

A STUDY OF FIGURATIVE LANGUAGE, CONNOTATIVE AND DENOTATIVE MEANINGS IN THE LYRICS OF NIKI ZEFANYA'S "BLUE MOON"

Astry Gooniartin¹, Nur Rochman Fatoni²

¹Universitas Terbuka| astrygooniartin@gmail.com

²Universitas Terbuka| nrf.fatoni@gmail.com

Abstract

This research aims to identify the types of figurative language as well as the denotative and connotative meanings in the lyrics of Niki's song "Blue Moon," released in June 2024. The song portrays a complex emotional journey about a past relationship. This qualitative descriptive study aims to explain and provide a detailed description of the types of figurative language and the meanings within the song, using Abrams' theory of figurative language and Keraf's theory of meaning. The researcher found 22 lines in the song that can be categorized into figurative language, including metaphor, hyperbole, oxymoron, simile, paradox, and understatement. Most of the figurative language used in the song is metaphor, contributing to the beautiful and emotionally charged lyrics of "Blue Moon" by Niki.

Keywords: Blue Moon; Denotative; Figurative Language; Konotative; Song.

1. Introduction

Humans employ numerous ways to express themselves through language. "Language is used to express a purpose or function of a social process in a situational and cultural context" (Halliday, 1985). To convey messages in a more aesthetic and emotional manner, figurative language is often used. "Song lyrics often employ figurative language to evoke emotions and convey deeper meanings, allowing listeners to connect with the song on multiple levels" (Charlotte Pence, 2012). Figurative language is a mode of communication that involves meanings often dependent on the context and experiences of both the speaker and the listener (Gibbs, 1994). Harder (2011) further defines figurative language as not being literal language. It always presents new and interesting imaginative aspects. Figurative language compares something similar to two different things, making it very interesting, unique, and amazing.

In Indonesia, figurative language is known as "gaya bahasa kiasan" or figures of speech. