

Figurative Language in Lany's Malibu Nights Album: Types and Emotional Meanings

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Received: 08/05/2026

Revised: 29/05/2026

Accepted: 04/06/2026

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Abstract

The use of figurative language in music is a crucial element that allows songwriters to communicate complex human emotions that literal language often fails to capture. While many studies have explored stylistic devices in popular music, a gap persists between general stylistic analysis and the specific ways contemporary artists use these tools to construct narratives of profound emotional distress. This study aims to identify the types of figurative language used in LANY's album *Malibu Nights* and to explain how these devices function as expressions of the speaker's emotional journey. Using a descriptive qualitative method and Perrine's (1992) theory, the research analyzed the lyrics of nine tracks from the album. The findings reveal nine types of figurative language: metaphor, simile, personification, synecdoche, paradox, symbol, hyperbole, apostrophe, and understatement. The data analysis shows that metaphor is the most dominant device, accounting for 39,39% of the total findings, followed by hyperbole at 19,70%, while other devices, such as personification and simile, appear at lower frequencies. Ultimately, this study concludes that figurative language is not merely an aesthetic addition but a primary linguistic vehicle that bridges the gap between private suffering and universal resonance, successfully articulating the multifaceted nature of human resilience within modern songwriting.

Keywords: Figurative Language, Human Emotions, LANY, Stylistics

Introduction

Language can be defined as a uniquely human system of communication that enables individuals to express meaning by combining sounds into meaningful units. It is characterized by its ability to produce an unlimited number of expressions from a limited set of elements, allowing humans to communicate ideas, emotions, and experiences beyond the immediate context (Trask, 1999). As one of the most distinctive features of human beings, language plays a central role in shaping thought, interaction, and cultural expression. In song lyrics analysis, language becomes a powerful medium for conveying emotional expression. Through this flexibility, song lyrics can convey complex emotions that resonate deeply with listeners. Song lyrics can be understood as a form of language that primarily expresses human emotions, thoughts, and inner experiences through artistic and meaningful structures. Based on Systemic Functional Linguistics (SFL),

particularly the ideational metafunction, lyrics serve as a medium for representing the songwriter's subjective feelings such as love, longing, sadness, and memory. This is evident in the dominance of mental processes in song lyrics, which emphasize internal emotional states rather than physical actions. Through this perspective, songs become a powerful tool for conveying personal emotional experiences and allowing listeners to connect with the feelings embedded in the lyrics (Silalahi et al., 2024).

Song lyrics that focus on human emotional expression are often enriched by figurative language, which allows songwriters to convey feelings in a more imaginative and indirect way. Figurative language refers to expressions that go beyond literal meanings, using figures of speech such as metaphor, simile, personification, and symbolism to creatively represent emotions, ideas, and experiences. Through these devices, abstract feelings such as love, pain, and longing can be conveyed more vividly, making the lyrics more engaging and meaningful for listeners. For example, metaphors and similes compare emotions to other objects or situations, while personification endows non-human elements with human qualities, all of which deepen the emotional impact of the song. Thus, analyzing figurative language in song lyrics is essential to understanding the implicit meanings and emotional messages conveyed by the songwriter (Sutrisno & Putri, 2017).

By analyzing figurative language, deeper meanings can be conveyed and emotions can be expressed beyond literal interpretation. Figurative language is a way of expressing ideas indirectly by using language other than the ordinary, allowing songwriters to communicate thoughts, feelings, and perceptions more effectively through imaginative expression (Sandy et al., 2021). It cannot be interpreted literally, as it often involves comparisons between different things to create special effects and a deeper understanding. In this context, Laurence Perrine (1992) proposes that there are eleven types of figurative language, namely *metaphor*, *simile*, *personification*, *synecdoche*, *paradox*, *symbol*, *allegory*, *hyperbole*, *apostrophe*, *understatement*, and *irony*, which are commonly used in song lyrics to enrich meaning and emotional expression. Perrine further defines figurative speech as a departure from the ordinary way of communication to achieve a specialized effect, emphasizing that such expressions are not meant to be interpreted literally. Through the use of figurative speech, song lyrics become more vivid and meaningful, as they add complexity, highlight emotions, and reinforce emotional expressions while often carrying multiple interpretations rather than a single fixed meaning. Therefore, analyzing figurative language is essential to understand how emotional expressions are constructed in songs, and in this research, the focus is on analyzing the figurative language used in LANY's song album *Malibu Nights* to reveal the underlying messages and stylistic elements that contribute to the overall emotional impact of the lyrics.

