
UNVEILING EMOTIONS: FIGURATIVE LANGUAGE ANALYSIS OF NIKI ZEFANYA'S 'BLUE MOON' SONG LYRICS**Dyah Suryaningrum**English Study Program, Faculty of Economics and Business
University of Widya Dharma Pontianak
*dy.surya93@gmail.com***Abstract**

Song lyrics are essential in the creative work of singers and songwriters, as they convey messages and experiences intended to resonate with listeners. The shared meaning and personal expression embodied in the lyrics build the overall significance of the song. The lyrics, crafted as a form of artistic expression, often employ particular language compositions that evoke and support the emotional qualities of each song. This research explores the figurative language used in Niki Zefanya's song "Blue Moon." The study employs a qualitative approach with a literature review methodology. The theoretical foundation is Perrine's framework for analyzing various types of figurative language. The data source is the lyrics of Niki Zefanya's "Blue Moon," the research focuses on identifying figurative sentences within the lyrics. The analysis reveals the presence of irony, hyperbole, personification, simile, and metaphor.

Keywords: *lyrics, figurative language, emotions, Blue Moon, Niki Zefanya*

Introduction

Language is a tool that people use to express their thoughts and ideas, whether through speaking or writing and lies in the ability to transmit meaning beyond the literal. A rich vocabulary is crucial for engaging in meaningful conversations, enabling individuals to effectively express themselves and understand others (Tylén et al., 2010). Communication, in turn, helps facilitate the accurate sharing of information, ideas, and emotions, making interactions more productive and engaging. Among the various forms of written language, song lyrics are a distinct genre that combines poetry with music. Song lyrics often employ a variety of literary devices, including figurative language, to create vivid imagery and evoke emotions in the listener (Nugroho, 2022) (Fatikha & Masykuroh, 2022) (Siallagan et al., 2017). Figurative language, which includes techniques such as metaphor, simile, and personification, allows songwriters to transcend the literal meaning of words and convey more abstract or evocative messages (Nadeak, 2023).

The use of language is essential for people to actively engage in social interactions, share their thoughts, and learn from one another. It is a fundamental medium bridging individual to connect with their community, facilitating the exchange of ideas and perspectives (Tylén et al., 2010). People can convey their experiences, beliefs, and knowledge through conversation, debate, and discussion, fostering mutual understanding and collaboration. Additionally, language provides a medium for education and personal growth, allowing individuals to access and disseminate information, thereby enhancing their collective knowledge and cultural development. In essence, language is the backbone of human interaction and intellectual exchange, pivotal in shaping societies and advancing human progress (Saleem, 2022). The analysis of figurative language within song lyrics has been the subject of various studies, particularly in literature and linguistics.

This article examines the song lyrics from Niki Zefanya's "Blue Moon". Humans communicate through language to express ideas, thoughts, feelings, and experiences in everyday life. When the

language used is mutually understood, interaction can proceed smoothly. However, communication difficulties often arise due to errors in interpreting the intent and purpose of the information source (Yan, 2007) (Berger, 2015). The obstacle can stem from the information source's inability to convey information effectively or the recipient's inability to interpret conveyed information.

Song lyrics are often written and sung using figurative language to enhance their beauty and aesthetic appeal and can even evoke vivid imagery in listeners' minds. Figurative language is deeply rooted in human life and is widely employed in everyday communication (Turpin & Stebbins, 2010). It conveys various expressions, such as idioms, metaphors, jokes, irony, sarcasm, hyperbole, indirect requests, and stereotypical expressions like clichés. This research examines the use of figurative language in Niki Zefanya's song "Blue Moon." Niki, also known as Nicole Zefanya, is an Indonesian musician, songwriter, and record producer. She is signed to the American record label 88rising. Niki began her career in 2014 and has since released four albums: *Zephyr*, *Wanna Take This Down*, *Moonchild*, and *Shang-Chi and the Legend of the Ten Rings*. Her album *Moonchild* was awarded the Best Asian Album of the Year by NME Magazine in 2020. Additionally, Niki became the first Indonesian female artist to reach 1.25 billion streams of her songs on Spotify on February 6, 2022.

The researcher chose to analyze the figurative language in Niki Zefanya's song "Blue Moon" because figurative language relates to semantic and pragmatic studies, which can provide a deeper understanding of the linguistic meaning in song lyrics. This research was based on Perrine's *Literature: Structure, Sound & Sense*, 13th Edition by Greg Johnson and Thomas R. ARP, which contains the latest figurative language theory, published in 2016. This research focuses on Niki Zefanya's work, specifically the song "Blue Moon." The Researcher hopes that studying figurative language in Niki Zefanya's songs can offer a new perspective and expand knowledge about this topic within song lyrics. Research on figurative language is a research model that has been introduced previously.

This research builds on previous studies that have examined figurative language in song lyrics but differ in their focus on Niki Zefanya's song "Blue Moon." This study aims to identify and analyze the types of figurative language used in "Blue Moon" lyrics based on Perrine's framework. The key research questions are: What types of figurative language are present in Niki Zefanya's song "Blue Moon?" What insights can this analysis provide into using figurative language in song lyrics? Through this exploration, the study aims to contribute to understanding how figurative language is employed to convey meaning and create artistic expression in musical compositions.

Methodology

The research methodology employed in this study is a literature review (Xiao & Watson, 2017), in which the author searched for and gathered information on the required data primarily through the Jenius website. Jenius is an American digital media company founded in 2009 by Tom Lehman, Ilan Zechory, and Mahbod Moghadam. This platform allows users to annotate and interpret song lyrics, news, sources, poetry, and documents, providing access to a wide range of international song lyrics. The researchers utilized this site as a data source relevant to the research problem and objectives. The Researcher's data collection process involved listening to the song "Blue Moon", reading the lyrics to identify and comprehend the figurative language used, and then analyzing the data. The data analysis technique (Duggan et al., 2017) employed by the Researcher was to classify the identified figurative language according to Perrine's literary theory.

Findings and Discussion

The Researcher's analysis of the song "Blue Moon" by Niki Zefanya revealed the presence of various types of figurative language. Specifically, the Researcher identified five key types: metaphor, personification, hyperbole, simile, and irony. Each type was represented in the lyrics, with metaphor having the highest occurrence at 16 instances, followed by personification, hyperbole, simile, and irony.

1. *"Take it from the wolves"*

The song's first line uses a metaphor, where "wolves" metaphorically represent dangerous or predatory forces that the narrator must face. The wolves symbolize the problematic and threatening situations in life that the narrator needs to overcome. The phrase "take it from the wolves" suggests a sense of survival, implying that the narrator must learn from these challenges and emerge victorious, as one would need to take something away from a pack of wolves.

2. *"To make it out the woods together is an art."*

In this line, we can find metaphor and personification. "The woods" symbolize a confusing or challenging situation, usually associated with being lost, disoriented, or struggling to find one's way. Describing the ability to "make it out the woods together" as "an art" personifies the process, suggesting that it requires exceptional skill, creativity, and collaborative effort to navigate the difficulties and obstacles successfully. The metaphor of the woods conveys a sense of obscurity, uncertainty, and the need for guidance and support. At the same time, the personification of "making it out" as an art form emphasizes the complexity and artistry involved in overcoming such adversity as a team.

3. *"We couldn't do such a thing."*

This line is straightforward and literal, but it emphasizes the difficulty and perceived impossibility of overcoming the challenges described in the previous lines. The simple and direct phrasing conveys a sense of resignation or defeat, suggesting their obstacles were overwhelming and seemingly insurmountable. The matter-of-fact tone reflects the characters' acknowledgement of the seemingly insurmountable nature of their challenges.

4. *"We were too afraid of the dark."*

The metaphor "the dark" represents more profound, intangible concepts such as fear, ignorance, or the unknown. The phrase "we were too afraid of the dark" suggests that the individuals' hesitation and fear of confronting the uncertainty and challenges they faced prevented them from successfully overcoming their struggles together. The metaphor of the dark conveys a sense of the unknowable, the intimidating, and the daunting, which paralyzes the characters and keeps them from making the necessary efforts to address and resolve the issues in their relationship.

5. *"So you drove far, far, far away."*

The repetition of "far, far, far away" in this line emphasizes and exaggerates the immense distance between individuals. This hyperbolic phrasing conveys a profound sense of emotional and physical separation, suggesting the tremendous effort and deliberate action to establish such a significant gulf between them. The repetition of "far" underscores the degree to which they have distanced themselves from each other, conveying a sense of abandonment, isolation, and the vast chasm in their relationship.

6. *"From the life we built."*

This line contains a powerful metaphor: "the life we built" compares the relationship or shared experiences to constructing something tangible, like a building. This metaphor suggests that their relationship was not something that happened but required substantial effort and time to create, much like the intentional building of a physical structure. The metaphor evokes a sense of the relationship as a collaborative endeavour, carefully and methodically constructed over time, brick by brick, until it became a stable and substantial foundation for their lives together.

7. *"Brick by brick just until"*

The continued use of the building metaphor emphasizes the intentional and laborious process of constructing their shared life together. Each brick, each piece added methodically over time, suggests a relationship built on a solid foundation. This careful, meticulous approach to building their life as a couple makes their bond all the more valuable and meaningful to them, as it reflects the sustained effort and commitment invested in creating something substantial and lasting.

8. *"We were swept up in the cruellest cyclone"*

This line features both metaphor and personification. The metaphor "swept up in the cruellest cyclone" compares the tumultuous events in their lives to being caught in a raging cyclone's powerful and destructive grasp. The personification of the cyclone as "cruellest" imbues the natural phenomenon with human attributes, emphasizing its harsh, unyielding, and devastating impact on their relationship and lives. The vivid imagery of being "swept up" suggests a complete lack of control, as they were helplessly caught up in the turbulent forces beyond their power to withstand.

9. *"Oh, my eyes were glued to yours."*

The metaphor of the speaker's eyes being "glued to yours" in this line conveys an intense, unwavering sense of attention and connection between the individuals. This vivid metaphor suggests a deep emotional bond and focus on each other during a pivotal or critical moment in their relationship, where their gaze and attention are utterly fixated on one another, creating a profound sense of intimacy and shared experience.

10. *"As we chose to ignore."*

This line indicates a deliberate decision by the individuals to overlook or avoid addressing specific underlying issues or problems in their relationship. The straightforward phrasing suggests a conscious choice to disregard their challenges, perhaps to maintain a sense of normalcy or preserve the relationship, even if it meant ignoring the warning signs or rattling floorboards that hinted at more profound instability.

11. *"The rattling floorboards"*

In this line, personification is used to imbue the "rattling floorboards" with a sense of unease and foreboding. The personification suggests that the floorboards convey a sense of underlying issues or instability within the relationship, as if they are physically "rattling" to warn the individuals of the troubles to come. This personification gives the floorboards an almost sentient quality, actively signalling the presence of more profound problems or potential collapse within the foundation of the relationship.

12. *"Now I'm sleeping alone."*

This line directly states that the narrator is now sleeping alone, but it also effectively conveys the more profound emotional impact of the separation. The literal statement highlights the tangible result of the relationship's demise. At the same time, the subtext suggests the narrator's profound loneliness and sense of loss in the aftermath of their partner leaving.

13. *"Four full laps around the sun"*

The metaphor "four full laps around the sun" conveys the passage of time in a poetic and evocative way. Each "lap" or revolution of the Earth around the sun represents a single year, so "four full laps" indicates that the relationship described in the lyrics endured for four years. This metaphorical description of time adds a sense of cyclical momentum and the relentless march of the seasons, underscoring the duration and longevity of the relationship, even as it ultimately came to an end.

14. *"We wouldn't admit that we were done."*

This line sets the context for the emotional denial and reluctance to end the relationship despite the evident issues that had been plaguing it. The straightforward phrasing conveys a sense of the individuals' unwillingness to fully confront the deterioration of their connection, even as the relationship is faltering. This denial and refusal to admit that they were "done" suggests a deep-rooted attachment and a desire to cling to the relationship, even in the face of mounting challenges that threatened to tear them apart.

15. *"Now, I may very well have just lost the one."*

In this line, "the one" is used as a metaphorical reference to a soulmate or perfect partner - the individual considered the ideal match or complement to the speaker. The repetition of this phrase emphasizes the profound significance and magnitude of the loss the speaker has experienced, conveying a deep sense of grief and anguish over the potential loss of this singular, irreplaceable person who held such a special place in their life.

16. *"I'm a January baby, you were born in June."*

This line uses literal language to establish the contrasting birth months of the two individuals explicitly - the speaker being a January baby and the other being born in June. This simple juxtaposition of their birth dates hints at potential differences in their personalities, temperaments, and overall compatibility. The contrast between the winter and summer months may symbolize a clash of opposite energies, suggesting that the individuals possess distinct characteristics that could have contributed to the challenges in their relationship.

17. *"An ice-cold bitch when you burn like noon."*

This line uses both simile and metaphor to vividly convey the stark contrast between the personas of the two individuals. The metaphor "ice-cold bitch" paints a powerful image, describing the person in question as emotionally distant, harsh, and unyielding, like the frigid grip of ice. In stark contrast, the simile "burn like noon" compares the intensity and passion of this person to the scorching, searing heat of the midday sun. The juxtaposition of these two vivid descriptors - the icy coldness and the fiery heat - highlights the dramatic differences in their personalities, temperaments, and behavioural tendencies. The speaker adeptly juxtaposes these contrasting qualities to create a striking portrait of this

individual's complex and conflicting nature, who can simultaneously exhibit such extreme and opposing emotional characteristics.

18. *"Was it hidden in the cards that I'd lose you?"*

The metaphor "hidden in the cards" alludes to fate or destiny, often associated with tarot cards and fortune-telling practices. This line suggests that the loss of the person the speaker refers to was not merely a happenstance occurrence, but something predestined or fated to happen. The implication is that the speaker feels their relationship and its ultimate demise were not entirely within their control but somewhat shaped by forces beyond their understanding or ability to influence - as if the outcome was already encoded or "hidden" in the cards, waiting to be revealed. This metaphorical language imbues the loss with a sense of inescapable destiny, hinting that the speaker views the dissolution of the relationship as an inevitable conclusion written in the stars or foretold by the mystic symbols and arcane knowledge of the tarot.

19. *"Was it written in the stars that we'd meet a little too soon?"*

We can find metaphor and allusion in this line. The metaphor "written in the stars" refers to the astrological belief that an individual's fate and life events are predetermined and encoded within the alignment of the celestial bodies. The sound alludes to the idea that the meeting and subsequent challenges faced by the individuals were fated or destined to occur as if their connection was scripted in the very stars themselves. The implication is that their meeting and relationship were not simply a matter of chance but rather a predetermined course of events written in the cosmos from the beginning. This metaphorical language suggests a sense of inescapable destiny, where the timing and outcome of their relationship were not entirely within their control but were instead shaped by forces greater than themselves - the very stars that governed their lives and guided their paths to intertwine, even if the timing ultimately was not correct.

20. *"Just a little too soon."*

This line suggests that the individuals' meetings or connections occurred at a time that was overly soon, implying a sense of regret or missed opportunity from the speaker's perspective. The brevity and simplicity of the statement convey a wistful acknowledgement that the timing of their relationship was not quite right, hinting at the speaker's belief that had they met under different circumstances or at a later point in time, the outcome could have been different. The implication is that the speaker now looks back on their relationship with a tinge of melancholy, wishing they could explore their connection when the timing was more favourable or aligned.

21. *"On the wrong blue moon"*

The metaphor used in this line with the phrase "wrong blue moon" implies a more profound sense of the mellow and erroneous situation between the individuals. The "wrong blue moon" metaphor suggests that the relationship was somehow misaligned or out of sync with the natural rhythms and cycles represented by the moon. The use of "wrong" implies that the timing or circumstances of their connection were flawed or inauspicious, leading to a sense of melancholy and error in the situation they now find themselves. This metaphorical expression paints an explicit picture of the relationship being off-kilter as if it had occurred during an atypical or irregular lunar event. It further underscores the notion that individual meetings and involvement must be better-fated or mistimed.

22. *"The wrong blue moon"*

This line repeats the previous line, giving the statement notable emphasis and reinforcement. The repetition of "the wrong blue moon" further underscores the idea that the relationship was ill-timed or fated to encounter difficulties as if it had occurred during an inauspicious or erroneous lunar event. The reiteration of this metaphor adds weight and significance to the notion that the timing of the individuals' connection was somehow off or misaligned, contributing to the challenges they now face.

23. *"Just a little too soon."*

This line is a repetition that further emphasizes and strengthens the statement made in the previous line. The phrase "Just a little too soon" poignantly conveys that the individuals may have met and entered into their relationship at a time that was not quite right, implying that the timing of their meeting and connection was slightly premature or misaligned. The repetition of this line underscores the speaker's sense of regret or lamentation over the timing of their relationship, suggesting that if they had met under different circumstances or at a more opportune moment, the outcome might have been different.

