



**FIGURATIVE LANGUAGE FOUND IN
ALBUM *1000 FORMS OF FEAR* BY SIA**

Final Project

submitted in partial fulfilment of the requirements
for the degree of *Sarjana Pendidikan* in English

by

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**ENGLISH EDUCATION
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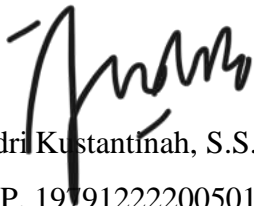
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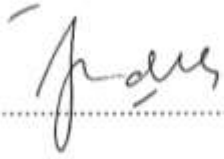
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MOTTO

"It always seems impossible until it's done."

-Nelson Mandela

DEDICATION

This Final Project is dedicated to:

1. Myself. For the relentless pursuit of knowledge, the countless hours of effort, and the unwavering determination I've invested. This project is a reflection of my journey, a symbol of my personal and academic evolution. I stand proud of the milestones I've reached and the challenges I've conquered.
2. My family. For their unwavering support, boundless love, and constant encouragement. Thank you for being my steadfast pillars of strength, always believing in my potential and cheering me on through every obstacle. Your faith in me has been the driving force behind my success.
3. For my best friends Zaqila, Alvino, Wino, Star, Belle, Slemy, and Nas. Thank you for your unwavering support, insightful feedback, and the countless moments of laughter that have brightened this journey. Your encouragement has been a constant source of motivation, and your belief in me has made every challenge feel surmountable. The collaborative spirit and shared experiences we've had have not only enriched this project but also deepened our bonds. Your friendship has been a wellspring of strength and joy, and this project stands as a testament to the incredible support and what we've shared. Thank you for always being there, through thick and thin, and for making this journey a truly memorable and meaningful one.

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The researcher also wishes to express his profound appreciation to everyone who has supported and contributed to the completion of this project. The invaluable advice, guidance, and encouragement received have been crucial in bringing this work to fruition. Thank you for your generous support, assistance, and for being an integral part of this academic journey.

On this occasion, the researcher would like to express her sincere gratitude to:

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5. All lecturers of the English Education Study Program of the University of PGRI Semarang who have motivated and guided the researcher.

Finally, the researcher would like to express his gratitude to everyone who has helped, both directly and indirectly, throughout the process of completing this final project. While a good final project is one that is completed, he hopes that this work will also prove to be valuable and beneficial to its readers.

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ABSTRACT

Revananda Muhammad. 2024. *Figurative Language Found in Album 1000 Forms of Fear by Sia*. Final project, English Education Study Program, Faculty of Language and Arts Education, University of PGRI Semarang. Advisor I: Indri Kustantinah, S.S., M.Hum. Advisor II: Rr Festi Himatu Karima, S.S., M.Hum.

Keywords: Figurative language, 1000 Forms of Fear, Song lyrics, Sia.

This research aims to provide an in-depth analysis of Sia's song lyrics from the 1000 Forms of Fear album to enhance understanding of figurative language. The data included the lyrics of selected (5 songs) from Sia's 1000 Forms of Fear album, there are *Elastic Heart* (2014), *Chandelier* (2014), *Big Girls Cry* (2014), *Hostage* (2014), and *Burn the Pages* (2014) This research employed a descriptive qualitative method as well as a content analysis design to describe the kinds of figurative language and the messages to be conveyed in the song lyrics. This research is based on Leech's (2014) theory that figurative language consists of eight kinds: simile, personification, hyperbole, metaphor, irony, metonymy, litotes, and oxymoron. There are 64 expressions of metaphor, followed by irony with 9 expressions, hyperbole with seven expressions, simile with 3 expressions, personification with 3 expressions, and litotes with one expression. It was found that metaphor is the most frequent type of figurative language used by Sia in the 1000 Forms of Fear album to convey deep emotions, personal struggles, and complex themes. The use of metaphor in the album helps to illustrate and amplify feelings of vulnerability, strength, and resilience. For instance, metaphors in songs like "Chandelier" capture the chaotic experience of dealing with addiction and inner turmoil, while others might use metaphor to depict the struggle of overcoming personal fears and insecurities. This rich use of metaphor allows Sia to express intricate emotional landscapes and connect with listeners on a profound level.

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CHAPTER I

INTRODUCTION

The researcher presents the background of the study, statements of the problem, objective of the study, significance of the study, and the definition of key terms. The readers are expected to have the same interpretation and understanding by reading this chapter.

A. Background of the Study

Songs are a powerful medium for conveying messages, often using flattery, praise, and expressions of longing to enhance the imagination of both the songwriter and the listeners. These elements are used to create a poetic expression that draws on the songwriter's emotions and experiences, resonating with listeners who may have similar feelings or experiences. As described by Iswani (2017), song lyrics, as creative works, can be interpreted in four ways: as an expression of the poet; as a crafted world of words; as a reflection or portrayal of reality; and as something that fulfills desires or provides benefits to the listeners.

Lyrics in music are considered a type of poetry, one of the most ancient literary forms. The word "lyric" is derived from the Greek musical instrument "lyra," indicating its musical origins. In classical antiquity and the Middle Ages, poets commonly recited their works with musical accompaniment from instruments like the lyre, a tradition often associated with minstrels Klarer (2004).

Lyrics in music can be considered as literary works, lyrics often possess poetic qualities and can convey deep meaning, emotions, and storytelling elements. Meyer (1997), Literature is written works distinguished by their careful and artistic use of language, including elements such as creative metaphors, well-crafted phrases, elegant syntax, rhyme, and alliteration. These works are designed to be appreciated for their beauty and are intentionally left somewhat open to interpretation. Many songwriters employ various literary devices such as metaphors, similes, alliteration, and symbolism in their lyrics Klarer (2004). They use language creatively to evoke specific moods, communicate messages, and express their thoughts and experiences.

Song lyrics, often perceived merely as a complement to the melody, actually play a crucial role in the overall experience of music. They are not just random words put together; instead, they form a rich tapestry of figurative language and poetic expression. Based on Oktavia (2019), lyrics represent the figurative words within a song, referring to the complete set of words that collectively convey the intended meaning expressed by the singer. Giyanti (2019) further highlights that song lyrics are classified as a form of literature, serving as the primary poetic expression through which writers convey their personal emotions in song. These lyrics encapsulate the messages and meanings that songwriters aim to communicate to their audience, which can take various forms such as expressions, direct statements, descriptions of phenomena, critiques, or societal commentary. Despite this, it is common for people to listen to songs primarily for the enjoyment of their melodious tunes, often

without fully comprehending the intended meaning or significance of the lyrics.

Lyrics are figurative words of a song, the term "lyrics" refers to the entire group of words in a song that together form the meaning that is conveyed or conveyed by the vocalist to give the intended meaning, Pailaha (2019). Ratna (2019) also emphasized that song lyrics are considered a form of literature because they are the main work of poetry that expresses the writer's personal feelings through the expression of a song. The messages and meanings that songwriters want to convey to listeners and other people are essentially contained in song lyrics, these messages can be in the form of expressions, direct notes, descriptions of certain phenomena, criticism of something, or comments from society. Based on the phenomena that occur, usually people listen to songs to enjoy beautiful and pleasant tones without understanding the intent or meaning of the lyrics. The writer is interested in researching figurative language in songs because song lyrics have various figurative languages that have meanings and interpretations. A song can provide precise and deep interpretation of meaning. Some song lyrics are meant to be humorous, but it's not uncommon for people to use music as a way to express their emotions and satire. Without realizing it, we can find out more deeply what is in the lyricist's heart, to whom the writer wrote the lyrics of the song, and how the feelings are expressed in writing the lyrics of the song.

The researcher analyzes the figurative language in the song from Sia in the album *1000 Forms of Fears*. In the album *1000 Forms of Fears*, there are

various figurative language written by the singer. The singer is known for its beautiful poetry, music and lyrics. Sia Furler, the Australian singer-songwriter known as Sia, she has released several albums, including *OnlySee* (1997), *Healing Is Difficult* (2001), *Colour the Small One* (2004), *Some People Have Real Problems* (2008), *We Are Born* (2010), *1000 Forms of Fear* (2014), *This Is Acting* (2016), and *Everyday Is Christmas* (2017). Throughout her career, Sia has received numerous awards and nominations, including multiple Grammy nominations. Unique style and captivating performances have earned awards such as the ARIA Music Awards, MTV Video Music Awards, and Billboard Music Awards.

The songs from the album *1000 Forms of Fears* use a lot of figurative language which has an implied meaning, and not many people think to understand the lyrics of the song. The figurative language of some songs is very difficult to find in a dictionary or music lyrics. In this study, metaphorical language is very important to capture the meaning of the song when reading the lyrics. The lyrics of this song include beautiful language and poetic quality. Readers should be aware of the various terminologies used in song lyrics. As a result, when listeners find the meaning of the lyrics, they can understand the meaning of the song, especially in the songs performed by Sia. In essence, this study examines the figurative language of songs from the album *1000 Forms of Fears* by the world-famous pop singer Sia to identify the type of figurative language used and the meaning intended in the song.

B. Statement of the Problem

Related to the background of the study, the study would like to answer the following questions:

1. What kinds of figurative language found in the songs on the album *1000 Forms of Fear* by Sia?
2. What are the meaning of figurative language found in the song lyrics on the album *1000 Forms of Fear* by Sia?

C. Objective of the Study

Related to the background of the study, the writer has objective of study.

The objectives of the research are:

1. To identify the kinds of figurative language found in the songs on album *1000 Forms of Fear* by Sia.
2. To analyze the figurative meaning of the song lyrics in the album *1000 Forms of Fear* by Sia.

D. Significances of the Study

The findings in this study were expected to be useful and relevant in some respects, both theoretically and practically, as they continued to inform future research and application.

1. Theoretically

The findings of this study can add the knowledge about the types of figurative language, can understand what the meaning of figurative language of a song. A study figurative language is very important because it is one aspect of the language.

2. Practically

Hopefully, this research could be used as a reference, for student to expand to the knowledge about the meaning of figurative language. For teacher provide information and as an additional reference that may be useful to more understand about figurative language. For readers to add more knowledge about the types figurative language and meaning of a song and also being alternative references for readers can write related thesis with a different topic in their research.

E. Definition of Key Terms

1. Figurative Language

The beauty of language lies in its ability to convey complex emotions and ideas through various literary devices. Figurative language, in particular, enhances the richness of expression in both literature and music. Colston and Helbert (2015) explain that figurative language involves using words and phrases in ways that deviate from their standard meanings, often through exaggeration or alteration. To grasp the figurative language in songs, listeners must delve deeper and interpret beyond the literal words, as these words convey meanings that differ from their dictionary definitions.

2. Poetry and Lyrics

Poetry, including lyrics, is a form of literary work that reflects human creativity and conveys beauty and life experiences, whether directly or indirectly experienced by the author, Febrianty (2016). Lyrics contribute to making music enjoyable and soothing, allowing it to deeply resonate with

listeners. The quality of music or songs is greatly influenced by the integration of lyrics, underscoring the significant role of the lyricist in conveying their imagination. Crafting lyrics involves a unique interplay of words that harmonize perfectly, with a distinctive language style that enhances the meaning. These elements together perfect the song's lyrics, enabling listeners to understand the lyricist's message.

Song lyrics combines melody and vocals, although some composers have written instrumental pieces, or musical works without words, that mimic the quality of a singing voice. The words of a song are called lyrics. Lyrics can include a series of verses, the longer sections of the song that tell the story, and a refrain, a short phrase repeated at the end of every verse. Songs can have a simple structure of one or two verses, or a more complex one with multiple verses and refrain.

3. Sia

Sia Kate Isobelle Furler, professionally known as Sia, is an Australian singer-songwriter and music video director born on December 18, 1975, in Adelaide. She emerged on the music scene with a unique blend of pop, electronic, and soulful influences, captivating global audiences. Starting with humble beginnings, she honed her craft inspired by personal experiences and emotions. Her rise to fame was marked by the release of her solo albums, showcasing her distinctive, emotionally powerful voice. Sia's innovative songwriting, rich in metaphorical language and symbolic imagery, conveys complex themes and emotions. Her breakthrough singles

like "Chandelier" and "Elastic Heart" earned critical acclaim and commercial success, winning numerous awards and endearing her to fans worldwide.

CHAPTER II

REVIEW OF RELATED LITERATURE

The researcher provides an overview of the review of related theories and previous studies.

