is the wound your father left

And the mother I won't be is probably for the best

[Outro]

Your demons I won't meet

Now someone else's word to keep

I'm sure she's beautiful and sweet

Not what I wanted

But what we need

f. Facebook Friends

[Verse 1]

Wonder what's in the cards for us

Maybe it's just to keep our distance

And stay friends on Facebook (Facebook)

Or maybe I'll get to know you again, and

Tell a sentence from a single look

[Verse 2]

I don't know what you've been up to these days

Probably involves a lot of vinyl and seeking status

I can't spare the bitter malice

Not while you're forgetting me (Not while you're forgetting me)

[Chorus]

But in the rare case that I do cross your mind

I hope you know, you always cross mine

And I can honestly tell you

I've been doing fine, but I've done better, hm

I've been better, I've been better, uh

[Verse 3]

I wish we met now

Oh, I wish you met this me

I'm pretty sure I know what peace means now

But as always, I was late

And as always you couldn't wait, hm

Well, anyway

[Chorus]

In the rare case that I do cross your mind

You better know, you always cross mine

And I can honestly tell you

That I've really been trying to go and find better, hm-mm

But there's no one better, there's no one better

[Bridge]

Some days are easier than others

And most nights, I don't feel like a half

And it doesn't hurt as much to think of your lips on another

But I miss hearing you laugh

So, maybe once more, we'll cross paths

Or maybe we won't

[Outro]

Either way, I'll keep you in this song

And I don't know, maybe it doesn't have to be so wrong to try again

But for now, we'll stay Facebook friends

Oh-ooh, woah-oh, ooh-ooh

g. Anaheim

[Verse 1]

If I could, I'd freeze this moment, make it my home

You're all I want to want to know

I can tell, you mean it when you kiss me slow

But please, don't ask me, the answer's no

In a perfect world, I'd kill to love you the loudest

But all I do is live to hurt you soundless

Say, "You see I'm lying, babe" and let this go

I can never promise you tomorrow

[Pre-Chorus 1]

Cause I have yet to learn

How not to be his

This city will surely burn

If we keep this as it is

[Chorus 1]

But I'd give anything to stop time

And drive around Anaheim at sundown

To teach my mind to put you first

Here you are, a hero

You wanna be my new home

But baby, let up, I won't ever recognize these roads

Cause I am lost, but not in you

Yes, I am lost, but not in you

[Verse 2]

I could spend my days studying your laugh's melody

And I can't live with myself 'cause I know you'd die for me

Oh, all I ask of you is please don't sleep

On this bed of promises I can't keep

[Pre-Chorus 2]

Cause I have yet to know

How to be mine

You can try to unearth this soul

I swear you'll hate what you find

(Oh-oh-oh-oh, oh-oooh-oh)

(Oh-oh-oh-oh, oh-oooh-oh)

(Oh-oh-oh-oh, oh-oooh-oh)

[Chorus 2]

But I'd give anything to stop time

Commit to you and not crimes against the truth

And lose sight of every divide threatening to undo this story

But baby, I'm so sorry

I don't think that I'll ever memorize this route

Cause I am lost, but not in you

Yes, I am lost, but not in you

(Oh-oh, oh-oh-oooh-oh-oh, oh-oh)

h. Milk Teeth

[Verse 1]

Morning seeps through the blinds

And joins us in bed, and

You stir in your sleep

There goes fear embedding

What if I make you pancakes

But you choose to skip breakfast?

And what if when you're fully awake

You come to your senses

[Verse 2]

Hours pass on the hood of your car

So little is said

I wait for your arms

But you give your jacket instead

Am I at your disposal?

You tell me I'm nice

But I know I'm only the hostel

Til there's a house that you like

[Chorus]

It hasn't been long since the first kiss goodnight

Said I stole your heart, you called me a thief

This love's but a newborn, so, why does it bite?

It hasn't even lost all its milk teeth

So, why are you already anxious to leave?

[Verse 3]

I know soon enough we'll come apart at the seams

But just one empty kiss, and it's not as bad as it seems

We breathe for different reasons, both as petty I'd reckon

You for your "Well done's", and me for "You're welcome"

[Chorus]

It hasn't been long since the first kiss goodnight

Said I stole your heart, you called me a thief

This love's but a newborn, so, why does it bite?

It hasn't even lost all its milk teeth

So, why are you already anxious to leave?

[Outro]

So, why are you already anxious to leave?

i. Autumn

[Verse 1]

I carved my name into your ribcage

We talked of lands away from this cage

You said, "Don't fret love

Someday I'll be my own man, I'll be free"

Oh, but darling, did you mean

Darling, did you mean free from me?

