FIGURATIVE LANGUAGE IN SELECTED SONGS FROM THE MALIBU NIGHTS ALBUM

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ABSTRAK

Penelitian ini mengkaji penggunaan bahasa kiasan dalam lirik lagu terpilih dari album Malibu Nights karya LANY dalam kajian linguistik, khususnya pada bidang semantik. Bahasa kiasan digunakan dalam lirik lagu untuk menyampaikan makna secara tidak langsung serta mengekspresikan pengalaman emosional melalui bahasa. Oleh karena itu, penelitian ini bertujuan untuk mengidentifikasi jenis-jenis bahasa kiasan yang digunakan dalam lirik lagu terpilih serta menganalisis makna afektif yang terkandung di dalamnya. Penelitian ini menggunakan metode deskriptif kualitatif. Data diperoleh melalui teknik dokumentasi dari enam lagu terpilih, yaitu Thru These Tears, Malibu Nights, Valentine's Day, I Don't Wanna Love You Anymore, Taking Me Back, dan Thick and Thin. Data dianalisis berdasarkan teori yang dikemukakan oleh Perrine dan Arp (1996) serta Leech (1981). Hasil penelitian menunjukkan terdapat sebelas data bahasa kiasan yang ditemukan dalam lirik, yang diklasifikasikan ke dalam lima jenis, yaitu metafora, simile, personifikasi, hiperbola, dan simbol. Analisis makna afektif menunjukkan bahwa ungkapan-ungkapan bahasa kiasan tersebut mencerminkan berbagai pengalaman emosional seperti kesedihan, patah hati, kehilangan, kerinduan, kekecewaan, dan pergulatan batin. Temuan ini menunjukkan bahwa bahasa kiasan berfungsi sebagai strategi semantik untuk menyampaikan pengalaman emosional secara tidak langsung dalam lirik lagu. Penelitian ini berkontribusi pada kajian semantik, khususnya dalam memahami hubungan antara bahasa kiasan dan makna afektif dalam lirik lagu, serta dapat menjadi referensi bagi penelitian linguistik selanjutnya.
Kata Kunci: Bahasa Kiasan, Makna Afektif, Semantik.

ABSTRACT

This research examines the use of figurative language in selected song lyrics from the Malibu Nights album by LANY within a linguistic study, particularly in the field of semantics. Figurative language is used in song lyrics to convey meanings indirectly and to express emotional experiences through language. Therefore, this study aims to identify the types of figurative language used in the selected song lyrics and to analyse the affective meanings contained within them. This research employs a descriptive qualitative method. The data were collected through documentation techniques from six selected songs, namely Thru These Tears, Malibu Nights, Valentine's Day, I Don't Wanna Love You Anymore, Taking Me Back, and Thick and Thin. The data were analysed based on the theories proposed by Perrine and Arp's (1996) and Leech (1981). The findings reveal eleven data of figurative language found in the lyrics, which are classified into five types, namely metaphor, simile, personification, hyperbole, and symbol. The analysis of affective meaning shows that these figurative expressions reflect various emotional experiences such as sadness, heartbreak, loss, longing, disappointment, and emotional struggle. These findings indicate that figurative language serves as a semantic strategy to convey emotional experiences indirectly in song lyrics. This study contributes to semantic studies, particularly in understanding the relationship between figurative language and affective meaning in song lyrics, and may serve as a reference for future linguistic research.
Keywords: *Figurative Language, Affective Meaning, Semantics.*

INTRODUCTION

Song lyrics are one of the forms of language expression used to convey experiences, thoughts, and feelings. In song lyrics, the meaning is often conveyed through the use of

figurative language so that the message to be conveyed cannot always be understood literally. Abrams (1981) explained that figurative language is used to produce imaginative effects and enrich meaning. Therefore, the use of figurative language in song lyrics is relevant to be analysed because it can reveal meanings that cannot always be conveyed through literal interpretation.

One of the albums that shows the use of figurative language and strong emotional expression is Malibu Nights by LANY. This album describes a person's emotional journey after experiencing a breakup, from sadness, loss, and regret to the process of acceptance and self-recovery. These themes are conveyed through poetic lyrics and rich in figurative expressions. This condition makes the songs in the Malibu Nights album relevant to be studied because the use of metaphorical language in the lyrics allows the formation of emotional meanings that can be further analysed.

One example of the use of figurative language in the selected song from the Malibu Nights album can be found in the lyrics of "Words fell out like water" in the song Taking Me Back. The phrase shows the use of language that is not conveyed literally in describing emotional experiences. The presence of expressions like this shows that the meaning in the song lyrics cannot always be understood directly, but requires a deeper interpretation to understand the message that you want to convey. This phenomenon is one of the reasons why the Malibu Nights album was chosen as an object in this research.

In addition to showing the use of figurative language, the selected songs in the Malibu Nights album also contain various emotional expressions related to the experience of loss, sadness, loneliness, and the process of self-healing. To understand how these emotions are represented through language, this research focusses on the affective meaning. Leech (1981) explained that the affective meaning is related to feelings, attitudes, and emotions that are conveyed through the use of language. Thus, the analysis of affective meaning is considered relevant to reveal how figurative expressions in song lyrics represent the emotional experience that the songwriter wants to convey.

Based on previous research on the analysis of figurative language in song lyrics, it was found that several studies conducted by Putri (2025), Amalia (2024), Grensideng and Agung (2023), Alfiyani (2021), and Ardalinda (2022) focussed on the identification and classification of the types of figurative language used in song lyrics. Meanwhile, Cindy (2020) and Ardalinda (2022) also analysed the meaning resulting from the use of figurative language, but the analysis carried out still focusses on the contextual meaning. The results of these studies show that figurative language is an important element in song lyrics, but most of the research still focusses on identifying the type of figurative language and has not specifically examined how figurative expressions build affective meanings.

In addition, previous research generally uses the theory of Kennedy, Keraf, or Kennedy and Gioia in identifying figurative language. Research using figurative language classification based on Perrine's theory and linking it to the analysis of affective meaning based on Leech's theory is still relatively limited. Research that specifically examines the relationship between figurative language and affective meaning in the songs on LANY's Malibu Nights album is also rarely found. Therefore, there is still research room to examine how figurative language plays a role in building affective meanings in song lyrics.

Based on this reason, this research was conducted to analyse the types of figurative language used in selected songs from the Malibu Nights album by LANY and examine how these figurative expressions build affective meanings. This research is expected to provide a deeper understanding of the relationship between figurative language and affective meaning in song lyrics and enrich semantic studies, especially those related to the

representation of emotional meaning in song lyrics

RESEARCH METHOD

This research employed a descriptive qualitative method to analyse figurative language and affective meaning in selected song lyrics. This method was considered appropriate because the object of the research is song lyrics, which were examined to describe and interpret linguistic phenomena and emotional meanings in a contextual and interpretive manner without involving numerical measurement or hypothesis testing.

The main methodological framework of this research referred to Creswell (2014), who explains that qualitative research aims to understand and interpret the meaning of phenomena through inductive analysis of textual data within their context. Creswell's framework guided the overall research design, including data collection, analysis, and interpretation. In support of this framework, Sadlowski (2000) states that descriptive qualitative research focuses on providing an accurate and straightforward description of phenomena as they exist in their original context, rather than generating new theoretical constructs. Similarly, Bogdan and Biklen (2007) emphasize that qualitative research produces descriptive data in the form of words and prioritizes understanding meaning from the perspective of the data. In addition, Patton (2002) highlights the importance of contextual interpretation in qualitative inquiry to capture the complexity and richness of qualitative data.

Accordingly, Creswell (2014) functioned as the main methodological reference in this research, while the perspectives of Sadlowski (2000), Bogdan & Biklen (2007), and Patton (2002) served as supporting theoretical foundations that strengthened the application of the descriptive qualitative method in analysing song lyrics.

FINDING AND ANALYSIS

This research focuses on identifying figurative language found in the lyrics of selected songs from the album Malibu Nights. Therefore, in this section, the researcher presents the data found and classified into types of figurative language based on Perrine and Arp's (1996) theory. The presentation of these findings aims to provide an overview of the use of figurative language in song lyrics prior to conducting an analysis of affective meaning in the following section.

1. Metaphor

Datum 1

"I found myself blindsided by a feeling"

(Malibu Nights)

Based on the theory of figurative language proposed by Perrine and Arp's (1996), the researcher categorized the lyrics as a metaphor because they contain an implicit comparison between a feeling and a force capable of having a sudden impact on a person. The phrase "blindsided by a feeling" is not meant to be understood literally but rather as a figurative comparison that describes a situation through nonliteral meaning. This comparison is conveyed without using comparative words such as "like" or "as," so the lyrics fall under the category of a metaphor.