The researcher chose LANY's album *Malibu Nights* because it is not only widely popular among listeners, especially young people, but also strongly relates to the experiences of heartbreak, loneliness, and emotional struggles often faced by today's youth. Although the lyrics use relatively simple and easy-to-understand language, the emotional expressions conveyed in the songs are deep, relatable, and capable of creating a strong emotional connection with listeners. This makes the album an interesting and relevant object for analyzing how figurative language can effectively communicate human emotions in modern songwriting.

Previous studies have analyzed figurative language and stylistic elements in literary works and song lyrics by focusing on the identification of types and meanings of figurative expressions. For instance, Yusnitasari et al. (2022), in the study entitled “*An Analysis of Figurative Language on the Song Lyrics ‘You Are My Sunshine’ by Anne Murray,*” examined how figurative language is used to express emotions and convey meaning in a specific lyrical context. However, the study focused on a single song, limiting its ability to represent broader emotional patterns and stylistic development across multiple songs within an album. Another related study entitled “*An Analysis of Figurative Language Found in Song Lyrics of the Album ‘GG BB XX’ by LANY*” by Salsabila and Setyowati (2024) identified various types of figurative language and their dominant use in the lyrics. Nevertheless, the research mainly focused on classifying figurative language types and frequencies without deeply discussing how figurative expressions reflect emotional struggles and emotional progression throughout the songs.

In addition, Hulu et al. (2021), in the study entitled “*An Analysis of Figurative Language in Ariana Grande’s Album ‘Thank U, Next,’*” analyzed figurative language and the themes contained in the songs by identifying several dominant figurative expressions in the album. However, the study focused more on categorizing figurative language and song themes than on examining how figurative language functions to convey emotional experiences and recovery throughout the album. Furthermore, Duari et al. (2021), in the study entitled “*A Study of Style and Stylistics in Farley Mowat’s People of the Deer,*” discussed stylistic elements such as diction, figurative language, collocation, and language style in literary prose. Although the study provides important insights into stylistic analysis, it mainly focused on literary narrative texts and did not specifically analyze emotional expressions conveyed through figurative language in contemporary song lyrics. Therefore, there is still a lack of research that specifically examines figurative language in Malibu Nights, particularly in relation to how figurative expressions convey emotional experiences of heartbreak, loneliness, and recovery throughout the album. This study aims to fill this gap by analyzing the figurative language used in Malibu Nights to reveal the underlying meanings, emotional expressions, and stylistic elements presented in the lyrics. Based on this background, this study seeks to answer several questions, namely: what types of figurative language are used in the lyrics of LANY’s album Malibu Nights, what type of figurative language is most frequently used in the album, and how figurative language in Malibu Nights conveys emotional expressions and hidden meanings throughout the lyrics.

This study aims to identify the types of figurative language in the lyrics of LANY’s album Malibu Nights. Additionally, this study aims to analyze figurative language in the lyrics and explain the messages and emotions it conveys throughout the album. Therefore, this study is expected to provide both theoretical and practical benefits. Theoretically, this study can expand knowledge and serve as a reference in linguistic studies, particularly in the analysis of figurative language in song lyrics using Laurence Perrine’s theory. In practice, this study is expected to help readers and listeners of LANY’s Malibu Nights understand the implied meanings, emotional messages, and expressions conveyed in the lyrics, so they can better appreciate the content and beauty of the language.

Method

Research Design

This study adopts a descriptive qualitative approach to investigate the nuances of linguistic expression within contemporary music. Creswell (2014) stated that qualitative research is an investigative process for comprehending the methodology, which differs from observing social problems. Descriptive qualitative research often employs a case study method or approach (Sugiyono, 2017). The present study identified words, phrases, and sentences in each line of the song lyrics to collect comprehensive data. By employing a qualitative framework, the researcher aims to provide a comprehensive, interpretive analysis of textual data, prioritizing depth of meaning over statistical generalization.

Data Source and Collection

The primary data for this study were drawn from nine (9) songs on LANY's album *Malibu Nights*: *Thick and Thin*, *Taking Me Back*, *If You See Her*, *I Don't Wanna Love You Anymore*, *Let Me Know*, *Run*, *Valentine's Day*, *Thru These Tears*, and the title track, *Malibu Nights*. This album was selected through purposive sampling because it features a high density of figurative language and strong emotional expression. Data collection was conducted through a process of close reading and systematic textual analysis, which included: (1) listening to the songs repeatedly to internalize the emotional and linguistic nuances, (2) transcribing and verifying the official lyrics to ensure textual accuracy, and (3) identifying, isolating, and categorizing phrases, sentences, or verses containing non-literal expressions into a research database for stylistic analysis.

Data Analysis Technique

The analysis is grounded in the theoretical framework proposed by Laurence Perrine (1992). Perrine defines a figure of speech as a departure from the "ordinary way" of communication to achieve a specialized effect. The data were analyzed using a content analysis technique, involving the following steps:

1. Classification: Categorizing the lyrics into Perrine's eleven types of figurative language: *metaphor*, *simile*, *personification*, *synecdoche*, *paradox*, *symbol*, *allegory*, *overstatement* (*hyperbole*), *apostrophe*, *understatement*, and *verbal irony*.
2. Contextual Interpretation: Analyzing how these devices reflect the speaker's psychological state and contribute to the overall thematic resonance of the album.
3. Conclusion Drawing: Synthesizing the findings to determine the most dominant figures of speech employed.

Scope and Limitation

The scope of this study is strictly confined to identifying and classifying types of figurative language within the selected album based on Perrine's taxonomy. The limitations are twofold:

1. Textual Constraint: The research focuses exclusively on the nine tracks of *Malibu Nights*, excluding other discography or live performances.

2. Analytical Focus: This analysis isolates the linguistic and literary qualities of the lyrics from their musical context and commercial outcomes to provide a concentrated textual critique.

Findings and Discussion

Findings

After analyzing the eleven types of figurative language in LANY's album *Malibu Nights*, the researcher presented the total frequency for each type. The data shows how often each figure of speech is used throughout the nine songs in the album. The details of the findings are presented in the table below:

Table 1. The Frequency of Figurative Language in *Malibu Nights* by LANY

No.	Song	Types of Figurative Language										
		Me	Si	P	S	Pa	Sy	Al	H	Ap	Un	Ir
1	Thick and Thin	6	-	1	-	-	1	-	3	-	2	-
2	Taking Me Back	3	2	-	-	-	-	-	1	-	-	-
3	If You See Her	3	-	-	-	-	1	-	1	-	-	-
4	I Don't Wanna Love You Anymore	1	-	-	-	1	-	-	1	-	-	-
5	Let Me Know	2	-	1	-	-	-	-	-	-	-	-
6	Run	6	1	-	-	-	-	-	1	-	-	-
7	Valentine's Day	2	-	2	-	1	2	-	2	-	-	-
8	Thru These Tears	1	1	-	1	-	2	-	2	-	1	-
9	Malibu Nights	2	-	2	-	1	2	-	2	1	1	-
	Total	26	4	6	1	3	8	0	13	1	4	0

Abbreviation:

Me = Metaphor

Pa = Paradox

Ap = Apostrophe

Si = Simile

Sy = Symbol

Un = Understatement

P = Personification

Al = Allegory

Ir = Irony

S = Synecdoche

H = Hyperbole

In this section, the researcher presents some data from the types of figurative language and a detailed analysis of each song in *Malibu Nights* by LANY, supporting the researcher's findings

Metaphor

Data 1: *Since it went to hell and I watched you walk out* (Valentine's Day, line.2)

This line is categorized as a Metaphor, as it equates the collapse of a romantic relationship to a state of eternal suffering and chaos. By using the word "hell" to describe the breakup, the speaker conveys a sense of extreme emotional pain and devastation that transcends literal description, illustrating how the loss felt like a descent into a traumatic and agonizing reality. This expression highlights the speaker's profound despair and the perceived "death" of their happiness, emphasizing that the end of the relationship was not merely a separation but a total destruction of their emotional well-being.

Data 2: *Once the light fades, everything is dark* (*Malibu Nights*, line 12)

The line "Once the light fades, everything is dark" is a Metaphor because it compares the loss of a relationship to the fading of light. In this context, "light" represents happiness and hope, while "dark" symbolizes the deep sadness and hopelessness the speaker feels after a breakup. By using these words, the lyric shows that without the partner, the speaker's world has lost all its joy. This metaphorical expression highlights how a broken heart can make a person feel like they are living in total emotional gloom.