A. Related Theory

1. Figurative Language

Figurative language is a means of conveying ideas orally, usually it conveys the spirit and personality of the writer. Based on Dancygier and Sweetser (2014), This lively introduction to figurative language explains a broad range of concepts, including metaphor, metonymy, simile, and blending, and develops new tools for analyzing them. It coherently grounds the linguistic understanding of these concepts in basic cognitive mechanisms such as categorization, frames, mental spaces, and viewpoint; and it fits them into a consistent framework which is applied to cross-linguistic data and also to figurative structures in gesture and the visual arts. Comprehensive and practical, the book includes analyses of figurative uses of both word meanings and linguistic constructions. As stated, by Sayuti (2010) the term "figurative language" refers to expressions that have a deeper meaning than their literal translation, these expressions can be in the form of words, phrases, or larger grammatical units, while Keraf (2010), says figurative language is a form of speech that distinguishes one item from another, he claims that analogies or parallels help create figurative language styles. Finding characteristics that show similarities

between two items is the goal of comparison. Sentences are animated by figurative language, which gives motion and evokes certain responses that make the reader think (Pradopo in Astuti, 2019). Based on the discussion above, the writer concludes that figurative language is a simile of someone writing an object by describing another object.

2. Types of Figurative Language

The researcher explores various categories of figures of speech but concentrates specifically on eight types of figurative language, as defined by Leech in his 2014 publication. The following sections offer detailed explanations of these four types.

a. Litotes

Litotes is one of figurative language that used to convey an idea by belittling or belittling something to give a stronger or opposite impression than what is actually meant. Litotes as defined by Leech (2014), is sometimes utilized to describe a particular form of understatement where a speaker chooses a negative expression instead of a more direct and assertive positive one. Essentially, it involves using ironic understatement by employing a negative phrase to convey something positive or affirmative. Litotes serve to emphasize a point through the use of negation.

b. Oxymoron

An oxymoron arises when two phrases with contradictory meanings are juxtaposed, creating a statement that refers to reality

Leech (2014). In simpler terms, an oxymoron is a figure of speech where two words that seem incompatible are combined to create a new, often thought-provoking meaning. The resulting expression is intended to convey a meaningful and coherent idea within a specific context, despite the apparent contradiction.

c. Metaphor

Human expression thrives on the ability to transcend the ordinary and evoke deeper meanings through language. Figurative language, such as metaphors, plays a pivotal role in this process by allowing speakers and writers to convey complex ideas and emotions in imaginative ways. Leech (2014), A metaphor is a rhetorical device in which a term is applied to describe or represent something it does not directly relate to. It involves asserting a direct comparison between two unrelated objects, implying that one is equivalent to the other. Unlike a simile, which uses "like" or "as" to compare, a metaphor states that one thing is another.

d. Simile

In the study of language and literature, figurative devices offer writers and speakers a palette of expressive tools to convey meaning beyond literal interpretations. Among these, similes and metaphors stand as pillars of comparison, each wielding distinct nuances in how they evoke imagery and understanding. Understanding their structural differences and rhetorical impacts

enriches our appreciation of how language shapes perception and emotion in communication. As mentioned by Leech (2014), a simile involves a comparison that is finite, whereas a metaphor is more expansive. In a metaphorical comparison, the tenor and the vehicle are juxtaposed, emphasizing their similarities through a formal indicator like "like" or similar language. Therefore, a simile is a rhetorical device that employs terms such as "like" or "as" to liken two dissimilar objects.

e. Personification

Literature often employs creative techniques to breathe life into its subjects, transcending the ordinary to evoke deeper emotional responses and connections from the audience. One such technique is personification, which allows writers to infuse diverse entities with human attributes. Personification, as described by Leech (2014), involves blending the three categories of tangible, animistic, and humanizing to figuratively represent an abstraction. This means that personification is a versatile literary technique used to attribute human characteristics to a variety of entities, including inanimate objects, living beings, and abstract concepts. By imbuing these entities with human traits, writers can make them appear more relatable and vibrant in the minds of readers.

f. Irony

Irony, enriches communication by layering meanings that defy literal interpretation. Based on Leech (2014), Irony refers to the use of words or expressions to convey a meaning that is often the opposite of their literal meaning, or to highlight a contrast between expectation and reality. It involves a discrepancy between what is said or understood and what is actually meant or happens. Irony in figurative language can add depth, complexity, and sometimes humor to the communication, inviting the audience to interpret the underlying layers of meaning.

g. Metonymy

Metonymy is a figure of speech in which one word or phrase is substituted for another with which it is closely associated. Unlike metaphor, which involves an implied comparison between two things, metonymy relies on the association between concepts or things. The substituted term is typically related to the original term in some way, such as being a part of it, being closely connected to it, or being used to represent it in some context.

h. Hyperbole

Figures of speech, such as hyperbole, play a crucial role in language by allowing speakers to amplify their messages through exaggeration. Leech (2014), suggests that hyperbole, like several other figures of speech, often reflects one's ideals and emotions. This

means that even though hyperbolic statements may sound exaggerated, we cannot verify them without understanding the intentions of the speakers. Hyperbole involves making statements that are not to be understood literally, but rather to make a strong impact, evoke strong emotions, or add humor. When employing hyperbole, individuals often exaggerate significantly, stretching the truth beyond what is realistic.

3. Song

The song is a tone or sound art composition in sequence, combination and temporal relationship (usually joined by a musical instrument) to produce a musical composition having unity and containing rhythm. Lyric in a song itself has its own characteristics of poetic, rhyming nature, although they may be religious verses or free prose. Etymologically, the word 'song' has the same root as the verb 'to sing' and it is defined as that which is sung. As mentioned by Hornby (2000), the form of song is a short piece of music. A song is a piece of music for accompanied without or by voice or voices or, "the act or art of singing," but the term is generally not used for large vocal forms including opera and oratorio. Every nation has their own song that represent their cultural characteristic of the nation. The song may be made according to the independence day, woman's day, nation day, etc. Similarly, to Horison (1997), states that the song may be used culturally to tell a story and to point out aspects of the target culture.

Colloquially, a song mirrors the normal daily activities of the society that it helps, when music is a strong part of one's own culture Salcedo (2002).

4. Lyrics

Lyric is a set of words that make up a song. A song usually consisting of verses and chorus. Literally, the word 'lyric' comes from the Greek word, lyrics, has its meaning "singing to the lyre". Lyric is a written word that someone produce which is combines with some imagination, ideas, and feeling with it. When a lyric combine with music instrument and vocal styles it would be a beautiful and wonderful song and pleasing to hear. Hornby (2000), stated that the lyrics is expressing a person's personal feeling and thoughts, connected with singing and written for a lyric poem is the words of a song. Lyric is part of song and music written in stanza form, which has various emotion described by particular diction as the way to convey writer intentions. Usually lyrics contain social, politic, economic, love, which deliver a message through explicit or implied metaphor or symbolism.

B. Previous Studies

There were several previous studies related to the topic. The first previous study, titled "Metaphor in Sia's Songs" by Emily Sukma Dara Damanik, et al. (2022), focused on the use of metaphor in Sia's music. This research employs a qualitative research approach, analyzing four of Sia's songs to gather data on metaphors. After collecting and selecting the data, the researchers analyze the lyrics using semantic metaphor theory. The findings suggest that a thorough

understanding of the metaphors enhances the researcher's and readers' ability to interpret the intended meaning of these metaphors. The analysis of metaphors in Sia's songs revealed the use of six different types of metaphors: dead metaphors, creative metaphors, active metaphors, dormant metaphors, implicit metaphors, and personifying metaphors. The researchers identified 3 instances of dead metaphors, 3 of creative metaphors, 2 of active metaphors, 2 of dormant metaphors, 2 of implicit metaphors, and 2 of personifying metaphors. The findings suggest that metaphors are present in each of Sia's songs, and they are interconnected within the lyrics.

The second previous study, titled "An Analysis of Figurative Language in Ariana Grande's Album 'Thank U, Next,'" was conducted by Deni Arnita Hulu and others (2021). This research used a descriptive qualitative method to analyze the figurative language in Ariana Grande's album "Thank U, Next." The study aimed to identify the most commonly used types of figurative language in the album and to explore the themes present in each song. The researchers found 73 instances of figurative language, including 17 metaphors (23.28%), nine similes (12.32%), 10 hyperboles (13.69%), eight personifications (10.95%), 16 idioms (21.91%), four instances of irony (5.47%), and nine symbols (12.32%). The results revealed that metaphors were the most frequently used figure of speech. The themes identified in the songs were: Denial in *Imagine*, Need in *Needy*, Space in *NASA*, Pretending in *Bloodline* and *Fake Smile*, Rebound Relationship in *Bad Idea*, Relationships in *Makeup*, Grief and Regret in *Ghostin*, Misunderstanding in *In My Head*,

Friendship in *7 Rings*, Empowerment and Self-Love in *Thank U, Next*, and Self-Love in *Break Up with Your Girlfriend, I'm Bored*.

The third previous study is “An Analysis of Figurative Language in Taylor Swift’s Song Lyrics” by Wilyawati Setiawati and Maryani, IKIP Siliwangi, Cimahi, 2018. This study aimed to know the types of figurative language that are used in Taylor swift lyrics and describe the contextual meaning of the figurative language that used in Taylor’s lyrics. The research data is obtained from two songs from one album of Taylor Swift. The album titled *Red* with three songs taken entitles *Red* and *22*. This research uses descriptive qualitative method in observation and library research in collecting data of this research. Figurative 22 language found consist of simile, metaphor, hyperbole, paradox, irony and personification. These findings show that hyperbole is the most dominant in Taylor Swift’s song and based on the contextual meaning of overall song lyrics of Taylor Swift tell about conflict, pain heart and deeply treachery.

The fourth research is “Figurative Language in The Song Lyrics of Passenger’s Album *All the Little Lights* by I Gede Agus Krisna Permana and I Made Rajeg, English Department Faculty of Arts, Udaya University, 2018. This study aims to identify and analyze the meaning of figurative language found in the song lyrics *Passenger’s* album *all the little lights*. The data in this study were directly taken from Passanger’s fourth album. The album consists of twelve songs. The collected data were analyzed using qualitative and descriptive method. This study applied informal method to present the analysis.

The result of this study shows that there are nine types figurative language found in song lyrics. They were allusion, simile, metaphor, irony, personification, hyperbole, dead metaphor, metonymy, and paradox. Most of the figurative expressions found in those songs were similes. Four out seven types of meaning used in those lyrics in order to understand the figurative meaning in the song collative meaning. All the songs which are analyzed have the main theme about life and love.

In the first previous study, the researcher focused exclusively on metaphors, one type of figurative language. This narrow focus allowed for a detailed and in-depth analysis of how metaphors are used in Sia's songs. However, it also means that other types of figurative language, such as similes, personification, or hyperbole, were not explored, which could limit the understanding of the full range of expressive techniques used in her music. Additionally, the researcher chose specific songs by Sia rather than analyzing a complete album. This approach provided flexibility in selecting songs that were particularly rich in metaphors, but it also meant that the study did not provide a comprehensive view of the figurative language across a whole album. As a result, the findings might not represent the variety of metaphorical expressions present in Sia's broader body of work, which could offer more insights into her stylistic choices and thematic concerns.

In the second, third, and fourth previous studies, a common approach was taken in examining multiple types of figurative language rather than focusing on just one. This broader scope allowed the researchers to explore various

expressive techniques used in the lyrics, providing a more comprehensive understanding of the figurative language employed by the artists.

Additionally, these studies analyzed the entirety of an album rather than just a selection of songs. By examining every song in the album, the researchers could identify patterns, themes, and the overall use of figurative language across the artist's work, giving a holistic view of their style and thematic preferences.

However, while these studies shared a similar methodology of analyzing entire albums and multiple types of figurative language, they differed in their choice of subject. Each study focused on a different album or body of work, allowing for a diverse range of insights and conclusions about how various artists use figurative language in their music. This diversity of research objects enriches the field by highlighting different artistic approaches and thematic explorations within the realm of music.

CHAPTER III

RESEARCH METHODOLOGY

The researcher provides an overview of the research design, object of the study, sources of the data, techniques of data collection, and technique of data analysis.

A. Research Design

The choice of methodology significantly influences the depth and nature of the findings. Descriptive qualitative research, in particular, provides a nuanced understanding of phenomena by emphasizing the use of words and frameworks rather than numerical data. Based on Moleong (2017), descriptive qualitative research involves studying phenomena through words or frameworks, resulting in a comprehensive understanding of the subject. Creswell & Creswell (2018), emphasized that qualitative methods rely on text and visual information, making significant progress in data analysis and utilizing diverse designs. Descriptive qualitative data is essential for describing and analyzing the investigated data. The researcher applied Creswell & Creswell's (2018), qualitative research theory, which involves several steps: first, organizing and preparing the data; second, thoroughly reading or examining the data; and then coding all the data. Nurmalasari & Apsari (2014), noted that qualitative descriptive studies are less constrained by pre-existing theoretical or philosophical commitments compared to other qualitative approaches. This means the research focused on providing a descriptive account of its content without involving quantitative calculations.

This study adopted a qualitative research approach, analyzing data sourced from song lyrics rich in figurative language. The qualitative method was chosen for its ability to offer descriptive insights into words and observable performances. This approach was used to examine the figurative language in selected songs from the album *1000 Forms of Fear*. By employing this qualitative design, the study aims to generate thorough analytical results, helping readers identify and comprehend the types and meanings of figurative speech within the songs.

B. Object of the study

There are two sources of data that the researcher uses: Primary data and Secondary data.

1. Primary Data Source

Primary data were taken from five songs from album *1000 Forms of Fear*. They are *Chandelier* (2014), *Elastic Heart* (2014), *Big Girls Cry* (2014), *Hostage* (2014), *Burn the Pages* (2014).

2. Secondary Data Source

Secondary data source are history books, articles, reviews of research which supporting primary data which are related to figurative language. It means that in secondary data source to strengthen the results of the analysis of primary data source, thus that argument and theory in paper accepted.

C. Technique of Data Collection

Rose and Grosvenor (2001) states that documentary research is a valuable method for comprehending and elucidating social relationships. Document analysis involves not only collecting and quoting information but also deriving analytical results from the documents.

In qualitative research, several techniques can be used to gather data, including questionnaires, in-depth interviews, and content analysis. For this study, content analysis was used to examine figurative language. Specifically, the analysis focused on figurative language in selected songs from the album *1000 Forms of Fear*.

The method used to gather data from selected song lyrics from an official music platform involved several steps:

1. Searching for selected song from the album 1000 Forms of Fear.
2. Selecting specific songs: Five songs were chosen for analysis: (1) *Chandelier*, (2) *Elastic Heart*, (3) *Big Girls Cry*, (4) *Hostage*, (5) *Burn the Pages*. The researcher chooses five songs from Sia's 1000 Forms of Fear album. *Chandelier*, *Elastic Heart*, *Big Girls Cry*, *Hostage*, and *Burn the Pages* were chosen for the analysis of figurative language to create a more focused and manageable research. These particular songs were selected because they effectively represent the key themes and emotional depth found throughout the album. By concentrating on these tracks, the research can delve into the figurative language with greater detail, offering a more nuanced understanding of Sia's lyrical style.

Choosing only five songs also allows the research to maintain a balanced yet comprehensive approach, covering a variety of styles and tones without overwhelming the analysis with too much material.

3. Reading and analyzing the lyrics: The researcher carefully read and thoroughly understood the lyrics of these songs to gain a deep comprehension.
4. Identifying figurative language: After understanding the lyrics, the researcher identified all the words, phrases, and sentences that contained figurative language.
5. Classifying the data: Finally, the researcher took notes and categorized the identified examples based on the types of figurative language used.

D. Techniques of Data Analysis

According to Miles (1994) There were several activities in analyzing research data:

1. Data reduction

Data reduction can be described as the process of determining, organizing, and converting data into field notes. It involves identifying and selecting relevant information for the research while simplifying the data, without discarding any significant details.

2. Data display

Data display involves organizing, summarizing, and collecting information. In qualitative research, presenting data typically means condensing and regularly summarizing information. There are various

methods for displaying data, including graphs, charts, networks, diagrams, maps, and matrices. As stated by Miles (1994), a model of qualitative data analysis, data display is a key component. When displaying data, researchers must decide on their approach, including how to analyze or act upon their insights, as noted by Dakwatul Istiqomah (2018).

Data display extends beyond simple data reduction by employing a range of structured tools to aid in drawing conclusions. Presentations may incorporate longer texts, diagrams, graphs, charts, and matrices, providing innovative ways to organize and analyze information.

3. Drawing and verifying conclusion
 - a. The researcher creates a table listing sentences with figurative language. The table is organized into three columns: song lyrics, types of figurative language, and the meanings of the figurative language within the lyrics.
 - b. Identified the meaning of figurative language in the song lyrics of the selected songs in album *1000 Forms of Fear*.
 - c. The researcher presented the data in a table, which included columns for figurative language techniques, their frequencies, and corresponding percentages.

To effectively quantify the use of figurative language, researchers often convert the data into percentages. According to Hulu et al. (2021), the process for transforming the amount of figurative language into percentages is as follows:

$$x = \frac{f}{n} \times 100\%$$

Where:

X = percentage of the obtained figurative language

F = Frequency of each type of figurative language

N = The total number of all figurative language

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

The researcher presented the analysis of the figurative language in the *album 1000 Form of Fears* selected song which has been mentioned in the statement of the problems in chapter one. The researcher classified the figurative language contained in selected songs in album *1000 Form of Fears*.

A. Research Findings

1. The type of figurative language used in the lyrics of selected songs from the album 1000 Forms of Fear.

The analysis of figurative language in Sia's selected songs shows varied use across her work. There are 39 metaphors, followed by irony with 9 expressions, hyperbole with 7 expressions, simile with 3 expressions, personification with 3 expressions, metonymy with 2 expressions, and litotes with 1 expression.

In *Elastic Heart*, there are 18 figurative expressions, including 12 metaphors, 3 ironies, 2 hyperboles, and 1 simile. *Chandelier* features 13 figurative expressions with 5 metaphors, 4 hyperboles, 2 ironies, 1 personification, and 1 metonymy. *Big Girls Cry* includes 11 figurative expressions: 4 metaphors, 3 ironies, 1 litotes, 1 metonymy, 1 hyperbole, and 1 personification. *Hostage* has 11 figurative expressions, dominated by 10 metaphors and 1 irony. Lastly, *Burn the Pages* consists of 11 figurative expressions, comprising 8 metaphors, 2 similes, and 1 personification. This distribution highlights the prominent use of

metaphors across the songs, with other figurative devices adding depth and complexity to Sia's lyrics.

2. The meaning of the figurative language used in the lyrics of the album *1000 Forms of Fear*.

The meaning and classification of figurative language in *1000 Forms of Fear* album can be seen in the following data:

a. *Elastic Heart*

- 1) “And another one bites the dust” (Metaphor)

"Bites the dust": This is a metaphor where the phrase "bites the dust" symbolically represents falling or being defeated. The literal action of "biting the dust" would mean the singer falling face-first into dirt or dust, but metaphorically, it describes the singer meeting a dramatic end or failure. This metaphor conveys a sense of finality and defeat without needing to explicitly state it.

- 2) “Wanted to fight this war without weapons” (Metaphor)

The "war" represents a struggle or conflict that faced by the singer mentally or physically when the singer in love.

- 3) “Wanted to fight this war without weapons” (Metaphor)

"weapons" symbolize the tools or methods typically used to address or resolve such a conflict. The phrase suggests a desire to resolve a problem in a non-confrontational or unconventional way.

4) “Oh, why can I not conquer love?” (Irony)

"Oh, why can I not conquer love?" uses irony to juxtapose the struggle of "conquering" love with the idealistic view of love as a simple and positive experience. The line captures a sense of frustration and emotional depth, revealing the contrast between the idealization of love and the real challenges of achieving it. This irony and the rhetorical question express the speaker's emotional conflict and the complexity of romantic experiences.

5) “So many red flags” (Metaphor)

This phrase uses a metaphor where "red flags" symbolize warning signs or indicators of potential problems. It suggests that there were numerous signs of trouble or risk that the singer experienced when the singer was falling in love with someone.

6) “Yeah, let’s be clear I’ll trust no one” (Irony)

The singer's decision to trust no one is ironic given that they previously expressed a strong desire (or trust) in something. It highlights a shift from trust to mistrust, reflecting a sense of disillusionment or betrayal.

7) “You did not break me” (Metaphor)

This lyric metaphorically suggests that the singer was not defeated or emotionally shattered by someone or something. "Break" implies a significant emotional or psychological impact,

and "you did not break me" means the singer remains strong despite challenges.

8) "I'm still fighting for peace" (Metaphor)

"Fighting for peace" is a metaphor where "fighting" represents ongoing effort or struggle, and "peace" symbolizes a state of calm or resolution. The metaphor implies that achieving peace requires continuous effort and perseverance.

9) "I'm still fighting for peace" (Irony) The contrast between "fighting" and "peace" can be seen as ironic. Fighting typically involves conflict, while peace suggests the absence of conflict. The irony lies in the paradox of struggling or fighting in the pursuit of something that is supposed to be the resolution of conflict.

10) "I've got thick skin and an elastic heart" (Metaphor)

"Thick skin" metaphorically represents emotional resilience or toughness, indicating that the singer is not easily hurt.

11) "I've got thick skin and an elastic heart" (Metaphor)

"Elastic heart" suggests flexibility and the ability to recover from emotional strain, similar to how elastic can stretch and return to its original shape.

12) "But your blade it might be too sharp" (Metaphor)

The "blade" metaphorically represents someone's actions or words that could potentially be too damaging.

13) “But your blade it might be too sharp” (Metaphor)

The "sharp" blade suggests that these actions or words are particularly harmful.

14) "I may snap and I move fast" (Metaphor)

Uses the metaphor of snapping to indicate breaking under pressure. It conveys how the singer can handle a lot of stress but might suddenly "snap" or break down if pushed too far.

15) “I’m like a rubber band until you pull too hard” (Simile)

The use of "like" in this simile compares the singer’s flexibility and vulnerability to a rubber band. It emphasizes the idea that the speaker can endure pressure up to a certain point but may break under excessive strain.

16) “And I will stay up through the night. Let’s be clear, won't close my eyes” (Hyperbole)

This phrases exaggerate the singer’s determination to stay awake, implying a commitment that is beyond normal human capacity. This exaggeration emphasizes the speaker's resolve or emotional state.

17) “I’ll walk through fire to save my life” (Hyperbole)

This is a hyperbolic expression suggesting that the singer is willing to endure extreme hardship or danger to protect something important. The literal act of walking through fire is impossible, so it highlights the intensity of the dedication.

18) “I’ll walk through fire to save my life” (Metaphor)

Walking through fire is a metaphor for going through great difficulty or danger. The metaphor conveys the idea of facing severe challenges or risks with courage.

b. Chandelier

1) “Party girls don’t get hurt” (Metaphor)

Uses metaphorical language to describe a group of people who are supposedly immune to emotional pain. The term "party girls" symbolizes individuals who mask or avoid their emotions through partying or distraction, implying they suppress their feelings rather than confront them.

2) “Can’t feel anything, when will I learn” (Irony)

The irony lies in the contrast between the supposed numbness (not feeling anything) and the underlying sense of confusion or realization about not learning from past experiences. It suggests that while the singer tried to appear unaffected, there is an internal struggle or awareness.

3) “I push it down, push it down” (Metaphor)

It suggests that the singer is suppressing their emotions or feelings, rather than addressing or expressing them. The act of "pushing down" metaphorically represents the effort to keep emotions repressed or controlled.

4) "I'm the one "for a good time call" (Metonymy)

This phrase uses metonymy, where "for a good time call" represents someone who is available for social or romantic interactions. The specific action of calling for a "good time" substitutes for the broader concept of seeking companionship or fun.

5) "Phone's blowin' up, ringin' my doorbell" (Hyperbole)

The phone is ringing excessively and the doorbell is constantly being rung. It emphasizes the speaker's busy or highly sought-after status by exaggerating the amount of attention they are receiving.

6) "Phone's blowin' up, ringin' my doorbell" (Hyperbole)

The expression "phone's blowin' up" exaggerates the number of calls or messages the speaker is receiving, suggesting they are getting an overwhelming amount of attention. Similarly, "ringin' my doorbell" amplifies the idea of frequent or excessive interaction.

7) "Phone's blowin' up, ringin' my doorbell" (Personification)

While the phone itself isn't literally blowing up, the phrase personifies it by attributing it with the action of "blowing up," which conveys the idea of it being overwhelmed with calls. This figurative language helps illustrate the high level of activity and attention the speaker is receiving.

8) “Throw 'em back, till I lose count” (Hyperbole)

It exaggerates the act of drinking by suggesting an endless or excessive amount, to the point where the singer loses track of how much they have consumed. This exaggeration emphasizes the intensity of the drinking experience.

9) “I'm gonna swing from the chandelier” (Metaphor)

This metaphor suggests a desire to let go and live freely and wildly, without regard for the consequences. Swinging from a chandelier, an unconventional and reckless action, symbolizes breaking free from constraints and indulging in the moment.

10) “I'm gonna live like tomorrow doesn't exist” (Hyperbole)

This lyric is exaggerating the singer's intention to live fully in the present moment without concern for the future. It underscores the intensity of their desire to embrace life without reservation.

11) “I'm gonna fly like a bird through the night” (Metaphor)

This metaphor compares the singer to a bird, symbolizing freedom and the ability to navigate through darkness or difficult times with grace and ease.

12) “Won't look down, won't open my eyes” (Irony)

If "looking down" and "opening my eyes" are symbolic of facing reality or acknowledging something unpleasant, then the singer's refusal could highlight an ironic contrast between their avoidance and their true feelings or situation.

13) “Keep my glass full until morning light” (Metaphor)

Keep my glass full until morning light uses metaphor to imply a desire to keep oneself occupied or numb by constantly drinking, rather than literally focusing on the glass.

c. *Big Girls Cry*

1) “Tough girl in the fast lane” (Metonymy)

"Fast lane": This term is a metonymy for a fast-paced, perhaps high-stress lifestyle. It uses a related term (driving in the fast lane) to represent a broader concept (living quickly and perhaps recklessly).

2) “Tough girl whose soul aches” (Personification)

The phrase “soul aches” attributes a human quality (aching) to the abstract concept of the soul, which is not literally capable of feeling pain. This personification emphasizes the emotional or psychological suffering the girl endures, despite her tough exterior.

3) “Tough girl whose soul aches” (Irony)

The phrase "Tough girl whose soul aches" can be seen as ironic. The irony lies in the contrast between the outward appearance of toughness and the inner feeling of pain. It highlights the difference between what is perceived (toughness) and what is felt (aching soul).

4) “Act busy, order in” (Irony)

The phrase "act busy" is inherently ironic because it suggests that the person is not genuinely occupied with meaningful activities. Instead, they are merely pretending to be busy. This contrast between appearance and reality creates the irony, as being busy is typically associated with having a purpose or being productive, but in this context, it is merely an act or façade.

5) “Wash away all the things you've taken” (Metaphor)

The metaphor of "washing away" suggests the idea of cleansing, removing, or erasing something unwanted or negative. Water is often associated with purification and renewal, so "washing away" implies a desire to cleanse oneself of past experiences, emotions, or actions that have caused harm or burden.

6) “And I don't care if I don't look pretty” (Litotes)

"I don't care if I don't look pretty," the litotes is evident in the phrase "I don't care." Instead of directly stating that the speaker does care about their appearance, the statement is phrased as an understatement by negating the care. This indirect expression highlights the speaker's emotional state and downplays their concern for looking pretty, which emphasizes the depth of their distress and their focus on more important issues.

7) “Big girls cry when their hearts are breaking” (Hyperbole)

"Big girls cry when their hearts are breaking": This phrase uses hyperbole to emphasize the depth of the speaker's emotions. It suggests that the emotional pain is so intense that even those who are perceived as strong ("big girls") are moved to tears.

8) "Big girls cry when their hearts are breaking" (Metaphor)

"Big girls cry when their hearts are breaking" uses metaphor to convey that it's okay for strong or mature people to show vulnerability. "Big girls" metaphorically represents people who are emotionally mature or strong, suggesting that crying is a natural response to emotional pain.

9) "It's lonely at the top, blackouts and airplanes" (Metaphor)

"Blackouts" typically refer to moments of unconsciousness or memory loss, suggesting periods where the speaker experiences a loss of control, awareness, or stability. This can represent a variety of experiences, from literal blackouts due to substance use to metaphorical blackouts reflecting emotional or psychological turmoil.

10) "It's lonely at the top, blackouts and airplanes" (Metaphor)

Airplanes often symbolize escape, travel, or the desire to flee from one's current circumstances. They can represent the singer's wish to distance themselves from their problems or the chaotic aspects of their life. The idea of flying suggests both physical and metaphorical detachment from the ground (or reality).

11) "It's lonely at the top, blackouts and airplanes" (Irony)

This phrase is often used ironically. The idea of "the top" suggests success and achievement, yet the singer feels loneliness, which contrasts with the common perception that reaching the top brings happiness and fulfillment.

d. Hostage

1) "You bring me to life then you shut me out" (Metaphor)

"You bring me to life then you shut me out" uses metaphor to describe emotional experiences. "Bring me to life" metaphorically represents moments of emotional or psychological revival, while "shut me out" metaphorically indicates being excluded or abandoned. The metaphor conveys the contrast between feelings of being alive and vibrant versus feeling isolated.

2) "You keep me silent when I should shout" (Irony)

"You keep me silent when I should shout" contains a form of irony. The expectation is that one would be able to speak out or express themselves, but the reality is that they are kept silent. This irony emphasizes the frustration and conflict between what is desired and what is experienced.

3) "You are the cop and I'm on the run" (Metaphor)

"You are the cop and I'm on the run" uses a metaphor to depict a power dynamic. The "cop" represents authority or control, while

being "on the run" suggests evasion or feeling pursued. This metaphor highlights the singer's sense of being chased or controlled by the other person, adding to the theme of struggle and conflict.

4) "I'm held hostage by your love" (Metaphor)

"I'm held hostage by your love" is a metaphor that conveys a sense of being trapped or controlled by someone's affection. "Held hostage" metaphorically represents feeling trapped or dominated by the intensity of the love, emphasizing how it can dominate and confine one's emotions or choices.

5) "Put me in cuffs, lock me up" (Metaphor)

"Put me in cuffs, lock me up" uses metaphor to convey a sense of being restrained or confined. "Cuffs" and "lock me up" metaphorically represent feelings of being trapped or controlled, not literally but emotionally or psychologically. This imagery suggests that the singer feels bound or imprisoned by the relationship or experience.

6) "This prison is rough but I can't get enough" (Metaphor)

The metaphor "prison" represents a difficult or confining situation. It suggests that despite the hardships or constraints, the singer is drawn to or feels trapped by it. This metaphor emphasizes a sense of entrapment or conflict between the desire for freedom and the pull of the situation.

- 7) “The secret life of us keeps me in handcuffs” (Metaphor)

The metaphor of "handcuffs" symbolizes emotional or psychological constraints imposed by the "secret life" shared between individuals. It suggests that hidden aspects of the relationship or situation limit the speaker's freedom.

- 8) “Then you let me out and I catch the sun” (Metaphor)

"you let me out" suggests that the speaker was previously trapped, confined, or restrained in some way, whether physically, emotionally, or mentally. This could represent a literal release from a restrictive situation or a metaphorical release from internal struggles, such as depression, anxiety, or a toxic relationship.

- 9) “Then you let me out and I catch the sun” (Metaphor)

"Catching the sun" is a metaphor for experiencing a moment of joy, happiness, or enlightenment. The sun is often associated with warmth, light, and life, so catching it suggests grasping or seizing an opportunity to experience something positive and life-affirming.

- 10) “This secret burns but I'm imprisoned” (Metaphor)

The term "burns" metaphorically represents the intense emotional pain or discomfort caused by the secret. The image of burning suggests a sensation of searing or torment, indicating that the secret is not just hidden but is also causing significant emotional distress.

11) “This secret burns but I'm imprisoned” (Metaphor)

The word "imprisoned" indicates that the speaker feels trapped or confined by the secret. This could mean that they are unable to share it with anyone or take action because of it, leading to feelings of helplessness or being stuck in a difficult situation.

e. Burn the Pages

1) “You're dark grey like a storm cloud” (Simile)

"You're dark grey like a storm cloud": This is a simile that compares a person's demeanor or emotional state to a storm cloud using the word "like." The dark grey color and the reference to a storm cloud suggest a sense of impending trouble, anger, or sadness, indicating that the person has a turbulent and potentially destructive emotional state.

2) “You're twisted up like a slipknot” (Simile)

The phrase "like a slipknot" directly compares being "twisted up" to a slipknot using the word "like." A slipknot is a type of knot that is very tight and difficult to untangle, often used to bind things securely. By using this simile, the singer conveys that the person being addressed is in a state of extreme entanglement or complication. The comparison suggests that the situation is complex, restrictive, or problematic.

- 3) “Tied by a juicehead who just took his t-shot, and I know”
(Metaphor)

The phrase "tied by" evokes the image of being physically bound, which is a powerful metaphor for feeling emotionally or psychologically constrained. It suggests that the speaker feels restricted, unable to act freely or escape the influence of whatever is tying them down. This binding could be due to external pressures, internal conflicts, or the influence of another person.

- 4) “Tied by a juicehead who just took his t-shot, and I know”
(Metaphor)

The term "juicehead," typically referring to someone who uses steroids, carries connotations of physical power and aggression. In the context of this phrase, the "juicehead" symbolizes a person who exerts control or influence over the speaker, possibly through intimidation, manipulation, or dominance.

- 5) “There's a hungry dog tugging at your frayed ends” (Metaphor)

"A hungry dog tugging at your frayed ends" effectively conveys the idea of a persistent problem or threat that exploits vulnerabilities. The "hungry dog" symbolizes an aggressive or relentless force,

- 6) “There's a hungry dog tugging at your frayed ends” (Metaphor)

The "frayed ends" symbolize areas where something is worn out or weakened, and the metaphor of a "hungry dog" tugging at them

emphasizes the relentless nature of the pressure or attack on these vulnerable points. This imagery conveys the idea that the singer's situation is facing continuous and aggressive challenges, highlighting their struggle and the intensity of the external forces acting upon them.

7) "Place your past into a book" (Metaphor)

"Place your past into a book" suggests that one can handle their past by recording it—like writing a book—so it can be reviewed and understood, but ultimately set aside. This implies that while the past is significant and should be acknowledged, it doesn't have to dominate one's present or future. By documenting it, you create a way to process and then move on from those experiences.

8) "Burn the pages, let 'em cook oh" (Metaphor)

"Burn the pages, let 'em cook" extends this metaphor by suggesting that after documenting the past, one should metaphorically destroy it. Burning the pages represents the act of letting go of past issues or memories, freeing oneself from them.

9) "Burn the pages, let 'em cook oh" (Metaphor)

Let 'em Cook: This phrase suggests that the burning process is dynamic and ongoing. It implies that this act of letting go is not just about erasing but also about transforming and processing the past. The cooking imagery can symbolize the idea that through

this destruction, the past is being converted into something new or more manageable.

- 10) “Eyes stinging from the black smoke, new hope, loose rope”
(Metaphor)

Black smoke often symbolizes negative aspects such as pain, danger, or destruction. It can represent confusion, turmoil, or the aftermath of a destructive event. The color black is frequently associated with grief, darkness, and the loss of clarity, while smoke conveys the idea of something that obscures vision or creates an unsettling atmosphere.

- 11) “We welcome the cry, of the dark night sky“ (Personification)

The phrase "the cry, of the dark night sky" personifies the night sky by attributing it with the human ability to "cry." This personification gives the night sky emotional qualities, suggesting that it is expressing feelings or undergoing a dramatic event. The "cry" could represent sorrow, lamentation, or a call for attention, adding a layer of emotional depth to the scene.

B. Discussion

The researcher analyzed figurative language in a selected song from the album *1000 Forms of Fear* by Sia, using Geoffrey N. Leech's theory to identify different types of figurative language. The research's first statement of problems, which was identifying the kinds of figurative language found in the songs on this album. Based from the theory that the researcher used there are 8

types of figurative language, but the researcher found 7 types figurative language in the album. There are litotes, metaphor, simile, personification, irony, metonymy and hyperbole. Seven types of figurative language expressions used in the song lyrics of the 1000 Forms of Fear album by Sia. There are 39 metaphors, followed by irony with 9 expressions, hyperbole with 7 expressions, simile with 3 expressions, personification with 3 expressions, metonymy with 2 expressions, and litotes with 1 expression.

Metaphor is overwhelmingly the most common figurative device in these songs. This high percentage indicates that Sia frequently uses metaphor to convey deep emotions and complex themes. For example, in "Chandelier," metaphors vividly portray the chaotic experience of addiction, while "Elastic Heart" employs metaphor to express resilience and personal struggle. The extensive use of metaphor helps to create powerful imagery and convey nuanced emotional states.

Irony appears prominently, suggesting that Sia often uses it to highlight contradictions or discrepancies between expected outcomes and actual experiences. For instance, "Big Girls Cry" employs irony to underscore the contrast between societal expectations and the real emotional struggles behind closed doors.

Hyperbole is used to exaggerate and emphasize emotions or situations. In "Chandelier," for example, hyperbolic expressions amplify the intensity of the protagonist's internal conflict, making the emotional experience more impactful.