Datum 2

"Heavy thought when it gets late"

(Malibu Nights)

Based on Perrine and Arp's theory (1996), the researcher categorized the lyric as a metaphor because the phrase "heavy thoughts" implies a comparison between "thoughts" and something that is "heavy." The word "heavy" is not used in its literal sense, but rather

as a figurative expression that forms a comparison without using a comparative word such as “like” or “as.” Therefore, the lyric qualifies as a metaphor.

Datum 3

“Your chocolate-covered eyes”

(I don’t wanna love you anymore)

Based on the theory of figurative language proposed by Perrine and Arp’s (1996), the researcher categorized the lyrics as a metaphor because there is an implicit comparison in the phrase “chocolate-covered eyes.” A person’s eyes are described using the term “chocolate-covered” without using a comparative word such as “like” or “as.” This comparison is not intended to be taken literally but is used as a figurative expression to create a specific image of the object in question. Therefore, these lyrics fall under the category of metaphor.

Datum 4

“We got to war”

(Thick and Thin)

Based on the theory of figurative language proposed by Perrine and Arp’s (1996), the researcher categorized the lyrics as a metaphor because they contain an implicit comparison between conflict in a relationship and war. The word “war” is not used in its literal sense to refer to an actual war, but rather as a figurative expression to describe a situation of conflict between two individuals. This comparison is presented directly without using comparative words such as “like” or “as,” so the lyrics fall under the category of a metaphor.

Datum 5

“My mind’s a mess”

(Thick and Thin)

Based on Perrine and Arp’s theory (1996), the researcher categorized the lyrics as a metaphor because they contain an implicit comparison between “mind” and “mess.” The expression is not intended to be understood literally but is used as a figurative comparison that describes a state through nonliteral meaning. This comparison is conveyed without using comparative words such as “like” or “as,” so the lyrics fall under the category of a metaphor.

2. Simile

Datum 6

“This hurts like hell”

(Thru These Tears)

Based on the theory of figurative language proposed by Perrine and Arp’s (1996), the researcher categorized the lyrics as a simile because they contain a comparison explicitly stated through the use of the comparative word “like.” In these lyrics, pain (hurts) is compared to hell; this comparison illustrates a relationship between two distinct things through the direct use of a comparative word. The use of the word “like” as a marker of comparison indicates that these lyrics fall under the category of a simile.

Datum 7

“Words fell out like water”

(Taking Me Back)

Based on the theory of figurative language proposed by Perrine and Arp’s (1996), the researcher categorized the lyrics as a simile because they contain a comparison explicitly stated through the use of the comparative word “like.” In these lyrics, words are compared to flowing water. This comparison illustrates the relationship between two different things through the direct use of a comparative word. The use of the word “like” as a marker of

comparison indicates that these lyrics fall under the category of a simile.

3. Personification

Datum 8

"The thought of you doesn't wake up with me"

(Valentine's Day)

Based on the theory of Perrine and Arp's (1996), the researcher categorized the lyrics as personification because they attribute human characteristics to something abstract, namely "thought." In these lyrics, "thought" is depicted as capable of the action "wake up," which is essentially an ability possessed by humans or living beings. Since an idea or thought cannot literally wake up from sleep, the attribution of these human traits indicates the use of the figure of speech known as personification. Thus, these lyrics meet the characteristics of personification as described by Perrine and Arp (1996), namely the attribution of human traits or actions to non-human objects, concepts, or entities.

Datum 9

"Hands talk, won't stop"

(Thick and Thin)

Based on the theory of Perrine and Arp's (1996), the researcher categorized the lyrics as personification because they attribute human abilities to a body part, namely "hands." In these lyrics, hands are depicted as capable of "talking," even though speaking is an ability that is literally possessed by humans through the use of language. Since hands, as body parts, cannot speak on their own, the attribution of this human action indicates the use of the figure of speech known as personification. Thus, these lyrics meet the characteristics of personification according to Perrine and Arp's (1996), namely the attribution of human traits, actions, or abilities to non-human objects, concepts, or entities.