Data 3: *We go to war* (*Thick and Thin*, line 6)

The phrase "We go to war" is categorized as a metaphor because it compares a relationship conflict to war. This does not refer to a real war but symbolizes a serious, emotionally damaging argument. This figurative language conveys extreme tension and emotional struggle, suggesting that love has become a battlefield. It highlights feelings of hurt, anger, and emotional exhaustion.

Data 4: *Tangled in our thoughts* (*Taking Me Back*, line 20)

This line is categorized as a Metaphor, as it implicitly compares thoughts to something that can be physically tangled. There is no use of connective words such as "like" or "as." The word "tangled" suggests confusion, complexity, and emotional entrapment. This metaphor conveys the speaker's mental and emotional confusion, suggesting that both partners are stuck in complex feelings and misunderstandings that prevent them from resolving the conflict.

Data 5: *How'd she turn it off so fast* (*If You See Her*, line 6)

This line is categorized as a Metaphor, as it compares love to something that can be switched on and off like a machine. Love is not literally mechanical, but this metaphor emphasizes how suddenly the partner's feelings disappeared. The expression conveys the speaker's confusion and

pain, suggesting that the emotional connection abruptly ended without warning. It reflects feelings of abandonment and emotional instability.

Data 6: *Cause no one knows where I missed my move* (Let Me Know, line 4)

This line is categorized as a Metaphor, as it compares the relationship to a game or strategic situation where one can “miss a move.” The speaker is not referring to an actual game, but uses this comparison to express regret and self-reflection. This figurative language suggests that the speaker believes they may have made a mistake that led to the relationship’s decline. It emphasizes uncertainty and guilt, as the speaker struggles to identify the exact moment things went wrong.

Data 7: *Back to who you were running from* (Run, line 13)

This line is categorized as a Metaphor, as it implies returning to a problematic past or relationship. The phrase “running from” suggests that the partner previously tried to escape something negative, likely an unhealthy situation. By using this metaphor, the speaker emphasizes the irrationality of the partner’s decision. The emotional expression here reflects disbelief and sadness, as the speaker cannot understand why the partner would return to something harmful.

Data 8: *Walking out the door* (I Don’t Wanna Love You Anymore, line 35)

This line can be interpreted as a metaphor, where “walking out the door” represents the end of the relationship and emotional separation. The action suggests finality, emphasizing that the partner has left both physically and emotionally. This expression reinforces the theme of loss and abandonment.

Data 9: *This hurts like hell* (Thru These Tears, line 1)

This line is categorized as a Metaphor because it compares the speaker's emotional pain to the suffering of "hell." Instead of just saying the breakup is difficult, the songwriter uses this intense comparison to show that the heartbreak is extremely painful, unbearable, and agonizing. By using this choice of language, the lyric emphasizes that the speaker’s mental state is in a place of total misery. This expression highlights that emotional suffering can feel just as real and extreme as physical torture.

Simile

Data 1: *This hurts like hell* (Thru These Tears, line 1)

The line "This hurts like hell" is classified as a Simile because it uses the word "like" to compare the speaker's pain to hell. This choice of words shows how strong the speaker's sadness is. By using this comparison, the lyric suggests that the heartbreak is not just a little sad but feels as painful and terrible as being in a place of constant suffering.

Data 2: *Words fell out like water* (Taking Me Back, line 19)

This line is categorized as a Simile, as it explicitly compares “words” to “water” using the word “like.” The comparison suggests that the speaker’s words flow quickly, uncontrollably, and without careful thought, like water. This simile highlights the speaker’s emotional state of loss of control and regret, suggesting that what was said in the past may have damaged the relationship.

It reflects how emotional pressure can lead to impulsive communication that cannot be taken back.

Data 3: *It was like something switched* (Run, line 19)

This line is categorized as a Simile, as it uses the word “like” to compare a sudden change in behavior to a switch being turned on or off. This suggests an abrupt and unexplained transformation in the partner’s attitude. The figurative language emphasizes how quickly the relationship changed. The emotional expression here is confusion and shock, as the speaker is unable to understand what caused such a sudden shift.

Personification

Data 1: *Where the thought of you doesn't wake up with me* (Valentine’s Day, line.19)

Data 1 serves as a clear example of Personification, as it attributes human actions and consciousness to an abstract memory. By describing "the thought" as an entity that can "wake up" alongside the speaker, the lyric emphasizes the haunting and obsessive nature of the speaker's grief. This figurative expression conveys that the memory of the former partner is so persistent and intrusive that it feels like a living presence, suggesting that the emotional pain is the first thing the speaker encounters upon waking.

Data 2: *Phone is quiet, walls are bare* (Malibu Nights, line 5)

The phrase "Walls are bare" is categorized as Personification because it gives a physical space human-like qualities. By describing the walls as "bare" or empty, the lyric suggests that the room itself shares the speaker's loneliness. This choice of language shows that the speaker's sadness is so strong that it affects everything around them. This expression highlights a deep sense of isolation, making the empty house feel like a reflection of the speaker's broken heart.

Data 3: *Hands talk, won't stop* (Thick and Thin, line 5)

The phrase “Hands talk, won’t stop” is categorized as Personification because it gives human ability (talking) to “hands.” In this context, hands represent gestures during an argument. This shows that emotions are so intense that actions become louder than words. The expression reflects anger and frustration, highlighting how the conflict has escalated beyond calm communication.

Data 4: *I wish that this floor would come to life and tell the story* (Let Me Know, line. 7)

This line is categorized as Personification, as the “floor,” an inanimate object, is given human abilities, the ability to “come to life” and “tell the story.” Since a floor cannot literally perform these actions, the statement is clearly figurative. This expression conveys the speaker’s desperation to understand what went wrong in the relationship. By wishing that even a lifeless object could explain the situation, the speaker highlights their frustration and confusion, emphasizing that the truth remains hidden and inaccessible.

Synecdoche

Data 1: *You cried on my shoulder* (Thru These Tears, line 29)

The phrase "Cried on my shoulder" is categorized as a Synecdoche because it uses a specific part of the body, the "shoulder," to represent the person's entire physical and emotional support. In this context, crying on a shoulder does not just mean touching a body part, but it symbolizes

leaning on the speaker's whole presence for comfort. This choice of language shows a deep level of trust and closeness, highlighting that the speaker was the main source of strength for their partner during a difficult time.

Paradox

Data 1: *I'm fine all night, feelings that I can't forget* (Valentine's Day, line.35)

This line is classified as a Paradox because they show a clear contradiction between the speaker's words and their true emotions. While the speaker claims to be "fine" during the night, they immediately admit that their feelings are impossible to forget. This choice of language illustrates emotional denial, where the speaker tries to appear strong while still being deeply hurt. By bringing these two opposing ideas together, the lyric highlights the difficult internal struggle of trying to move on from a past love while the heart still holds on.

Data 2: *I don't wanna love you anymore* (I Don't Wanna Love You Anymore, chorus)

This line is categorized as a Paradox because it expresses a contradiction between the speaker's intention and their emotional reality. While the speaker claims they no longer want to love their partner, the repetition of this statement suggests that the feeling of love still exists. This contradiction highlights the inner conflict and difficulty of letting go of someone they still care about.

Data 3: *I drive circles under street lights* (Malibu Nights, line 33)

The lyric "I drive circles under streetlights" presents a Paradox by describing a situation that contradicts itself. While driving is typically a purposeful movement from one point to another, the speaker is instead moving in "circles," a motion that leads nowhere. This figurative language emphasizes the speaker's internal stagnation; despite the physical effort of driving, he is emotionally stuck and unable to move past his grief. By using this paradox, the song illustrates a mind trapped in a repetitive cycle of memories, where, no matter how far he travels, he cannot find peace or resolution.

Symbol

Data 1: *I've tried to save myself, and I've kept my head down* (Valentine's Day, line 4)

The phrase "I've kept my head down" is categorized as a Symbol, as it uses a physical action to represent a deeper psychological state. In this context, lowering one's head serves as a sign of deep sadness, shame, or the need to hide from the world while dealing with a personal trauma. By using this symbol, the lyric illustrates the speaker's decision to stay quiet and avoid others, focusing entirely on their internal pain rather than engaging with their social life. This expression emphasizes a state of emotional withdrawal, showing that the process of healing is a private and heavy burden that the speaker is carrying alone.

Data 2: *But right now, I can't see anything through these tears* (Thru These Tears, line 13)

The word "Tears" in the line "can't see anything through these tears" is categorized as a Symbol, as it represents much more than just a physical liquid. In this context, the tears symbolize a deep grief that acts like a wall, blocking the speaker from seeing their future or finding any hope. By using this symbol, the lyric suggests that the speaker's sadness is so heavy it clouds their judgment,

making it impossible for them to imagine a life beyond their current pain. This expression highlights a state of emotional blindness, in which the speaker can focus only on past heartbreak.