Similes are used less frequently but still contribute to the album's figurative language. They provide comparative imagery, as seen in "Hostage," where similes help to create vivid and relatable descriptions of emotional states.

Personification attributes human characteristics to non-human elements, which helps to animate abstract concepts or emotions. In "Burn the Pages," personification can make the theme of overcoming personal barriers more relatable and tangible.

Metonymy, where something is referred to by an associated term, is used sparingly but adds depth to the lyrics by linking concepts and enhancing meaning.

Litotes, which involves understatement by using double negatives, appears minimally. When used, it subtly emphasizes certain aspects of the lyrics, providing a nuanced way to convey meaning.

Interestingly, oxymoron is not present in the selected songs. This absence suggests that Sia may not rely on contradictory terms to convey her messages in these particular tracks.

The second problem addressed in the research was to determine the meanings of figurative language in the lyrics of selected songs by Bruno Mars. This analysis followed by an explanation of the implicit meanings of the figurative language found in the lyrics below:

1. Figurative language in album 1000 Forms of Fear

a. Litotes

In the album 1000 Forms of Fear the researcher found 1 lyric that use litotes figurative language.

Data 1. “I don't care if I don't look pretty”

The lyrics "I don't care if I don't look pretty" Instead of saying outright that they care about their appearance, the singer downplays their concern by stating, "I don't care." This choice of words subtly hints that the singer might indeed have some concern about how she looks, but she chooses to express it indirectly. The understatement creates a contrast between what is said and what is implied, offering a glimpse into the speaker's true feelings. The singer actually revealing a deeper emotional state. The very act of saying they don't care suggests that, on some level, they might be wrestling with their appearance, but are trying to push those thoughts aside. This could be because she preoccupied with something, she finds more important, or because she trying to convince themselves that appearance doesn't matter in the grand scheme of things. By using litotes, the singer adds layers to their message. On the surface, it seems like a straightforward statement, but beneath it lies a complex mixture of emotions. The phrase downplays the concern, yet it also highlights it, suggesting that the singer is not entirely free from the worry of how

they look. This duality makes the expression rich and nuanced, offering a subtle but profound insight into the singer's state of mind.

b. Metaphor

In the album 1000 Forms of Fear the researcher found 39 lyrics that use metaphor figurative language.

Data 2. "And another one bites the dust"

The phrase "bites the dust" is a vivid metaphor that symbolically represents falling, failure, or defeat. Literally, "biting the dust" would conjure an image of someone collapsing face-first onto the ground, their mouth hitting the dirt or dust. This imagery is both physical and dramatic, evoking a scene where someone has been knocked down in a way that suggests they will not get back up.

However, the power of this phrase lies in its metaphorical meaning. When someone "bites the dust," it doesn't just mean they've fallen—it means they've experienced a significant and often final defeat. The expression suggests that whatever battle or struggle the person was engaged in has ended badly for them, with a sense of irreversibility. There's a finality to "biting the dust" that goes beyond a simple stumble or setback; it implies a complete and possibly humiliating downfall. Instead of saying someone was defeated or failed, "bites the dust" uses a symbolic action to express that idea, making the description more vivid and memorable. The phrase also

carries a tone of drama and intensity, suggesting that the defeat is not just minor but something significant and conclusive.

Data 3. “Wanted to fight this war without weapons”

The phrase "wanted to fight this war without weapons" is a metaphor that uses the concept of "war" to represent a personal struggle or conflict, likely related to the challenges of being in love. In this metaphor, the "war" isn't a literal battle with soldiers and weapons, but rather a figurative one, symbolizing the emotional or mental turmoil that the singer experiences.

This metaphor powerfully conveys the intensity of the emotional battle that love can sometimes feel like. Love, though often beautiful, can also involve deep challenges, and this metaphor highlights the singer's wish to navigate these challenges in a peaceful and non-destructive way. The imagery of "war" emphasizes the seriousness of the conflict, while the absence of "weapons" suggests a commitment to facing it with integrity and compassion.

Data 4. “But there were so many red flags”

The phrase "But there were so many red flags" is a metaphor that employs "red flags" to symbolize warning signs or indicators of potential problems. In this context, the "red flags" represent the various signs or signals that something might be wrong or could lead to future issues in a relationship. The use of "but" at the beginning of the phrase introduces a contrast, implying that despite any positive

feelings or initial attraction, these warning signs were impossible to ignore.

By describing the "red flags" as "so many," the metaphor emphasizes that the singer encountered numerous warnings or concerns while falling in love with someone. These "red flags" could have been behaviors, attitudes, or circumstances that suggested the relationship might be unhealthy, problematic, or destined for trouble.

This metaphor conveys the idea that, although the singer may have been drawn to the person, they were also acutely aware of the potential risks or dangers involved. The phrase encapsulates the tension between the allure of love and the recognition of significant warning signs, highlighting the internal conflict the singer faced in navigating their feelings.

Data 5. "You did not break me"

The lyric "You did not break me" is a metaphor that conveys resilience and emotional strength. Here, the word "break" is used metaphorically to imply causing significant emotional or psychological harm, akin to shattering someone's spirit or resolve. In saying "you did not break me," the singer is expressing that, despite whatever challenges, hardships, or attempts to cause hurt they faced, they were not defeated or emotionally destroyed.

The metaphorical use of "break" suggests that the situation or person in question had the potential to cause severe emotional

damage, but the singer remained strong and intact. This lyric communicates a powerful message of inner strength, emphasizing that the singer has endured adversity and emerged resilient, refusing to be diminished or overcome by the difficulties they faced.

Data 6. “I’m still fighting for peace”

The phrase "I'm still fighting for peace" uses metaphor to convey the nature of the effort required to achieve a desired state. Here's a breakdown of how the metaphor works.

"Fighting" represents the ongoing effort, struggle, or challenge involved in working toward a goal. It suggests that achieving the goal is not straightforward and involves persistent effort.

The metaphor implies that attaining peace is a complex and ongoing process. The use of "fighting" highlights that this pursuit is not easy and demands continuous effort and perseverance. It emphasizes that even though peace might be the goal, getting there involves navigating difficulties and obstacles.

Data 7. “I’ve got thick skin and an elastic heart”

"Thick skin": This metaphor represents emotional resilience or toughness. Just as thick skin provides physical protection against external damage, having "thick skin" metaphorically means that the person is not easily hurt by criticism, insults, or emotional challenges.

It suggests a strong capacity to endure and withstand difficulties without being significantly affected.

Data 8. “I've got thick skin and an elastic heart”

"Elastic heart": This metaphor symbolizes emotional flexibility and the ability to recover from setbacks. An elastic heart implies that while the person might experience emotional strain or hurt, they have the capacity to bounce back and adapt. It conveys the idea that their emotions are resilient and can stretch or adjust to various situations without being permanently damaged.

Data 9. “But your blade it might be too sharp”

"Blade": Metaphorically, the "blade" symbolizes the edge or severity of someone's actions, words, or behavior. Much like a literal blade can inflict physical harm, a metaphorical blade represents the potential for emotional or psychological harm. The blade conveys the idea of something that can cut deeply or have a sharp impact.

Data 10. “But your blade it might be too sharp”

"Sharp": The term "sharp" enhances the metaphor by indicating that the blade—or the actions or words—can be particularly cutting or severe. A sharp blade is more capable of inflicting significant damage, suggesting that the actions or words in question are not just mildly harmful but potentially very damaging.

Data 11. "I may snap and I move fast"

Snapping: This part of the metaphor evokes the image of something that can break suddenly under pressure. It suggests that while the individual is capable of handling stress and maintaining composure, there's a tipping point where they might lose control or experience a breakdown. The abruptness of "snapping" conveys how the person's resilience has its limits and how a small additional stressor can cause a dramatic reaction.

Data 12. "I'll walk through fire to save my life"

Walking Through Fire: Imagine a person standing at the edge of a blazing inferno, with flames roaring and crackling all around them. The heat is unbearable, and the fire's intense light makes it hard to see beyond the immediate danger. To walk through such a fire requires not just physical bravery but an extraordinary mental fortitude. The fire symbolizes a trial or challenge that is almost insurmountable something that could potentially cause harm or destroy. The act of walking through it represents facing these dangers head-on, without retreating. It's about enduring the pain, discomfort, and risk associated with the fire, highlighting the person's resilience and courage.

Data 13. "Party girls don't get hurt"

"Party Girls": In this context, "party girls" symbolizes individuals who frequently engage in social events, celebrations, or hedonistic pursuits. These activities are often associated with a

carefree, high-energy lifestyle that appears outwardly joyful and detached from everyday troubles. The term suggests that these people might use the excitement and distraction of partying to avoid dealing with their deeper emotional issues.

Data 14. “I push it down, push it down”

The line "I push it down, push it down" metaphorically depicts a person's struggle with their emotions or feelings. By "pushing it down," the individual is trying to suppress or hide their emotional responses rather than openly addressing or expressing them. This act of repression implies a deliberate effort to control or ignore these emotions, often to avoid dealing with them directly or to prevent them from affecting their behavior or well-being.

In a broader sense, this metaphor highlights the internal conflict between the desire to maintain emotional composure and the natural inclination to confront and express those feelings. It can suggest a sense of struggle or pressure, as the person may be wrestling with their own emotional state, possibly leading to a buildup of unaddressed feelings that could eventually have consequences for their mental health or relationships.

Data 15. “I'm gonna swing from the chandelier”

"I'm gonna swing from the chandelier" represents a dramatic and liberating act of living freely and recklessly. The chandelier, an ornate and elegant fixture typically found in formal settings,

symbolizes restraint and traditional norms. By saying they're going to "swing from the chandelier," the speaker is expressing a desire to break away from conventional expectations and indulge in impulsive, uninhibited behaviour.

Swinging from a chandelier is a vivid image of spontaneity and excess actions that are both physically extravagant and socially unconventional. This metaphor captures the thrill of abandoning self-control and embracing the present moment without concern for potential consequences or societal judgments. It suggests a longing for a sense of liberation and exhilaration, often associated with a need to escape from routine or emotional constraints.

Data 16. "I'm gonna fly like a bird through the night"

"Fly like a bird": Birds are often seen as symbols of freedom because they can soar above obstacles and travel great distances. This imagery suggests a desire to transcend limitations and embrace a sense of liberation. Flying represents the ability to rise above difficulties and navigate one's own path with a sense of autonomy.

Data 17. "Keep my glass full until morning light"

"Keep my glass full": The glass here symbolizes something that provides comfort or escape, often associated with drinking alcohol. Keeping it full suggests a need to maintain a constant state of distraction or to avoid confronting deeper emotions or issues. It

implies a reliance on this external source to cope with feelings or to pass time.

Data 18. “Wash away all the things you've taken”

The metaphor "washing away" evokes the image of cleansing or purifying, much like water sweeping over something to remove impurities. It suggests a deep desire to rid oneself of burdensome or negative elements that have accumulated over time. Water, with its connotations of purity and renewal, symbolizes a fresh start or a new beginning. In this context, to "wash away" means to get rid of past experiences, emotions, or actions that have caused pain or difficulty.

The act of washing away implies a process of letting go, as if using water to physically or emotionally rinse away the residues of past troubles or regrets. It's a way of seeking relief from the weight of what has been carried or endured, aiming for a state of renewal and clarity. This metaphor captures the longing for transformation and the hope that by removing these unwanted elements, one can begin anew, unburdened and refreshed.

Data 19. “Big girls cry when their hearts are breaking”

The metaphor "Big girls cry when their hearts are breaking" conveys the idea that even those who are perceived as strong, mature, or emotionally resilient are not immune to vulnerability. In this metaphor, "big girls" symbolizes individuals who have grown up or

developed emotional strength. The phrase suggests that crying is a valid and natural reaction to profound emotional pain or heartbreak, regardless of one's maturity or strength.

It highlights the notion that it's perfectly acceptable for even the most composed or resilient people to exhibit their feelings openly when they are hurting. In essence, it champions the idea that vulnerability is a part of being human and that acknowledging one's emotions is a strength, not a weakness.

Data 20. "It's lonely at the top, blackouts and airplanes"

The metaphor "blackouts and airplanes" within the context of "It's lonely at the top" paints a vivid picture of the challenges and isolation that can accompany success or prominence. Here, "blackouts" symbolize moments of disorientation, loss of control, or instability, reflecting experiences where the speaker might feel disconnected from reality or their own sense of self. These could be literal blackouts caused by excessive substance use or metaphorical ones representing periods of emotional or psychological turbulence.