4. Hyperbole

Datum 10

"It might take a hundred sleepless night"

(Thru These Tears)

Based on the theory of Perrine and Arp's (1996), the researcher categorized the lyrics as hyperbole because they contain exaggerated statements intended to emphasize a particular situation. The phrase "a hundred sleepless nights" is not meant to be taken literally as one hundred nights without sleep, but rather is used to describe the intensity and extremely long duration of an experience or emotional state. The use of the number "a hundred" serves as an exaggerated expression to indicate a state that is more intense than the actual condition. Therefore, these lyrics meet the characteristics of hyperbole according to Perrine and Arp's (1996), namely the use of deliberately exaggerated expressions to produce a stronger effect of emphasis.

5. Symbol

Datum 11

"Once the light fades, everything is dark"

(Malibu Nights)

Based on the theory of Perrine and Arp's (1996), the researcher categorized the lyrics as symbols because they use specific objects or concepts to represent meanings beyond their literal sense. In these lyrics, "light" does not merely refer to physical light but is used as a symbol representing something broader. Meanwhile, "dark" also functions as a symbol that transcends its literal meaning as a condition devoid of light. The use of "light" and "dark" to represent specific ideas or conditions indicates the presence of symbolic meaning in these lyrics. Therefore, these lyrics meet the characteristics of a symbol according to Perrine and Arp's (1996), namely the use of an object, action, or state to

convey a meaning beyond its literal sense.

Based on the findings presented above, the researcher identified eleven instances of figurative language in the selected songs from Malibu Nights album. These findings consist of five metaphors, two similes, two personifications, one hyperbole, and one symbol. The classification of each datum was conducted based on the characteristics of figurative language proposed by Perrine and Arp (1996). The findings show that the selected lyrics contain various types of figurative language that are used to convey ideas and experiences through nonliteral expressions. The use of metaphor, simile, personification, hyperbole, and symbol demonstrates how language can be employed creatively to communicate meanings beyond their literal interpretations. Through these figurative expressions, the lyrics present messages in a more expressive and imaginative manner. Furthermore, the variety of figurative language identified in the lyrics reflects the richness of linguistic expression found in the selected songs. Each figurative expression contributes to the construction of meaning by providing a deeper layer of interpretation that cannot be fully understood through literal meaning alone. Therefore, the identification and classification of figurative language serve as an important foundation for examining the meanings conveyed in the lyrics.

To obtain a deeper understanding of the meanings communicated through the identified figurative expressions, the findings presented above are further analysed using Leech's (1981) theory of meaning. The following section discusses the conceptual meaning, connotative meaning, and affective meaning of each datum in order to reveal the meanings conveyed through the figurative language found in the selected lyrics.

Analysis

After the data were identified and classified into specific types of figurative language, the researcher analysed their meanings based on Leech's (1981) theory. This analysis focused on interpreting the affective meanings that emerge from the use of figurative language in the context of the lyrics, thereby revealing the message the songwriter intended to convey. The following is an analysis of the meanings of each data set.

1) Datum 1

"I found myself blindsided by a feeling"

(Malibu Nights)

Conceptual Meaning

Based on Leech's (1981) theory, conceptual meaning refers to the literal or dictionary meaning of a word. The word "blindsided" literally means being struck, attacked, or caught unexpectedly without prior warning or preparation.

Connotative Meaning

According to Leech (1981), connotative meaning refers to the associative meaning attached to a word beyond its literal sense. In this lyric, the researcher interprets that "blindsided" is not used to describe a physical attack. Instead, it is associated with the sudden emergence of feelings that occur unexpectedly. The expression suggests that these feelings arise without anticipation and exert a strong influence that is difficult to control.

Affective Meaning

Based on Leech's (1981) theory, affective meaning reflects the feelings and attitudes expressed through language. Based on the conceptual and connotative meanings above, the researcher finds that the lyric conveys feelings of surprise, confusion, and emotional vulnerability. The word "blindsided" emphasizes the unexpected nature of the emotional experience and suggests a reaction to feelings that arise suddenly and without preparation. Therefore, the lyric expresses the emotional impact of unexpected feelings through

figurative language.

2) Datum 2

“Heavy thought when it gets late”

(Malibu Nights)

Conceptual Meaning

Based on Leech’s (1981) theory, conceptual meaning refers to the literal meaning of a word. The word “heavy” literally means having great weight or being difficult to lift, while “thought” refers to an idea or mental process occurring in the mind.