Data 3: *I drive, chasing Malibu nights* (Malibu Nights, line 50)

The phrase "Malibu nights" is categorized as a Symbol because it represents a specific time and place where the speaker's sadness feels the heaviest. In this context, "Malibu" is not just a location, and "nights" are not just a time of day; together, they symbolize a period of deep, painful reflection. By using this symbol, the lyric suggests that the darkness of night intensifies and makes the heartbreak feel more inescapable. This choice of language highlights how certain environments can trigger memories, turning a beautiful place like Malibu into a symbol of loneliness and emotional struggle.

Data 4: *Out the door* (Thick and Thin, line 12)

The phrase "Out the door" is categorized as a Symbol because it represents more than physical movement. It symbolizes the partner leaving the relationship, both physically and emotionally. This expression suggests finality, as there is no intention to return. It reflects the speaker's sense of abandonment and loss. The "door" becomes a boundary between togetherness and separation. Emotionally, it conveys loneliness and heartbreak.

Data 5: *She said "for life," so I'm confused* (If You See Her, lines. 4-5)

This line is categorized as a Symbol, where "for life" symbolizes a promise of long-term love and loyalty. However, the speaker's confusion ("so I'm confused") shows that this symbol of commitment has been broken. Emotionally, this expression highlights betrayal and disillusionment, as something once meaningful and symbolic of forever has now lost its value.

Allegory

There is no Allegory found in the data.

Hyperbole

Data 1: *But it might take a hundred sleepless nights* (Thru These Tears, line 11)

The line "A hundred sleepless nights" is an example of hyperbole. By claiming it will take exactly "a hundred" nights to recover, the lyric does not mean a literal count, but rather illustrates the immense weight and long duration of the healing process. This choice of language highlights the speaker's deep exhaustion and emotional pain, showing that the journey to move on feels like an overwhelming and nearly endless battle.

Data 2: *Way too much whiskey in my blood* (Malibu Nights, line 13)

The line "Way too much whiskey in my blood" is categorized as Hyperbole because it uses an extreme exaggeration to describe the speaker's emotional state. While having a high amount of alcohol in the bloodstream is medically dangerous, the lyric uses this image to show that the speaker's pain has reached a breaking point. By using this exaggeration, the song emphasizes that the heartbreak is so overwhelming that the speaker is turning to extreme measures to numb the

sadness. This choice of language highlights a state of emotional crisis, where the internal suffering is as intense as a physical threat to one's life.

Data 3: *Can't sleep, can't eat* (Thick and Thin, line 20)

The phrase "Can't sleep, can't eat" is categorized as Hyperbole because it exaggerates the speaker's physical condition. It does not necessarily mean the speaker literally cannot sleep or eat, but it shows extreme emotional distress. This expression highlights how deeply the breakup affects the speaker. It reflects sadness, anxiety, and emotional suffering.

Data 4: *This can make or break us* (Taking Me Back, line 14)

This line is categorized as a Hyperbole, as it exaggerates the importance of the situation. The phrase suggests that this moment will completely determine the future of the relationship, which is an overstatement. However, this exaggeration emphasizes the speaker's intense emotional state, showing how critical and overwhelming the situation feels. It reflects the speaker's fear of losing the relationship and their awareness that the current conflict is very significant.

Data 5: *I'd do anything, I need her* (If You See Her, line 10)

This line is categorized as a Hyperbole, as the phrase "do anything" exaggerates the speaker's willingness to win their partner back. It is not meant literally but emphasizes the intensity of the speaker's desperation and emotional dependence. This exaggeration highlights how deeply the speaker still loves and needs their partner, showing vulnerability and emotional urgency.

Data 6: *Sick of staring up at the ceiling* (I Don't Wanna Love You Anymore, line 21)

This line is a Hyperbole because it exaggerates the speaker's emotional state. The phrase "sick of" intensifies the feeling of frustration and emotional exhaustion, while "staring up at the ceiling" symbolizes loneliness and overthinking. The exaggeration emphasizes how the speaker is trapped in a repetitive state of sadness, highlighting the depth of their emotional distress after the breakup.