[Verse 2]

You promised home

The kind I'd never known, oh-oh, oh-oooh-oh

But here we are, skin and flesh and beating hearts, and

I'm wondering what the hell I'm doing wrong

You said, "Let's make ourselves our very own brigade

This love, our shield, our blade"

Oh, but darling, do you see the cuts from which I bleed?

It's me you've slain

[Pre-Chorus]

I didn't obliterate these walls for you to come and raid my home

And here you are, right next to me

Ironically, I've never felt more alone

[Verse 3]

I fell for you, faster than I fell apart (Hmm)

And I guess I'm the one to blame
For letting myself fall too hard
I ripped my heart out, and put it in your hands
In hope that we'd put up a fight (Hmm)
How paradoxical, since now
All I can think about is when will we stop trying (Ooh, ooh, ooh)
[Bridge]
Ooh, ooh, ooh
How do we stay afloat?
When do I let go?
All you do is blindside me, it's hard to be brave
But when the night cuts into the day, it's your love I crave
I must've thanked my lucky stars too much
They left me sitting in too much dust (Hmm, oh-oh)
You know all my dreams, you were one, so it seemed
And I love you but with you, it's heartache I breathe
You gave it your all, just with everything you took from me
[Outro]
Oh, my love
Is this the end for us?
Maybe we've had enough

j. Oceans & Engines

[Verse 1]

Saturday sunset, we're lyin' on my bed

With five hours to go

Fingers entwined and so were our minds

Cryin', "I don't want you to go"

You wiped away tears, but not fears

Under the still and clear indigo

You said "Baby, don't cry, we'll be fine

You're the one thing I swear I can't outgrow"

[Verse 2]

My mother said the younger me was a pretending prodigy

Well, nothin', then, much has changed

Cause while you're wolfen' down liquor

My soul, it gets sicker

But I'm stickin' to the screenplay

Gotta say I'm okay, but answer this, babe

How is it now that, somehow, you're a stranger?

You were mine just yesterday

I pray the block in my airway dissipates

And instead deters your airplane's way

[Pre-Chorus]

But heaven denied

Destiny decried

Somethin' beautiful died

Too soon

[Chorus]

But I'm lettin' go

I'm givin' up the ghost

But don't get me wrong

I'll always love you, that's why I

Wrote you this very last song

I guess this is where we say goodbye

I know I'll be alright

Someday, I'll be fine

But just not tonight (Ooh)

[Verse 3]

Plungin' into all kinds of diversions

Like blush wine and sonorous soirées

But even with gin and surgin' adrenaline

I see you're all that can intoxicate

Oceans and engines, you're skilled at infringin'

On great love affairs

Cause now my heart's home, all I've known is long gone

And ten thousand miles away

[Pre-Chorus]

And I'm not okay

[Chorus]

But I'm lettin' go

I'm givin' up the ghost

But don't get me wrong

I'll always love you, that's why I

Wrote you this very last song

I guess this is where we say goodbye

I know I'll be alright

But just not

[Bridge]

Tonight was the first time I stared into

Seas of beguillin' sepia two years ago

And the first time I

Learned real world superpowers lived in three words

They revitalized my frayin' bones, oh

Now what do you do when your

Pillar crumbled down, you've lost all solid ground

Both dreams and demons drowned and this void's all you've found

And doubts light it aglow?

I have so many questions

But I'm pourin' them into the ocean and I'm startin' up my engine

[Chorus]

And I'm lettin' go

I'm givin' up your ghost
It's come to a close
I marked the end with this last song I wrote
I'm lettin' go
This is the last falsetto
I'll ever sing to you, my great, lost love

k. On The Drive Home

[Verse 1]
Love, keep your eyes on the road
Cause when I stare all I see
Is two foggy windows to a lost soul
And maybe, maybe it's all my fault
That it's so quiet on the drive home

[Verse 2]
Babe, can I build my home in your mind?
A disheveled maze, constellated and intertwined
But somehow, my favorite kind
And my favorite view
When it untangles in the moonlight

[Verse 3]
Darlin', we're getting older
In less than eight months

You'll wash tear stains off of your shoulder

And drenched in alcohol and conceit

The cold-blooded bodies quick on their feet

Will tell you how to earn your stripes

And you'll be listening while

I sit here with glistening eyes

As the stripes on my back chip and dry

You won't be listening to my cries

Anymore

[Refrain]

Ooh, ooh, ooh

Ooh, ooh, ooh

[Bridge]