Connotative Meaning

According to Leech (1981), connotative meaning refers to the associative meaning attached to a word beyond its literal sense. In this lyric, the researcher interprets that the phrase “heavy thought” does not refer to a thought that possesses physical weight. Instead, it is associated with burdensome, distressing, and emotionally overwhelming thoughts. The expression metaphorically compares emotional burdens to a heavy object that is difficult to carry.

Affective Meaning

Based on Leech’s (1981) theory, affective meaning reflects the feelings and attitudes expressed through language. Based on the conceptual and connotative meanings above, the researcher finds that the lyric conveys feelings of emotional burden, sadness, and distress. The metaphorical expression “heavy thought” suggests the presence of overwhelming thoughts that create emotional pressure. Therefore, the lyric expresses the emotional impact of persistent and burdensome thoughts through figurative language.

3) Datum 3

“Your chocolate-covered eyes”

(I don’t wanna love you anymore)

Conceptual Meaning

Based on Leech’s (1981) theory, conceptual meaning refers to the literal or dictionary meaning of a word. The phrase “chocolate-covered” literally refers to something coated or covered with chocolate, while “eyes" refers to the organs of sight.

Connotative Meaning

According to Leech (1981), connotative meaning refers to the associative meaning attached to a word beyond its literal sense. In this lyric, the researcher interprets that “chocolate-covered eyes” is not used to describe eyes that are literally covered with chocolate. Instead, the expression associates the eyes with qualities commonly attributed to chocolate, such as sweetness, warmth, richness, and attractiveness. Through this metaphorical expression, the eyes are portrayed as possessing appealing and pleasant characteristics.

Affective Meaning

Based on Leech’s (1981) theory, affective meaning reflects the feelings and attitudes expressed through language. Based on the conceptual and connotative meanings above, the researcher finds that the lyric conveys feelings of affection, admiration, and emotional attraction. The expression “chocolate-covered eyes” emphasizes positive qualities associated with comfort and sweetness, creating a warm and favorable emotional impression. Therefore, the lyric expresses positive emotional appreciation through figurative language.

4) Datum 4

“We got to war”

(Thick and Thin)

Conceptual Meaning

Based on Leech's (1981) theory, conceptual meaning refers to the literal or dictionary meaning of a word. The word "war" literally refers to a state of armed conflict between different countries, groups, or parties, often involving violence and destruction.

Connotative Meaning

According to Leech (1981), connotative meaning refers to the associative meaning attached to a word beyond its literal sense. In this lyric, the researcher interprets that "war" is not used to refer to an actual military conflict. Instead, it is associated with intense disagreement, conflict, and emotional tension within a relationship. The metaphor compares interpersonal conflict to a war, emphasizing the severity and intensity of the situation.

Affective Meaning

Based on Leech's (1981) theory, affective meaning reflects the feelings and attitudes expressed through language. Based on the conceptual and connotative meanings above, the researcher finds that the lyric conveys feelings of tension, frustration, and emotional conflict. The metaphorical use of "war" highlights the severity of the disagreement and emphasizes the emotional impact associated with intense conflict. Therefore, the lyric expresses negative emotional experiences through figurative language.

5) Datum 5

"My mind's a mess"

(Thick and Thin)

Conceptual Meaning

Based on Leech's (1981) theory, conceptual meaning refers to the literal or dictionary meaning of a word. The word "mess" literally refers to a state of disorder, confusion, or untidiness in which things are not arranged properly.

Connotative Meaning

According to Leech (1981), connotative meaning refers to the associative meaning attached to a word beyond its literal sense. In this lyric, the researcher interprets that "mess" is not used to describe a physical condition of disorder. Instead, it is associated with confusion, instability, and difficulty in organizing thoughts or emotions. The metaphor compares the mind to a disordered space, emphasizing a condition in which clarity and balance are lacking.

Affective Meaning

Based on Leech's (1981) theory, affective meaning reflects the feelings and attitudes expressed through language. Based on the conceptual and connotative meanings above, the researcher finds that the lyric conveys feelings of confusion, frustration, and emotional distress. The metaphorical expression "a mess" emphasizes a condition of mental and emotional disorder, creating an impression of instability and inner turmoil. Therefore, the lyric expresses the emotional impact of confusion and disorder through figurative language.

6) Datum 6

"This hurts like hell"

(Thru These Tears)

Conceptual Meaning

Based on Leech's (1981) theory, conceptual meaning refers to the literal or dictionary meaning of a word. The word "hell" literally refers to a place of punishment, suffering, or torment in various religious beliefs.

Connotative Meaning

According to Leech (1981), connotative meaning refers to the associative meaning attached to a word beyond its literal sense. In this lyric, the researcher interprets that "hell"

is not used to refer to an actual place of punishment. Instead, it is associated with extreme pain, suffering, and distress. Through the use of the simile "like hell," the lyric compares the intensity of the hurt to the severe suffering commonly associated with hell, emphasizing the magnitude of the pain being described.

Affective Meaning

Based on Leech's (1981) theory, affective meaning reflects the feelings and attitudes expressed through language. Based on the conceptual and connotative meanings above, the researcher finds that the lyric conveys feelings of intense pain, sadness, and emotional suffering. The simile "like hell" emphasizes the severity of the hurt and strengthens the emotional intensity expressed in the lyric. Therefore, the lyric expresses the emotional impact of profound suffering through figurative language.

7) Datum 7

"Words fell out like water

Tangled in our thoughts"

(Taking Me Back)

Conceptual Meaning

Based on Leech's (1981) theory, conceptual meaning refers to the literal or dictionary meaning of a word. The word "water" literally refers to a clear liquid that flows freely and continuously.

Connotative Meaning

According to Leech (1981), connotative meaning refers to the associative meaning attached to a word beyond its literal sense. In this lyric, the researcher interprets that "water" is not used to refer to an actual liquid. Instead, it is associated with a continuous and unrestricted flow. Through the simile "like water," the lyric compares words to water flowing freely, suggesting that the words are expressed rapidly and continuously. Furthermore, the phrase "tangled in our thoughts" indicates a condition of complicated or intertwined thoughts, which contributes to the uncontrolled flow of words. The expression therefore emphasizes the difficulty of managing thoughts and communication.

Affective Meaning

Based on Leech's (1981) theory, affective meaning reflects the feelings and attitudes expressed through language. Based on the conceptual and connotative meanings above, the researcher finds that the lyric conveys feelings of confusion, emotional tension, and overwhelm. The simile "like water" emphasizes the continuous flow of words, while the phrase "tangled in our thoughts" suggests mental complexity and difficulty in organizing thoughts clearly. Therefore, the lyric expresses the emotional impact of complicated thoughts and intense communication through figurative language.

8) Datum 8

"The thought of you doesn't wake up with me"

(Valentine's Day)

Conceptual Meaning

Based on Leech's (1981) theory, conceptual meaning refers to the literal or dictionary meaning of a word. The word "thought" refers to an idea or mental representation in the mind, while "wake up" literally means the act of becoming conscious after sleep.

Connotative Meaning

According to Leech (1981), connotative meaning refers to the associative meaning attached to a word beyond its literal sense. In this lyric, the researcher interprets that the expression "wake up" is used figuratively by attributing a human action to an abstract concept, namely "thought." The phrase suggests that the thought of someone is no longer

present or active at the beginning of the day. Through this personification, the lyric associates the absence of recurring thoughts with a reduced mental presence of that memory.

Affective Meaning

Based on Leech's (1981) theory, affective meaning reflects the feelings and attitudes expressed through language. Based on the conceptual and connotative meanings above, the researcher finds that the lyric conveys feelings of emotional distance, fading memory, and reduced emotional attachment. The personification in "doesn't wake up with me" emphasizes the absence of a previously persistent thought, indicating a decline in emotional intensity related to that memory. Therefore, the lyric expresses the emotional impact of diminishing remembrance through figurative language.

9) Datum 9

"Hands talk, won't stop"

(Thick and Thin)

Conceptual Meaning

Based on Leech's (1981) theory, conceptual meaning refers to the literal or dictionary meaning of a word. The word "hands" refers to the parts of the human body used for holding, touching, or performing actions, while "talk" refers to the act of speaking or communicating through words.

Connotative Meaning

According to Leech (1981), connotative meaning refers to the associative meaning attached to a word beyond its literal sense. In this lyric, the researcher interprets that the verb "talk" is figuratively attributed to "hands," which are inanimate in terms of speech ability. Through this personification, the expression suggests that communication is not only conveyed through verbal language but also through physical actions or gestures. The phrase "won't stop" further emphasizes continuous expression, indicating ongoing non-verbal communication.