Data 7: *You'll be running forever* (Run, line. 44)

This line is categorized as a Hyperbole, as the word "forever" exaggerates the duration of the partner's behavior. It does not literally mean an infinite period, but it emphasizes that the avoidance will persist for a very long time if left unaddressed. This exaggeration strengthens the speaker's warning about the consequences of such actions. The emotional expression reflected here is concern and resignation, as the speaker suggests that the partner may remain trapped in a continuous cycle of avoidance.

Data 8: *Even though it's bleeding* (Valentine's Day, line 24)

This part is categorized as Hyperbole because it uses an extreme exaggeration to describe the speaker's emotional state. Physically, a heart does not actually bleed because of a breakup, but the lyric uses this intense image to show that the pain is deep and "raw." By using this choice of language, the songwriter makes the emotional suffering feel as severe as a physical injury. This

expression highlights that the speaker is trying to move on while still feeling the sharp, stinging pain of a fresh emotional wound.

Apostrophe

Data 1: *Somebody help, it's getting worse* (Malibu Nights, line10)

The line "Somebody help, it's getting worse" is categorized as an Apostrophe because the speaker calls out for help to an unknown or absent person. Instead of talking to someone who is actually there, the speaker cries out to "somebody" in a moment of extreme sadness. This choice of language shows a deep sense of desperation, as if the speaker is so overwhelmed by pain that they are reaching out to anyone or anything for relief. By using this apostrophe, the lyric highlights the speaker's total helplessness and the feeling that their heartbreak is becoming too heavy to carry alone.

Understatement

Data 1: *There's no reason, there's no rhyme* (Malibu Nights, line 1)

The line "There's no reason, there's no rhyme" is categorized as an Understatement because it minimizes the reality of a painful breakup. Even though there are usually many complex reasons why a relationship ends, the singer claims there is "no reason" at all. By using this choice of language, the lyric makes the situation seem simpler than it actually is, underscoring how confused and lost the singer feels. This expression highlights that the pain is so overwhelming that the speaker can no longer make sense of the facts or the logic behind the heartbreak.

Data 2: *Just one mistake* (Thick and Thin, line. 13)

The phrase "just one mistake" can be categorized as understatement, as the word "just" minimizes the seriousness of the action. In contrast, the consequence is significant, leading to the end of the relationship. The expression reflects the speaker's confusion, frustration, and disbelief, as he struggles to reconcile the small mistake with its severe emotional impact.

Data 3: *Every day I let go just a little bit more* (Thru These Tears, line 9)

The line "Every day I let go just a little bit more" is categorized as an understatement because it minimizes the immense struggle of moving on from a devastating heartbreak. Even though the speaker is completely broken and "can't see nothing through these tears," he describes the process as just letting go "a little bit." By using this choice of language, the lyric suggests that the speaker is trying to make his heavy emotional burden feel more manageable and controlled. This expression highlights the contrast between the small progress he claims to make and the reality of his deep, overwhelming pain.

Irony

No Irony is found in the data.

Discussion

Figurative language is used when words or expressions convey meanings beyond their literal meaning. Based on the findings, several types of figurative language were identified in the lyrics of the Malibu Nights album by LANY, including metaphor, simile, personification, synecdoche, paradox, symbol, hyperbole, apostrophe, and understatement. These figurative

expressions help the songwriter express emotions such as heartbreak, sadness, loneliness, confusion, and longing in a more creative and emotional way. The findings also show that figurative language is not only used to make the lyrics more beautiful, but also to help listeners understand the emotions and messages in the songs more clearly.

The findings reveal that metaphor is the most dominant figurative language used in the album. This result is similar to that of the study by Santika and Syafryadin (2023) on Taylor Swift's *Midnights* album, which also found metaphor as the most frequently used figurative language. Their study explained that metaphors help songwriters express emotions indirectly through imagery and comparison. In *Malibu Nights*, metaphors such as "Since it went to hell" and "everything is dark" describe emotional pain, hopelessness, and the destruction of a relationship after heartbreak. These expressions make abstract feelings easier to imagine and understand because listeners can connect emotional experiences with familiar images.

Besides metaphor, hyperbole also appears frequently in the album. Expressions such as "This hurts like hell" and "a hundred sleepless nights" exaggerate emotional pain to show how deeply the speaker is hurt. Similar findings were also found by Danisa and Setyowati (2024) in their study of LANY's *gg bb xx* album, where metaphor and hyperbole became the most dominant figurative languages used in the lyrics. This shows that LANY often uses imaginative and exaggerated expressions to create stronger emotional effects in their songs.