And we'll be two pieces of driftwood

Floating in a sea of missed calls and excuses

And your home will change into four walls and a mini fridge

Instead of four limbs and lips to kiss

But for now, the night is young

And you are here and Snow Patrol just came on the radio

So, darling, let's take

Darling, let's take the long way home

[Refrain]

Ooh, ooh, ooh

Ooh, ooh, ooh

Ooh, ooh, ooh

[Outro]

Love, keep your eyes on the road

I. Take A Chance With Me

[Verse 1]

His laugh you'd die for, his laugh you'd die for

The kind that colors the sky

Heart intangible

Slips away faster than dandelion fluff in the sunlight

And he's got swirls of passion in his eyes

Uncovering the dreams, he dreams at night

As much and hard as he tries to hide

I can see right through, see right through

[Verse 2]

His voice you'd melt for, he says my name like

I'll fade away somehow if he's too loud

What I would give for me to get my feet

Back on the ground, head off the clouds

I laugh at how we're polar opposites

I read him like a book, and he's a clueless little kid

Doesn't know that I'd stop time and space

Just to make him smile, make him smile

[Chorus]

Oh, why can't we for once

Say what we want, say what we feel?

Oh, why can't you for once

Disregard the world, and run to what you know is real?

Take a chance with me, take a chance with me

[Verse 3]

His kiss you'd kill for

Just one and you're done for

Electricity surging in the air

He drives me crazy, it's so beyond me

How he'd look me dead in the eye and stay unaware

[Pre-Chorus]

That I'm hopelessly captivated

By a boy who thinks love's overrated

How did I get myself in this arrangement?

It baffles me, too, baffles me, too

[Chorus]

Oh, why can't we for once

Say what we want, say what we feel?

Oh, why can't you for once

Disregard the world, and run to what you know is real?

[Bridge]

In the end, we only regret

The chances we didn't take

I'll be your safety net

So, why not raise the stakes?

And I can hear your heart from across the room

Pulsing through my veins

I know you need this, too

Lie to me all you please

I can see right through

See right through

[Chorus]

Oh, why can't we for once

Say what we want, say what we feel?

Oh, why can't you for once

Disregard the world, and run to what you know is real?

Oh, why can't we for once

Say what we want, say what we feel?

Oh, why can't you for once

Disregard the world, and run to what you know is real?

Take a chance with me, take a chance with me

Table 5. 1 Table of Observation Sheet of Figurative Language

Types

Lyric	S	M	P	A	Sy n	Me t	Sy m	All e	P a	H	U	I	All u
You hid me in your dorm room (Before)		V											
Fly back to my death (Before)		V											
High school in Jakarta, sorta modern Sparta (High School in Jakarta)		V											
We were a sonata (High School in Jakarta)		V											
Crisping up on your backbuner (Backburner)		V											

Asian Calvinism (Backburner)	V												
Drowning in my own sad, imagined fantasy (Keeping Tabs)	V												
One hand on the gate of this cul-de-sac (Keeping Tabs)	V												
The apartment we won't share (The Apartment We Won't Share)	V												
The dog we won't have (The	V												

Apartment We Won't Share)													
The filthy joke that won't burrow in the corner / Of your smirking lips (The Apartment We Won't Share)	V												
Wonder what's in the cards for us (Facebook Friends)	V												
Keeping you in this song (Facebook Friends)	V												
If I could, I'd freeze this moment, make	V												

it my home (Anaheim)													
Lost, but not in you (Anaheim)		V											
I know I'm only the hostel / Til there's a house that you like (Milk Teeth)		V											
This love's but a newborn, so why does it bite? (Milk Teeth)		V											
I carved my name into your ribcage (Autumn)		V											
Let's make ourselves our very own		V											

brigade / This love, our shield, our blade (Autumn)													
I'm giving up the ghost (Oceans & Engines)	V												
My heart's home, all I've known is long gone (Oceans & Engines)	V												
Two foggy windows to a lost soul (On The Drive Home)	V												
Can I build my home in your mind?	V												

(On The Drive Home)												
Heart intangible, slips away faster than dandelion fluff in the sunlight (Take A Chance With Me)	V											
Swirls of passion in his eyes (Take A Chance With Me)	V											
Had no chance against the teenage suburban armadas (High School in Jakarta)		V										

Hope He doesn't strike me down (Backburner)			V									
Red flags wave (Keeping Tabs)			V									
Do the bricks in the walls know to hide the affairs? (The Aparment We Won't Share)			V									
The windows deciphered her stares (The Apartment We Won't Share)			V									
In the rare case that I do cross your			V									

mind (Facebook Friends)												
This city will surely burn if we keep this as it is (Anaheim)			V									
Commit to you and not crimes against the truth (Anaheim)			V									
Morning seeps through the blinds and joins us in bed (Milk Teeth)			V									
This love's but a newborn, so why does it bite? (Milk Teeth)			V									