Data 21. "It's lonely at the top, blackouts and airplanes"

In the metaphor "blackouts and airplanes" paired with "It's lonely at the top," airplanes symbolize a desire to escape or distance oneself from challenging or overwhelming situations. Airplanes often evoke images of travel and departure, suggesting the singer's wish to physically or metaphorically flee from their current circumstances.

This sense of escape can represent a longing to detach from the complexities or pressures associated with their elevated status or success.

The notion of flying emphasizes a form of detachment from reality or the day-to-day struggles that come with their position. It implies a yearning to rise above or get away from the problems that weigh them down. This metaphor complements the idea of loneliness at the top by underscoring the emotional and psychological distance that comes with trying to navigate the high demands and isolation of success. In essence, it reflects a struggle to find relief or clarity amidst the pressures and solitude of being at the pinnacle of one's career or life.

Data 22. “You bring me to life then you shut me out”

The metaphor "You bring me to life then you shut me out" captures a profound emotional contrast. To "bring me to life" metaphorically describes moments when someone makes the speaker feel rejuvenated, engaged, or emotionally alive. It reflects a state of being deeply connected and vibrant, as if the other person's presence or actions have sparked a sense of vitality.

Data 23. “You are the cop and I'm on the run”

The metaphor "You are the cop and I'm on the run" vividly illustrates a power dynamic in which one person holds authority or control while the other is in a position of evasion or pursuit. In this

metaphor, the "cop" symbolizes a figure of authority, control, or enforcement, embodying power and dominance. This could represent someone who exerts influence or imposes rules, creating a sense of pressure or constraint.

Data 24. "I'm held hostage by your love"

The metaphor "I'm held hostage by your love" powerfully conveys the feeling of being trapped or controlled by someone's affection. In this metaphor, being "held hostage" symbolizes a state of being dominated or constrained, suggesting that the intensity of the love is so overwhelming that it feels like a form of captivity.

This imagery emphasizes how the love, while potentially positive, can also have a suffocating effect, limiting the singer's freedom or autonomy. It highlights the paradox where something that is meant to be nurturing or uplifting can also become a source of emotional confinement or manipulation. The metaphor captures the struggle between the desire for connection and the feeling of being controlled or restricted by the very affection that is supposed to be fulfilling.

Data 25. "Put me in cuffs, lock me up"

The metaphor "Put me in cuffs, lock me up" vividly portrays a sense of emotional or psychological confinement. In this metaphor, "cuffs" symbolize physical restraints, like handcuffs, and "lock me up" suggests being put in a state of imprisonment. While these terms

are not meant to be taken literally, they effectively convey feelings of being emotionally or psychologically trapped.

This imagery reflects a situation where the singer feels bound or controlled by the relationship or experience they are describing. It emphasizes a sense of being confined or restricted, highlighting how the emotional weight or intensity of the situation can feel as constraining as physical restraints. The metaphor captures the struggle of feeling imprisoned by circumstances or dynamics that inhibit freedom and self-expression.

Data 26. “This prison is rough but I can't get enough”

The metaphor "This prison is rough but I can't get enough" uses the concept of "prison" to represent a challenging or restrictive situation. In this context, "prison" symbolizes a state of confinement or difficulty, suggesting that the circumstances are tough and limiting.

Data 27. “The secret life of us keeps me in handcuffs”

The metaphor of "handcuffs" symbolizes emotional or psychological constraints imposed by the "secret life" shared between individuals. It suggests that hidden aspects of the relationship or situation limit the speaker's freedom.

Data 28. “Then you let me out and I catch the sun”

The metaphor "Then you let me out and I catch the sun" builds on the idea of being freed from a previous state of confinement or restriction. In this context, "you let me out" signifies a release from

a period of being trapped or restrained, whether that confinement was physical, emotional, or psychological. This phrase suggests that the speaker was previously held back by various factors, such as a difficult situation, emotional struggles, or a stifling relationship.

Data 29. “Then you let me out and I catch the sun”

The subsequent imagery of "catch the sun" symbolizes a sense of newfound freedom and joy. Catching the sun implies stepping out into the light, embracing warmth, and experiencing positive changes. It represents the idea of emerging into a more open and fulfilling space, where the speaker can bask in the positivity and clarity that comes with liberation.

Data 30. “This secret burns but I'm imprisoned”

In the metaphor "This secret burns but I'm imprisoned," the term "burns" vividly represents the intense emotional pain or discomfort associated with the secret. The imagery of burning evokes a sensation of searing heat, suggesting that the secret is causing deep and persistent anguish. This metaphor emphasizes that the hidden aspect is not merely concealed but is actively causing significant distress and emotional turmoil.

Data 31. “This secret burns but I'm imprisoned”

The concept of being "imprisoned" further illustrates the feeling of being trapped or confined by the secret. It implies that, despite the intense emotional pain, the speaker remains bound by the

secrecy, unable to escape from the psychological or emotional confinement it creates.

Data 32. “Tied by a juicehead who just took his t-shot, and I know”

"Tied by" evokes the image of being physically bound or restrained. This metaphor suggests that the speaker feels restricted or controlled, unable to act freely or escape the influence exerted upon them. The binding here represents a feeling of being constrained or trapped, whether by external pressures, internal conflicts, or the influence of another person.

Data 33. “Tied by a juicehead who just took his t-shot, and I know”

The term "juicehead" in the phrase "Tied by a juicehead who just took his t-shot" carries significant metaphorical weight. Typically, "juicehead" refers to someone who uses anabolic steroids, suggesting a person with enhanced physical power and aggression. In this context, the "juicehead" symbolizes a figure who exerts considerable control or influence over the speaker.

The use of "juicehead" conveys more than just physical dominance; it also implies a level of intimidation or manipulation. This person's enhanced physical presence or aggressive behavior may be used to assert control, making the speaker feel metaphorically "tied" or restrained by their influence. The reference to "just took his

t-shot" further emphasizes this power dynamic, as testosterone shots are associated with increased strength and assertiveness.

Data 34. "There's a hungry dog tugging at your frayed ends"

The "hungry dog" serves as a metaphor for an aggressive, relentless force that targets these weak points. This imagery conveys the idea that the pressure or challenges faced are not just persistent but also aggressive and consuming. The dog's hunger underscores the intensity of the attack on these already weakened areas, emphasizing how the external forces are exacerbating the existing vulnerabilities.

Data 35. "There's a hungry dog tugging at your frayed ends"

The "frayed ends" in the metaphor effectively represent weakened or deteriorated areas, indicating that something—whether it's a situation, emotional state, or personal resilience—is worn down or fragile. The "hungry dog" tugging at these frayed ends underscores a relentless and aggressive pressure or threat.

This imagery conveys that the challenges or external forces the singer is facing are not only persistent but also intensify the existing vulnerabilities. The hungry dog's aggressive nature highlights how these forces exacerbate the singer's struggles, portraying a sense of continuous and heightened difficulty. Overall, the metaphor vividly illustrates the intensity and ongoing nature of the pressures being experienced.

Data 36. “Place your past into a book”

This metaphor emphasizes the importance of processing and understanding past experiences. Just as an author crafts a narrative, reflecting on the past requires careful consideration. Writing it down, metaphorically, involves examining and making sense of past events, which allows us to understand how these experiences have shaped us and gain insight into our behaviors and choices.

By "placing" the past into a book, this metaphor suggests that we can create separation between our present selves and our past experiences. This distance is crucial for moving forward, as it prevents the past from overwhelming our current lives. It acknowledges the importance of the past but reinforces that it doesn't have to define who we are now.

The act of writing one's past into a book implies taking control of one's narrative. Instead of letting past experiences dictate emotions or actions, the individual chooses how to interpret and present those experiences. This empowerment can be a crucial step in healing and personal growth.

Data 37. “Burn the pages, let 'em cook oh”

Burning the pages symbolizes the act of letting go of past issues or memories, allowing oneself to be freed from them. This metaphor suggests a definitive release of past burdens or emotional weight, signifying the end of a chapter and the opportunity to move

forward without being encumbered by what has come before. The act of burning represents a powerful and intentional way of discarding the past, making space for new experiences and personal growth.

Data 38. “Burn the pages, let 'em cook”

The metaphor of letting go by emphasizing the transformative and dynamic nature of this process. Here’s a closer look at the various aspects of this metaphor:

"Let 'em cook" suggests that the burning process is not just a momentary act but a continuous and evolving process. This imagery implies that letting go of the past involves more than simply erasing memories or experiences; it is also about transforming and processing those elements.

The cooking metaphor brings to mind the idea of change and transformation. Just as cooking changes raw ingredients into a meal, the act of "cooking" the past signifies converting painful or burdensome memories into something new and potentially more beneficial. This transformation could result in insights, wisdom, or personal growth, making the past more manageable and less overwhelming.

Data 39. “Eyes stinging from the black smoke, new hope, loose rope.”

Black Smoke: This element symbolizes negative aspects such as pain, danger, and destruction. It evokes images of confusion

and turmoil, as smoke clouds vision and impairs one's ability to see clearly. The color black further emphasizes these connotations, often being associated with grief, darkness, and the loss of clarity. In this context, the black smoke creates an unsettling atmosphere, representing the aftermath of a destructive event and the emotional or mental distress that accompanies it.

Data 40. "Eyes stinging from the black smoke, new hope, loose rope"

Loose Rope: The loose rope symbolizes a chance for freedom or release from the constraints imposed by the black smoke. It indicates that while the person is entangled in their difficulties, there is an opportunity for liberation and moving beyond their current struggles.

c. Simile

In the album 1000 Forms of Fear the researcher found 3 lyrics that use simile figurative language.

Data 41. "I'm like a rubber band until you pull too hard"

The simile "I'm like a rubber band until you pull too hard" vividly compares the speaker's emotional resilience and vulnerability to the properties of a rubber band. By using the word "like," the speaker highlights their flexibility and capacity to endure pressure, suggesting that they can stretch and adapt to various challenges. Just as a rubber band can only stretch so far before it breaks, the speaker

indicates that their ability to cope with stress or pressure has a breaking point. The phrase "until you pull too hard" underscores the idea of vulnerability, suggesting that while the speaker can handle a significant amount of strain, too much pressure can lead to a breakdown, much like an overstretched rubber band snaps.

Data 42. “You're dark grey like a storm cloud”

The simile "You're dark grey like a storm cloud" compares a person's demeanor or emotional state to a storm cloud. By using the word "like," it highlights several key aspects:

The dark grey color evokes a sense of foreboding and gloom. Storm clouds are often associated with bad weather and impending storms, so this comparison suggests that the person's emotional state is heavy and troubling. The reference to a storm cloud implies that the person might be experiencing anger, sadness, or anxiety. Just as a storm cloud indicates a turbulent atmosphere, the simile conveys that the person's emotions are intense and potentially disruptive.

Data 43 “You're twisted up like a slipknot”

The simile "You're twisted up like a slipknot" uses the comparison to a slipknot to describe someone's emotional or psychological state. A slipknot is known for being very tight and difficult to untangle, often used to bind things securely. By using this simile, the speaker conveys that the person is in a state of extreme entanglement or complication.

d. Personification

In the album 1000 Forms of Fear the researcher found 3 lyrics that use personification figurative language.

Data 44. “Phone's blowin' up, ringin' my doorbell”

The phrase "Phone's blowin' up, ringin' my doorbell" uses personification to vividly describe the high level of activity the speaker is experiencing. While a phone cannot literally blow up, the phrase attributes this action to the phone to convey that it is being overwhelmed with calls or messages. This figurative language emphasizes the intensity and constant nature of the communication the speaker is receiving.

Data 45, “Tough girl whose soul aches”

The phrase “soul aches” uses personification by attributing the human quality of aching to the abstract concept of the soul. While the soul cannot literally feel pain, this figurative language highlights the emotional or psychological suffering that the tough girl experiences.

By describing her soul as aching, the phrase underscores the depth of her internal struggle or distress, contrasting with her tough exterior. It emphasizes that despite her outward strength, she endures significant emotional pain. This personification adds a layer of complexity to her character, revealing the vulnerability beneath her tough facade.

Data 46, “We welcome the cry, of the dark night sky”

The phrase "the cry, of the dark night sky" employs personification by attributing the human ability to "cry" to the night sky. This metaphorical use endows the night sky with emotional qualities, suggesting it is expressing feelings or undergoing a dramatic event.

The "cry" of the night sky could symbolize a range of emotions, such as sorrow or lamentation, and might also indicate a call for attention or a sense of mourning. By personifying the night sky in this way, the phrase adds emotional depth to the scene, portraying the sky as an active participant in the emotional atmosphere, rather than just a passive backdrop.

e. Irony

In the album *1000 Forms of Fear* the researcher found 3 lyrics that use irony figurative language.