The use of symbols such as "tears," "dark," and "Malibu nights" also gives deeper meaning to the songs. These expressions do not only have literal meanings, but also symbolize loneliness, grief, emptiness, and reflection after losing someone. Personification is another important figurative language found in the album. Thoughts, memories, gestures, and even objects are described as if they are alive and able to act like humans. For example, "the thought of you doesn't wake up with me" and "Hands talk, won't stop" give human abilities to abstract ideas and body parts. These expressions show that emotions and memories feel alive in the speaker's mind.

Similes such as "This hurts like hell" and "Words fell out like water" also strengthen emotional meaning by comparing feelings to familiar experiences, making the emotions easier for listeners to understand. In addition, paradox and understatement show emotional contradiction and denial. Lyrics such as "I'm fine all night, feelings that I can't forget" reflect the struggle between pretending to be okay and still feeling hurt inside. Meanwhile, understatement minimizes painful situations, showing confusion and disbelief after heartbreak. Synecdoche and apostrophe also support the emotional meaning of the songs. "You cried on my shoulder" uses a body part to represent emotional support and comfort, while "Somebody help, it's getting worse" shows desperation by directly calling for help. These figurative expressions make the album's emotional experiences feel more personal and realistic.

Interestingly, no examples of allegory or irony were found in the album. This finding is similar to that of Putri and Swarniti's (2024) study, which found that song lyrics often use figurative language to express hidden emotions and meanings in a more beautiful, emotional way. Therefore, figurative language in the *Malibu Nights* album is not only decorative but also helps listeners connect emotionally with the songs.

Overall, the findings show that figurative language plays an important role in shaping the emotional meaning and artistic quality of the *Malibu Nights* album. The combination of metaphor,

hyperbole, symbolism, paradox, personification, and other figurative expressions helps listeners understand complex emotions more vividly and emotionally. Figurative language not only beautifies the lyrics, but also helps listeners emotionally connect with themes such as heartbreak, loneliness, healing, and emotional struggle. Therefore, the songs in Malibu Nights can also be useful as learning materials for students to study figurative language and understand deeper meanings in song lyrics.

Conclusion

Based on a stylistic analysis of LANY's album Malibu Nights using Perrine's (1992) framework, this study demonstrates that figurative devices serve as essential linguistic tools through which the various stages of heartbreak and emotional restoration are expressed. The research identified nine distinct types of figurative devices used across the tracks: metaphor, simile, personification, synecdoche, paradox, symbol, hyperbole, apostrophe, and understatement. Metaphor was found in 39.39% of the data, simile in 6.06%, personification in 9.09%, synecdoche in 1.52%, paradox in 4.55%, symbol in 12.12%, hyperbole in 19.70%, apostrophe in 1.52%, and understatement in 6.06%. Meanwhile, allegory (0%) and irony (0%) were not found in the data. Among these, metaphor emerged as the most frequent device, followed significantly by hyperbole, suggesting that the songwriter relies heavily on comparative and exaggerated imagery to bridge the gap between abstract internal pain and concrete verbal expression.

Additionally, the different types of figurative language found in the songs reflect the many stages of moving on from a relationship. These devices work together to show the mental struggle between holding onto the past and facing the future. The repeated mention of time and physical distance, often personified, further underscores the difficulty of rediscovering one's identity after a significant loss.

To conclude, this research shows how modern pop music uses traditional literary techniques to create deep emotional impact. Through this stylistic study, *Malibu Nights* is seen as a carefully written story about human struggle and recovery. The findings suggest that the album is successful because it connects private pain to a universal language of expression. Ultimately, this study proves that analyzing style is a very useful way to understand how language and emotion come together in modern songwriting.

Suggestion

Based on the findings of this research, several recommendations are proposed for future academic studies in linguistics and stylistics. Future researchers are encouraged to expand the scope of analysis by examining a larger collection of songs from different periods of LANY's career to see how their writing style has changed over time. Additionally, since this study focused mainly on identifying types of figurative language, future research could explore how musical elements, such as changes in pitch and tempo, interact with lyrics to heighten the emotional impact of songs. These approaches would provide a more complete understanding of how contemporary music functions as both a literary and a musical expression.

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