24. *"You are good."*

This line is a straightforward statement from the speaker, acknowledging that their partner is inherently a good person despite the challenges and difficulties in their relationship. The speaker recognizes their partner's positive qualities and virtuous nature, even as they grapple with their situation's complex emotions and consequences. This simple yet powerful affirmation suggests that the speaker still holds their partner in high regard, even amidst the turmoil and uncertainty they now face together.

25. *"It's that very goodness that antagonizes me."*

Personification is used in this line, as the speaker's partner's inherent goodness is described as something that can actively "antagonize" the speaker. This attribution of human qualities to an abstract concept like goodness suggests that the speaker perceives their partner's positive traits not as admirable but as a source of antagonism and resentment. The personification implies that the speaker views their partner's goodness as a force that works against them, creating a sense of scarcity or inadequacy within the speaker. This personification reflects the speaker's complex and conflicted feelings towards their partner's virtues, which exacerbate the speaker's insecurities and feelings of being unable to measure up or be worthy of such a good partner.

26. *"How could I ever measure up?"*

This line poses a rhetorical question emphasizing the speaker's deep feelings of inadequacy and self-doubt. It suggests that the speaker feels they cannot measure up to or compare themselves to the other person's inherent goodness and positive qualities. The question conveys a sense of the speaker's insecurity and belief that they fall short of their partner's exemplary character, creating a profound sense of disparity and unworthiness that haunts the speaker's perception of the relationship.

27. *"It took being written out the novel to finally see."*

This line uses an extended metaphor. The metaphor of "being written out of the novel" compares the speaker's exclusion from the other person's life to being completely removed from the narrative, like a character whose storyline has been abruptly terminated. This vivid metaphorical language conveys

a profound sense of finality and realization - the speaker now understands that they have been effectively erased or eliminated from the other person's life, much like a character being expunged from the pages of a novel. The metaphor suggests a sense of helplessness and lack of agency, as the speaker has been written out of the story against their will, with no ability to influence or control the outcome. This metaphor powerfully encapsulates the speaker's feelings of being cast aside and disconnected from the other person's life and future.

28. *"That you care more about."*

Though this line is incomplete in the given context, it likely continues to build on the realization from the previous line. It hints at the speaker's understanding that the other person prioritizes something else, perhaps their ideals, values, or personal goals, over the commitment and well-being of their relationship. The speaker recognizes that the other individual's priorities and focus lie elsewhere, leaving the relationship as a secondary or less critical concern, contributing to the breakdown they are now facing.

29. *"Being good than being good to me."*

The juxtaposition present in this line creates a striking contrast between the idea of being inherently good, a general state of virtue, and the notion of being good specifically towards the speaker. This juxtaposition highlights the speaker's realization that the other person's overall goodness and moral character do not necessarily translate into them being kind, attentive, or considerate in their treatment of the speaker personally. The speaker recognizes that the other individual's inherent goodness does not automatically equate to them being good or caring in the context of their relationship, underscoring a crucial disconnect between the person's general disposition and their actions towards the speaker.

30. *"And, yes, the difference may be subtle."*

This line sets up a contrast and introduces the idea that a slight, nuanced difference could have had significant, even pivotal, consequences for the relationship. The word "subtle" implies that the difference might not have been easily noticeable or apparent. However, it was a crucial factor that could have made all the difference in preserving the connection. The statement suggests that even a minor, easily overlooked distinction between the individuals may have been the defining line separating the relationship's survival or demise had it been adequately recognized and addressed.

31. *"But it would saved us, baby."*

This line uses hyperbole; the phrase "it would save us" dramatically exaggerates the impact of the subtle difference mentioned earlier. This hyperbolic language suggests that even seemingly minor changes or adjustments could have been pivotal in preventing the ultimate failure and breakdown of the relationship. The exaggerated claim implies that the speaker believes the relationship was delicately balanced, such that small, nuanced differences could have tipped the scales and allowed the connection to be preserved had the right actions been taken.

32. *"Oh, I've never been worried."*

This line is a straightforward expression of the speaker's feelings, conveying a sense of nonchalance or lack of concern about getting involved in difficult situations to maintain the relationship.