Data 47. “Oh, why can I not conquer love?”

"Oh, why can I not conquer love?" uses irony to highlight the contrast between the idealized view of love as something easily achieved and the actual struggle the singer faces. The term "conquer" suggests a battle or challenge, which juxtaposes with the commonly held belief that love should be a straightforward and positive experience.

This irony underscores the speaker's frustration and emotional depth, revealing how love, often idealized as simple and fulfilling, can instead be fraught with difficulty and complexity. The rhetorical question emphasizes the speaker's internal conflict and the disparity between their expectations of love and the harsh reality of their experiences.

Data 48. "Yeah, let's be clear I'll trust no one"

The line "Yeah, let's be clear I'll trust no one" employs irony by contrasting the singer's current stance of mistrust with a previously expressed willingness or desire to trust. This shift from trust to complete mistrust underscores a deeper sense of disillusionment or betrayal.

The irony lies in the reversal of expectation: where there was once an openness to trust, there is now a firm decision to trust no one. This change reflects a significant emotional transition, illustrating how past experiences or disappointments have led to a more guarded and skeptical outlook. The irony highlights the impact of these experiences on the singer's current perspective, emphasizing the depth of their disillusionment.

Data 49. "I'm still fighting for peace"

The line "I'm still fighting for peace" is ironic because it juxtaposes the concepts of "fighting" and "peace." Fighting inherently involves conflict and struggle, while peace is characterized by the

absence of conflict and harmony. The irony arises from the paradox of engaging in a struggle or fight to achieve something that is meant to signify the end of conflict.

This contrast highlights the complexity and perhaps futility of the effort. It reflects the challenge of reconciling the act of fighting with the goal of achieving peace, underscoring the difficulty of attaining a state of tranquility through ongoing struggle. The irony emphasizes the tension between the means employed and the desired outcome, illustrating the deeper conflict within the pursuit of peace.

Data 50, “Can't feel anything, when will I learn”

The irony lies in the tension between the outward appearance of being unaffected ("Can't feel anything") and the internal struggle or awareness of the need to learn and grow. While the singer might seem emotionally numb or detached, the rhetorical question reveals an inner conflict or a sense of confusion about why they haven't gained wisdom from previous experiences. This contrast highlights the disconnect between the external facade and internal reality, emphasizing the complexity of the singer's emotional state and their struggle to understand or resolve it.

Data 51, “Won't look down, won't open my eyes”

The line "Won't look down, won't open my eyes" uses irony to contrast the singer's avoidance with the reality they are confronting. If "looking down" and "opening my eyes" symbolize facing reality or

acknowledging something unpleasant, then the refusal to do these things highlights an ironic disconnect between avoidance and the underlying situation.

The irony lies in the singer's attempt to avoid or deny reality by not looking down or opening their eyes, while their true feelings or the situation might be directly related to what they are trying to avoid. This contrast emphasizes the conflict between their avoidance behavior and the actual, perhaps uncomfortable, reality they are trying to escape from. The refusal to face the truth ironically underscores the depth of their struggle with acknowledging or confronting their situation.

Data 52, “Tough girl whose soul aches”

The irony lies in the disparity between the girl's outward appearance of strength or resilience "tough girl" and the internal suffering she experiences "soul aches". While she may project an image of toughness or emotional fortitude, her internal reality is one of deep pain or vulnerability. This contrast highlights the difference between public perception and private experience, emphasizing the complexity of her emotional state and the disjunction between how she is seen and what she truly feels.

Data 53, “Act busy, order in”

The irony lies in the fact that "acting busy" suggests a facade of productivity, where the person is not genuinely engaged in

meaningful activities but is merely pretending to be occupied. This pretense of busyness contrasts with the act of "ordering in," which implies a more passive or effortless behavior. The combination of these actions creates an ironic situation where the appearance of being busy is just a cover for a lack of genuine productivity or engagement. This contrast underscores the difference between how things seem and what is actually happening, revealing the superficial nature of the busyness.

Data 54, "It's lonely at the top, blackouts and airplanes"

The irony stems from the idea that "the top" typically signifies a position of success, achievement, and fulfillment. However, the singer's feeling of loneliness at this pinnacle contradicts the usual belief that reaching such a height brings happiness and contentment. The inclusion of "blackouts and airplanes" further emphasizes the contrast by suggesting disconnection and a transient lifestyle, which can exacerbate feelings of isolation. This phrase reveals the unexpected emotional costs of success, highlighting the gap between the idealized image of achievement and the personal reality of loneliness.

Data 55, "You keep me silent when I should shout"

The irony lies in the contrast between the ideal situation where one would be able to speak out or vocalize their feelings and

the reality of being silenced. This creates a sense of frustration and conflict, as the speaker feels compelled to remain silent in situations where they believe it is necessary or important to voice their thoughts or emotions. The irony underscores the tension between the desired action (shouting) and the imposed restraint (silence), emphasizing the speaker's struggle with this disparity.

f. Metonymy

In the album *1000 Forms of Fear* the researcher found 2 lyrics that use metonymy figurative language.

Data 56, "I'm the one 'for a good time call'"

The phrase "I'm the one 'for a good time call'" uses metonymy by substituting the specific action of calling for a "good time" to represent the broader concept of seeking companionship or romantic interactions. The act of calling someone for a "good time" stands in for the idea of seeking or offering social or romantic engagement. The metonymy simplifies and represents the broader notion of being available for such interactions through the specific and recognizable phrase.

Data 57, "Tough girl in the fast lane"

The phrase "Tough girl in the fast lane" employs metonymy by using "fast lane" to represent a fast-paced, high-stress lifestyle. Here, "fast lane" relates to the concept of driving quickly, which is used to symbolize living a life that is rapid, intense, and potentially

reckless. The term "fast lane" stands in for the broader idea of a demanding and high-energy lifestyle, capturing the essence of the tough girl's experience without explicitly detailing all aspects of it. This metonymy effectively conveys the notion of living in a high-pressure environment through a familiar and evocative image.

g. Hyperbole

In the album *1000 Forms of Fear* the researcher found 7 lyrics that use metonymy figurative language.

Data 58, "And I will stay up through the night. Let's be clear, won't close my eyes"

The phrases "And I will stay up through the night. Let's be clear, won't close my eyes" employ hyperbole by dramatically exaggerating the singer's determination to stay awake. The claim of not closing their eyes at all highlights an extreme level of commitment or emotional intensity that goes beyond typical human capacity.

This exaggeration emphasizes the depth of the singer's resolve or the strength of their emotional state, suggesting that their dedication or distress is so profound that it surpasses normal limits. By overstating the effort to stay awake, the hyperbole underscores the speaker's unwavering focus or the intensity of their feelings.

Data 59, "I'll walk through fire to save my life"

The phrase "I'll walk through fire to save my life" is a hyperbolic expression that emphasizes the singer's extreme

commitment or willingness to endure severe hardship. Walking through fire is an impossible and highly dangerous act, making it a powerful exaggeration to illustrate the extent of the singer's dedication or determination.

By using this hyperbole, the singer conveys that they are prepared to face tremendous challenges or risks to protect something of great importance. The exaggeration highlights the intensity of their resolve, underscoring the depth of their commitment or the significance of what they are trying to preserve.

Data 60, "Phone's blowin' up, ringin' my doorbell"

"ringin' my doorbell" exaggerates the frequency or intensity of someone's interactions or visits. These hyperbolic expressions effectively convey the sense of being overwhelmed or constantly engaged with others.

Data 61, "Phone's blowin' up, ringin' my doorbell"

The phrase "phone's blowin' up" is a vivid hyperbole used to describe a situation where someone is receiving an unusually high volume of calls or messages. The term "blowin' up" literally refers to something exploding or bursting, which conveys a sense of extreme and sudden intensity. When applied to a phone, it suggests that the phone is being inundated with communication to the point where it's almost overwhelming.

Data 62, "I'm gonna live like tomorrow doesn't exist"

The lyric "I'm gonna live like tomorrow doesn't exist" uses hyperbole to emphasize a deep commitment to living fully in the present moment. By suggesting that tomorrow is non-existent, the singer exaggerates their intention to focus solely on the here and now, disregarding any worries or responsibilities about the future. This hyperbolic expression intensifies the emotional impact, highlighting the singer's desire to embrace life with complete abandon and passion, without being held back by concerns about what's to come.

Data 63, "Throw 'em back, till I lose count"

The phrase "Throw 'em back, till I lose count" is a hyperbolic expression that amplifies the act of drinking by suggesting an excessive or nearly limitless amount. By claiming the singer will drink until she loses count, the singer exaggerates the quantity consumed to highlight the intensity of the drinking experience. This hyperbole underscores a sense of abandon or recklessness, emphasizing how deeply the singer is immersing themselves in the moment.

Data 64, "Big girls cry when their hearts are breaking"

That's a great analysis! The phrase "Big girls cry when their hearts are breaking" uses hyperbole to highlight the intensity of emotional pain. By stating that even those who are typically seen as strong or resilient ("big girls") are reduced to tears when their hearts are breaking, the expression exaggerates the depth of their emotional suffering. This hyperbole emphasizes that emotional pain can affect

anyone, regardless of their usual strength or composure, making the expression more powerful and relatable.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the analysis, the researcher has drawn the following conclusions: the study identified various types of figurative language in the album 1000 Forms of Fear, with 64 lyrics containing figurative elements. According to Leech's theory, the album features seven types of figurative language: 2% litotes, 60% metaphor, 5% simile, 5% personification, 14% irony, 3% metonymy, and 11% hyperbole.

The lyrics of a song often carry layers of meaning that may not be immediately apparent. On a first listen or read, the surface-level message might be clear, but deeper interpretations can emerge with repeated exposure. This is because lyrics can be rich with metaphors, symbolism, and emotional nuance that unfold over time.

Songwriters and singers possess a unique skill set that allows them to engage listeners on an emotional level. Through their craft, they can evoke a wide range of feelings, from joy and nostalgia to sorrow and reflection. This emotional connection is often strengthened by the depth and complexity of the lyrics.

When making lyrics, songwriters aim to communicate a specific message or theme. This message is intended to resonate with the audience, leaving a lasting impression. For instance, songs that explore significant themes such as

family bonds, romantic relationships, or spiritual beliefs can have a profound impact. The relatability and emotional weight of these themes often make the song's message more memorable and impactful.

From the results of the study, it can be concluded that when analyzing the lyrics, in addition to identifying figurative language, we also could understand the meaning of the song and its message.

B. Suggestion

Based on the conclusions above, the researcher has several suggestions for future generations who want to analyze figurative language in song lyrics, the suggestions are as follows:

1. The researcher recommends that future research can explore additional examples of figurative language and investigate types that were not identified in this study.
2. Future researchers can seek out additional references to various figurative language theories when conducting their studies.
3. Hopefully, this study could be useful to the reads. This study can be used as a resource to learn more about the different kinds of figurative language, and hoped that the reader would be abler to comprehended the song lyric that use figurative language.

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APPENDICES

Appendix 1 Kartu Bimbingan



KARTU BIMBINGAN FINAL PROJECT MAHASISWA UNIVERSITAS PGRI SEMARANG

NAMA : Muhammad Revananda
 NPM : 20420060
 FAK/PROGDI : FPBS/PEND. BAHASA INGGRIS
 DOSEN PEMBIMBING I : Indri Kustantinah, S.S., M.Hum.

NO	WAKTU BIMBINGAN	MATERI YANG DIKONSULTASIKAN	TANDA TANGAN
1.	Senin, 15 Januari 2024	Bimbingan Toprik	
2.	Rabu, 24 Januari 2024	Bimbingan Judul	
3.	Jumat, 26 Januari 2024	ACC Judul	
4.	Senin, 8 April 2024	Proposal	
5.	Senin, 3 Juni 2024	Revisi Proposal	
6.	Selasa, 9 Juli 2024	Prop : ok	
7.	Rabu, 31 Juli 2024	Chap 1, 2, 3 : Revised	
8.	Selasa, 13 Agustus 2024	Chap 1, 2, 3 : ok	
9.	Rabu, 14 Agustus 2024	Chapter 4, 5	
10.	Jumat, 16 Agustus 2024	Chapter 4, 5 : Revised	
11.	Senin, 19 Agustus 2024	Chapter 4, 5 : Revised	
12.	Rabu, 21 Agustus 2024	Chapter 1, 2, 3, 4, 5 : Ok	
13.			
14.			
15.			