Night cuts into the day (Autumn)		V										
Heartache I breathe (Autumn)		V										
Destiny decried / Something beautiful died (Oceans & Engines)		V										
Oceans and engines, you're skilled at infringing / On great love affairs (Oceans & Engines)		V										
Constellated and intertwined		V										

(On The Drive Home)													
The night is young (On The Drive Home)			V										
Colors the sky (Take A Chance With Me)			V										
I can hear your heart from across the room (Take A Chance With Me)			V										
Backburner (Backburner)							V						
Maybe it was my father and his wondering							V						

eyes (Backburner)													
Red flags wave, the alarms sound off (Keeping Tabs)						V							
The daughter we won't raise & the son you never wanted (The Apartment We Won't Share)						V							
Your demons I won't meet (The Apartment We Won't Share)						V							
Vinyl and seeking status (Facebook Friends)						V							

Cross paths (Facebook Friends)						V							
Bed of promises I can't keep (Anaheim)						V							
Commit to you and not crimes against the truth (Anaheim)						V							
It hasn't even lost all its milk teeth (Milk Teeth)						V							
You for your “Well done's,” and me for “You're welcome” (Milk Teeth)						V							

<p>You said, “Let's make ourselves our very own brigade. This love, our shield, our blade” (Autumn)</p>							V											
<p>I thanked my lucky stars too much (Autumn)</p>							V											
<p>Seas of beguilin' sepia (Oceans & Engines)</p>							V											
<p>Oceans & Engines (Oceans & Engines)</p>							V											
<p>Two pieces of driftwood (On</p>							V											

The Drive Home)													
Snow Patrol just came on the radio (On The Drive Home)						V							
I'll be your safety net (Take A Chance With Me)						V							
Polar opposites (Take A Chance With Me)						V							
It was Halloweekend , I just flew across the globe / Twenty-two									V				

hours just to see you (Before)												
You were all I'd ever known (Before)									V			
It's 2013 and the end of my life (High School in Jakarta)									V			
I still hate you for makin' me wish I came out smarter (High School in Jakarta)									V			
I don't feel alive 'til I'm burning on your backburner (Backburner)									V			

Life's less romantic when I don't wanna die (Backburner)									V			
You are the worst thing that I'm still keeping tabs on (Keeping Tabs)									V			
But there's no one better (Facebook Friends)									V			
I'd give anything to stop time (Anaheim)									V			
I can't live with myself 'cause I know									V			

you'd die for me (Anaheim)													
I know soon enough we'll come apart at the seams (Milk Teeth)									V				
I ripped my heart out, and put it in your hands (Autumn)									V				
You know all my dreams, you were one (Autumn)									V				
Ten thousand miles away (Oceans & Engines)									V				
Superpowers lived in three									V				

words (Oceans & Engines)													
Now I'm supposed to love you from a distance (Before)												V	
Ask your new lover what it's like to be given / A real fighting chance (Before)												V	
I was your piñata (High School in Jakarta)												V	
Glad she gave it to you real hard, but I loved you harder (High												V	

School In Jakarta)													
The Goo Goo Dolls are dead to me / The way you should be, too (Backburner)												V	
I don't like anyone except sometimes you (Backburner)												V	
I wish I never met you (Keeping Tabs)												V	
I'm so glad our paths didn't cross (Keeping Tabs)												V	

Not what I wanted / But what we need (The Apartment We Won't Share)												V	
Stay friends on Facebook (Facebook Friends)												V	
I've been doing fine, but I've done better (Facebook Friends)												V	
Here you are, a hero, you wanna be my new home (Anaheim)												V	
Said I stole your heart,												V	

you called me a thief (Milk Teeth)													
This love's but a newborn, so why does it bite? (Milk Teeth)												V	
Ironically, I've never felt more alone (Autumn)												V	
How paradoxical, since now / All I can think about is when will we stop trying (Autumn)												V	
Tonight was the first time I stared into												V	

seas of beguiling sepia two years ago (Oceans & Engines)													
I marked the end with this last song I wrote (Oceans & Engines)												V	
Let's take the long way home (On The Drive Home)												V	
By a boy who thinks love's overrated (Take A Chance With Me)												V	
Sorta modern Sparta (High													V

School In Jakarta)													
Marxist girl with marijuana (High School in Jakarta)													V
Asian Calvinism (Backburner)													V
I'm an Enneatype 4 Aquarius (Keeping Tabs)													V
You're a full- fledged socialist, I go by a new name (The Apartment We Won't Share)													V