33. *'Bout getting my hands dirty"*

This line uses the idiom "getting my hands dirty," which means engaging in rugged work or dealing with unpleasant tasks. In this context, it implies that the speaker is willing to take responsibility and do whatever is necessary to maintain the relationship, even if it requires getting involved in difficult or messy situations. The idiom suggests a sense of the speaker's dedication and commitment to making the relationship work despite any challenges or unpleasantness they may have to confront.

34. *"But you wash yours of any ownership."*

The metaphor "wash yours of any ownership" vividly compares the act of the other person avoiding responsibility to the physical gesture of washing one's hands clean. This metaphor suggests that the other individual is refusing to take any ownership or accountability for their role in the problems that have arisen within the relationship. The metaphorical washing of their hands clean implies a sense of detachment and an unwillingness to confront or address the shared issues that have contributed to the relationship's difficulties. By employing this evocative metaphor, the speaker effectively conveys the other person's avoidance of responsibility and their inability or unwillingness to acknowledge their part in the "mess" created between them.

35. *"In the mess we made."*

A metaphor can be found in this line, as "the mess we made" vividly represents the problems and complications within the relationship. This metaphor suggests that both parties have contributed to creating these issues, though one individual refuses to acknowledge or take responsibility for their role in the relationship's current predicament. This metaphorical language effectively conveys the sense of shared culpability and the tangled, messy nature of their situation.

36. *"And I know it's not every day you meet somebody like you."*

We can find hyperbole in this line, as "it's not every day" exaggerates the rarity of meeting someone extraordinary, emphasizing how unique and profoundly significant the person is to the speaker. This hyperbolic language underscores the speaker's deep appreciation and reverence for this individual, conveying their connection's extraordinary and almost unparalleled nature.

37. *"It's once in the bluest moon, the love we had and still do"*

In this line, the speaker uses idioms and hyperbole to emphasize their love's extraordinary and rare nature. The phrase "once in the bluest moon" is a play on the idiom "once in a blue moon," which means something that happens very rarely or infrequently. By adding the descriptor "bluest," the speaker further intensifies the idea of rarity, conveying that their love is even more exceptional than something that occurs once in a blue moon. The hyperbole here highlights how extraordinary and exceptional their relationship is, suggesting it is an event of the utmost significance that happens only under the most exceptional circumstances.

38. *"Maybe I'll give you a call when I turn thirty-two."*

This line sets up a future scenario in which the speaker considers reconnecting with the person at a later point in their life, perhaps when the speaker has reached the age of thirty-two. The straightforward tone suggests the speaker is contemplating a future reunion, implying they still harbour feelings for the other person despite their past difficulties.

39. "And you'll say, "Who knew?"

The line "And you'll say, 'Who knew?'" contains both irony and a rhetorical question. The phrase "Who knew?" implies surprise and irony, suggesting that neither the speaker nor the person they are addressing expected their relationship to have such lasting significance and enduring feelings. It is a rhetorical question that does not require an actual answer but instead emphasizes the unexpected and unanticipated nature of their connection's lasting impact, even as time has passed. This rhetorical question underscores the sense of wonder and disbelief the speaker and the other person may feel when reflecting on the depth and longevity of the love they once shared.

Conclusion

Based on the detailed analysis of figurative language in Niki Zefanya's song "Blue Moon," the Researcher can conclude that the lyrics employ a rich and diverse range of five distinct types of figurative language: metaphor, personification, hyperbole, simile, and irony. Specifically, the Researcher identified figurative language occurrences within the song, including 16 instances of metaphor, four instances of personification, four instances of hyperbole, one instance of simile, and one instance of irony. This extensive use of poetic techniques and literary devices conveys complex emotions, vivid imagery, and multifaceted meanings throughout the song's lyrics.

Suggestion

Based on the analysis of figurative language in Niki Zefanya's song "Blue Moon," the Researcher can provide several suggestions for future researchers interested in this field. First, exploring a more comprehensive range of song choices across different genres and artists could yield valuable insights into how figurative language is used in diverse musical compositions. Examining alternative theoretical frameworks or analytical approaches to studying language in song lyrics may uncover new perspectives and understandings. The Researcher believes this study is a beneficial resource for those researching the use of figurative language in song lyrics. Reading intensively into the metaphors, personifications, hyperboles, similes, and instances of irony within this particular song, the Researcher has gained valuable insights into how poetic techniques can be leveraged to convey deep, multifaceted meanings and messages through musical compositions. These findings may inspire and inform future researchers exploring the intersections of language, music, and artistic expression.

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