KARTU BIMBINGAN FINAL PROJECT
MAHASISWA UNIVERSITAS PGRI SEMARANG

NAMA : Muhammad Revananda
NPM : 20420060
FAK/PROGDI : FPBS/PEND. BAHASA INGGRIS
DOSEN PEMBIMBING II : Rr. Festi Himatu Karima, S.S., M.Hum.

NO	WAKTU BIMBINGAN	MATERI YANG DIKONSULTASIKAN	TANDA TANGAN
1.	7 Februari 2024	Bimbingan topik	
2.	15 Januari 2024	Bimbingan judul	
3.	24 Januari 2024	ACC Judul	
4.	9 April 2024	Proposal	
5.	4 Juni 2024	Revisi Proposal	
6.	8 Juli 2024	Revisi Proposal	
7.	30 Juli 2024	ACC Proposal	
8.	5 Agustus 2024	BAB 1, 2, 3	
9.	12 Agustus 2024	ACC.. BAB. 1, 2, 3	
10.	14 Agustus 2024	BAB A. 5 (Revisi)	
11.	15 Agustus 2024	ACC BAB A, 5	
12.	16 Agustus 2024	Bimbingan Artikel	
13.	19 Agustus 2024	Bimbingan Artikel dan ACC	
14.			
15.			

Appendix 2 Pengajuan Ujian Skripsi



YAYASAN PEMBINA PENDIDIKAN PERGURUAN TINGGI PGRI SEMARANG
UNIVERSITAS PGRI SEMARANG
FAKULTAS PENDIDIKAN BAHASA DAN SENI
JALAN GAJAH RAYA NO. 40 SEMARANG

PENGAJUAN UJIAN SKRIPSI

Diajukan oleh :

Nama : Muhammad Revananda
N P M : 20420060
Jurusan : 1. Pend. Bahasa dan Sastra Inggris
 2. Pend. Bahasa dan Sastra Indonesia
 3. Pend. Bahasa dan Sastra Jawa *)

Tema Skripsi :

Figurative Language Found in Album 1000 Forms of Fear by Sia

Untuk dilaksanakan pada :

Hari/Tanggal : Rabu, 21 Agustus 2024
Waktu : 08.00 - 09.00 WIB
Ruang : 208

Adapun sebagai penguji :

1. Penguji I : Indi Kustantiah, S.S., M. Hum.
2. Penguji II : Rr. Festi Himatun Karima, S.S., M. Hum.
3. Penguji III : Dr. Sukma Nur Ardini, M.Pd

Menyetujui,
Ketua Program Studi

Dr. Rahmatati, S.
NIP./NPP.

*) Pilih salah satu

Semarang, 19 Agustus 2024

Yang mengajukan,

Muhammad Revananda

Appendix 3 Berita Acara Ujian Skripsi



YAYASAN PEMBINA LEMBAGA PENDIDIKAN PERGURUAN TINGGI PGRI SEMARANG
FAKULTAS PENDIDIKAN BAHASA DAN SENI
UNIVERSITAS PGRI SEMARANG
Kampus : Jalan Sidodadi Timur Nomor 24 Semarang Indonesia, Telp. (024) 8448217, 8316377
Faks. (024)8448217 Website: www.upgris.ac.id

BERITA ACARA UJIAN SKRIPSI

Pada hari ini Rabu 21 Juli 2024, berdasarkan susunan tim penguji skripsi :

1. Nama : Siti Musarokah, S.Pd., M.Hum.
Jabatan : Ketua
2. Nama : Dr. Rahmawati Sukmaningrum, S.Pd., M.Pd.
Jabatan : Sekretaris
3. Nama : Indri Kustantinah, S.S., M.Hum
Jabatan : Anggota (Pengujian I)
4. Nama : Rr. Festi Himatu Karima, S.S., M. Hum
Jabatan : Anggota (Pengujian II)
5. Nama : Dr. Sukma Nur Ardini, SS., M.Pd
Jabatan : Anggota (Pengujian III)

Dengan ini menyatakan bahwa mahasiswa yang tersebut di bawah telah diuji skripsinya.

Nama : Muhammad Revananda Fakultas : FPBS
N.P.M : 20420060 Program Studi : Pendidikan Bahasa Inggris
Program Pendidikan : Strata 1

Judul skripsi :
FIGURATIVE LANGUAGE FOUND ON THE ALBUM 1000 FORMS OF FEAR BY SIA

Nilai :

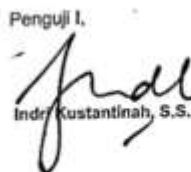
Demikian berita Acara Ujian skripsi dibuat untuk diketahui dan dipergunakan seperlunya oleh pihak-pihak yang berkepentingan.

Ketua,

Siti Musarokah, S.Pd., M.Hum.

Sekretaris,

Dr. Rahmawati Sukmaningrum, S.Pd., M.

Pengujian I,

Indri Kustantinah, S.S., M.Hum

Pengujian II,

Rr. Festi Himatu Karima, S.S., M. Hum

Pengujian III,

Dr. Sukma Nur Ardini, SS., M.Pd

Mengetahui,
Dekan

Siti Musarokah, S.Pd., M.Hum.
NPP/NIP 107801314

Appendix 4 The song lyrics of selected songs on the album *1000 Forms of Fear*

by Sia

1. Elastic Heart

And another one bites the dust
Oh, why can I not conquer love?
And I might've thought that we were one
Wanted to fight this war without weapons

And I wanted it, and I wanted it bad
But there were so many red flags
Now another one bites the dust
Yeah, let's be clear I'll trust no one

You did not break me

I'm still fighting for peace

I've got thick skin and an elastic heart
But your blade it might be too sharp
I'm like a rubber band until you pull too hard
I may snap and I move fast
But you won't see me fall apart

'Cause I've got an elastic heart

I've got an elastic heart
Yeah, I've got an elastic heart

And I will stay up through the night
Let's be clear, won't close my eyes
And I know that I can survive
I'll walk through fire to save my life

And I want it, I want my life so bad
I'm doing everything I can
Then another one bites the dust
It's hard to lose a chosen one

You did not break me

I'm still fighting for peace

I've got thick skin and an elastic heart
But your blade it might be too sharp
I'm like a rubber band until you pull too hard
I may snap and I move fast
But you won't see me fall apart
'Cause I've got an elastic heart

I've got thick skin and an elastic heart
But your blade it might be too sharp
I'm like a rubber band until you pull too hard
I may snap and I move fast
But you won't see me fall apart

'Cause I've got an elastic heart

I've got thick skin and an elastic heart
But your blade it might be too sharp
I'm like a rubber band until you pull too hard
And I may snap and I move fast
But you won't see me fall apart

'Cause I've got an elastic heart

I've got an elastic heart

2. Chandelier

Party girls don't get hurt
Can't feel anything, when will I learn
I push it down, push it down

I'm the one "for a good time call"
Phone's blowin' up, ringin' my doorbell
I feel the love, feel the love

1, 2, 3, 1, 2, 3 drink
1, 2, 3, 1, 2, 3 drink
1, 2, 3, 1, 2, 3 drink

Throw 'em back, till I lose count

I'm gonna swing from the chandelier
From the chandelier
I'm gonna live like tomorrow doesn't exist
Like it doesn't exist
I'm gonna fly like a bird through the night
Feel my tears as they dry
I'm gonna swing from the chandelier
From the chandelier

But I'm holding on for dear life
Won't look down, won't open my eyes
Keep my glass full until morning light
'Cause I'm just holding on for tonight
Help me, I'm holding on for dear life
Won't look down, won't open my eyes

Keep my glass full until morning light
'Cause I'm just holding on for tonight
On for tonight

Sun is up, I'm a mess
Gotta get out now, gotta run from this
Here comes the shame, here comes the shame

1, 2, 3, 1, 2, 3 drink
1, 2, 3, 1, 2, 3 drink
1, 2, 3, 1, 2, 3 drink

Throw 'em back till I lose count

I'm gonna swing from the chandelier
From the chandelier
I'm gonna live like tomorrow doesn't exist
Like it doesn't exist
I'm gonna fly like a bird through the night
Feel my tears as they dry
I'm gonna swing from the chandelier
From the chandelier

But I'm holding on for dear life
Won't look down, won't open my eyes
Keep my glass full until morning light
'Cause I'm just holding on for tonight
Help me, I'm holding on for dear life
Won't look down, won't open my eyes
Keep my glass full until morning light
'Cause I'm just holding on for tonight
On for tonight

On for tonight
'Cause I'm just holding on for tonight
Oh, I'm just holding on for tonight
On for tonight, on for tonight
'Cause I'm just holding on for tonight
'Cause I'm just holding on for tonight
Oh, I'm just holding on for tonight
On for tonight, on for tonight

3. Big Girls Cry

Tough girl in the fast lane
No time for love, no time for hate
No drama, no time for games
Tough girl whose soul aches

I come home, on my own
Check my phone, nothing, though
Act busy, order in
Pay TV, it's agony (oh)

I may cry ruinin' my makeup
Wash away all the things you've taken
And I don't care if I don't look pretty
Big girls cry when their hearts are breaking
Big girls cry when their hearts are breaking
Big girls cry when their heart is breaking

Tough girl, I'm in pain
It's lonely at the top, blackouts and airplanes
And I still pour you a glass of champagne
Tough girl whose soul aches

I come home, on my own
Check my phone, nothing, though
Act busy, order in
Pay TV, it's agony (oh)

I may cry ruinin' my makeup
Wash away all the things you've taken
And I don't care if I don't look pretty
Big girls cry when their hearts are breaking
Big girls cry when their hearts are breaking
Big girls cry when their hearts are breaking

I wake up, I wake up, I wake up, I wake up, I wake up
I wake up, I wake up, I wake up, I wake up
I wake up, I wake up, I wake up, I wake up
Alone

I may cry ruinin' my makeup
Wash away all the things you've taken
And I don't care if I don't look pretty
Big girls cry when their hearts are breaking
Big girls cry when their hearts are breaking
Big girls cry when their heart is breaking

4. Hostage

You bring me to life then you shut me out
You keep me silent when I should shout
You make me cry and you make me come
You are the cop and I'm on the run

It all begins with just one kiss
I'm held hostage by your love
Put me in cuffs, lock me up
I'm held hostage by your touch
This prison is rough but I can't get enough
The secret life of us keeps me in handcuffs
Don't lock me up, don't you wanna free us
I'm held hostage by your love

Then you let me out and I catch the sun
You give me a taste of you and no one
But you always leaving, and again I'm alone
This secret burns but I'm imprisoned

It all begins with just one kiss
I'm held hostage by your love
Put me in cuffs, lock me up
I'm held hostage by your touch
This prison is rough but I can't get enough
The secret life of us keeps me in handcuffs
Don't lock me up, don't you wanna free us
I'm held hostage by your touch

Secret life of lovers who have others
Under the covers
And while you break my heart
I'm a criminal in these parts

It all begins with one kiss
I'm held hostage by your love
Put me in cuffs, lock me up
I'm held hostage by your touch
This prison is rough but I can't get enough
The secret life of us keeps me in handcuffs
Don't lock me up, don't you wanna free us
I'm held hostage by your love

It all begins with just one kiss
I'm held hostage by your love
Put me in cuffs, lock me up
I'm held hostage by your touch
This prison is rough but I can't get enough

The secret life of us keeps me in handcuffs
Don't lock me up, don't you wanna free us
I'm held hostage by your love

5. Burn the Pages

You're dark grey like a storm cloud
Swelling up with rage that is desperate to be let out
And I know it's a heavy load carrying those tears around
Carrying those fears around, worry makes the world go round

You're twisted up like a slipknot
Tied by a juicehead who just took his t-shot, and I know
There's a hungry dog tugging at your frayed ends
But he's just playing with you, he just wants to be your friend

So don't worry, don't worry I'm here by your side
By your side, by your side
We're letting go tonight!

Yesterday is gone and you will be OK
Place your past into a book
Burn the pages, let 'em cook oh
Yesterday is dead and gone and so today
Place your past into a book
Burn the pages, let 'em cook

Eyes stinging from the black smoke, new hope, loose rope
Risen from the undertow, all is well
We welcome the cry, of the dark night sky
Swallow me peacefully, follow my heart back inside

So don't worry, don't worry I'm here by your side
By your side, by your side
We're letting go tonight!

Yesterday is gone and you will be OK
Place your past into a book
Burn the pages, let 'em cook oh
Yesterday is dead and gone and so today
Place your past into a book
Burn the pages, let 'em cook

Don't worry, don't worry I'm here by your side
By your side, by your side
We're letting go tonight!

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Yesterday is dead and gone and so today
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Burn the pages, let 'em cook