Affective Meaning

Based on Leech's (1981) theory, affective meaning reflects the feelings and attitudes expressed through language. Based on the conceptual and connotative meanings above, the researcher finds that the lyric conveys feelings of emotional intensity, expressive communication, and persistent interaction. The personification in "hands talk" emphasizes that meaning is communicated through actions that continuously express emotion or intention. Therefore, the lyric expresses the emotional impact of non-verbal communication through figurative language.

10) Datum 10

"It might take a hundred sleepless night"

(Thru These Tears)

Conceptual Meaning

Based on Leech's (1981) theory, conceptual meaning refers to the literal or dictionary meaning of a word. The phrase "a hundred sleepless nights" literally refers to one hundred nights during which a person is unable to sleep.

Connotative Meaning

According to Leech (1981), connotative meaning refers to the associative meaning attached to a word beyond its literal sense. In this lyric, the researcher interprets that "a hundred sleepless nights" is not intended to indicate the exact number of nights without sleep. Instead, the expression is used hyperbolically to emphasize a very long period of emotional difficulty or distress. The number "a hundred" functions as an exaggeration that highlights the duration and intensity of the experience being described.

Affective Meaning

Based on Leech's (1981) theory, affective meaning reflects the feelings and attitudes expressed through language. Based on the conceptual and connotative meanings above, the researcher finds that the lyric conveys feelings of sadness, exhaustion, and emotional struggle. The hyperbolic expression "a hundred sleepless nights" emphasizes the prolonged nature of the emotional experience and intensifies the impression of ongoing distress. Therefore, the lyric expresses the emotional impact of enduring emotional hardship through figurative language.

11) Datum 11

"Once the light fades, everything is dark"

(Malibu Nights)

Conceptual Meaning

Based on Leech's (1981) theory, conceptual meaning refers to the literal or dictionary meaning of a word. The word "light" literally refers to natural or artificial illumination that makes things visible, while "dark" refers to the absence of light, making objects difficult or impossible to see.

Connotative Meaning

According to Leech (1981), connotative meaning refers to the associative meaning attached to a word beyond its literal sense. In this lyric, the researcher interprets that "light" and "dark" are not used in their literal physical sense. Instead, "light" is associated with hope, positivity, or clarity, while "dark" is associated with hopelessness, sadness, or emotional uncertainty. Through this symbolic expression, the lyric contrasts two opposing conditions to emphasize a shift from a positive state to a negative one.

Affective Meaning

Based on Leech's (1981) theory, affective meaning reflects the feelings and attitudes expressed through language. Based on the conceptual and connotative meanings above, the researcher finds that the lyric conveys feelings of sadness, hopelessness, and emotional decline. The symbolic use of "light" and "dark" emphasizes the transition from emotional clarity to emotional emptiness. Therefore, the lyric expresses the emotional impact of loss of hope and emotional darkness through figurative language.

Based on the analysis of the eleven data, it can be concluded that the lyrics in Malibu Nights employ various types of figurative language, including metaphor, simile, personification, hyperbole, and symbol. These figurative expressions are used to convey meanings that go beyond their literal interpretation. In relation to Leech's (1981) theory of meaning, each datum has been analysed through three levels of meaning, namely conceptual meaning, connotative meaning, and affective meaning. The conceptual meaning focuses on the literal meaning of the words, while the connotative meaning explains the associative meanings that arise from the context of the lyrics. Furthermore, the affective meaning reveals the emotional messages conveyed through the figurative expressions. Overall, the analysis shows that the figurative language used in the selected lyrics functions to express emotional experiences such as sadness, confusion, emotional burden, longing, and emotional conflict. These meanings are constructed through linguistic choices that create deeper emotional effects beyond literal interpretation. Therefore, it can be concluded that figurative language plays an important role in conveying affective meaning in the selected lyrics of Malibu Nights.

Based on the findings and analysis presented in this chapter, it can be concluded that the selected lyrics from Malibu Nights contain various types of figurative language, namely metaphor, simile, personification, hyperbole, and symbol. These figurative expressions contribute to the richness of meaning in the lyrics by conveying ideas and

emotions beyond their literal interpretations.

Furthermore, through the application of Leech's (1981) theory of meaning, each figurative expression has been analysed in terms of conceptual meaning, connotative meaning, and affective meaning. The analysis reveals that the figurative language found in the lyrics conveys various emotional meanings, including sadness, confusion, emotional burden, longing, emotional conflict, vulnerability, and hopelessness. These meanings are communicated through linguistic expressions that create deeper emotional effects within the lyrics.

Overall, the findings and analysis demonstrate that figurative language plays a significant role in conveying affective meaning in the selected lyrics of Malibu Nights. The use of figurative language not only enriches the lyrical expression but also helps communicate emotional experiences more effectively. The conclusions drawn from these findings will be further discussed in the next chapter.

CONCLUSION

Based on the findings and analysis, this research answers the two research questions proposed in this study. First, regarding the types of figurative language found in the selected songs from Malibu Nights album, the researcher identified eleven instances of figurative language in the lyrics of the selected songs. These consist of five metaphors, two similes, two personifications, one hyperbole, and one symbol. The findings indicate that various types of figurative language are employed in the selected songs to convey ideas, experiences, and emotions through nonliteral expressions.

Second, regarding the affective meanings conveyed through the identified figurative language, the analysis based on Leech's (1981) theory of meaning reveals that the figurative expressions communicate various emotional meanings. Through the analysis of conceptual meaning, connotative meaning, and affective meaning, the researcher found that the figurative language in the selected songs conveys emotions such as sadness, confusion, emotional burden, longing, emotional conflict, vulnerability, emotional suffering, and hopelessness. These emotional meanings are communicated through figurative expressions that allow experiences and feelings to be expressed beyond their literal interpretations.

Furthermore, the findings show that each type of figurative language contributes to the construction of meaning in different ways. Metaphor, simile, personification, hyperbole, and symbol provide additional layers of meaning that enrich the interpretation of the lyrics. Through these figurative expressions, the lyrics communicate emotional experiences in a more expressive and meaningful manner. The analysis also demonstrates that conceptual meaning, connotative meaning, and affective meaning work together in shaping the interpretation of figurative language within the selected songs.

Overall, the findings and analysis suggest that figurative language plays an important role in conveying affective meaning in the lyrics of the selected songs from Malibu Nights album. The findings indicate that the figurative expressions identified in the lyrics communicate meanings and emotions beyond their literal interpretations. Through the analysis of conceptual, connotative, and affective meaning, this research provides a deeper understanding of how figurative language contributes to the expression of emotional experiences in the selected songs.

Suggestion

Based on the results of this research, several suggestions can be offered for future studies.

1. First, future researchers are encouraged to examine other types of meaning proposed by Leech (1981), such as social meaning, reflected meaning, collocative meaning, thematic meaning, and stylistic meaning. Investigating these types of meaning may provide a broader understanding of how meaning is constructed and communicated through language.
2. Second, future research could use different sources of data, such as poetry, novels, films, speeches, or songs by different artists and from various genres. The use of different data sources may contribute to a more comprehensive understanding of the use of figurative language in diverse linguistic and literary contexts.
3. Third, future researchers may explore different types of figurative language or compare figurative expressions across different literary works, musical genres, or artists. Such studies may reveal similarities and differences in the ways figurative language is used to convey meaning and emotion.
4. Fourth, future research could employ other linguistic approaches, such as pragmatics, discourse analysis, stylistics, or cognitive semantics, to gain deeper insights into the interpretation and construction of meaning in language.
5. Fifth, future researchers are encouraged to investigate the relationship between specific types of figurative language and the meanings they convey. Such studies may provide a deeper understanding of how different figurative expressions contribute to the construction of meaning and the communication of emotions in literary and musical works.

Finally, it is hoped that the suggestions presented above may provide useful directions for future studies in the field of semantics, particularly those focusing on figurative language and meaning analysis. Future researchers may expand the scope of investigation by applying different theories, exploring various types of meaning, employing alternative linguistic approaches, or examining different sources of data. Such studies may contribute to a broader understanding of how figurative language functions in conveying meaning across different linguistic and literary contexts.

In addition, this research is expected to serve as a reference for students and researchers who are interested in semantic studies, especially in the analysis of figurative language and meaning. By examining figurative language through conceptual meaning, connotative meaning, and affective meaning, this research provides an example of how semantic theories can be applied to analyse nonliteral language in song lyrics. It is also hoped that this study may contribute to a better understanding of how figurative language is used to communicate emotional meaning and enrich linguistic expression in literary and musical works.

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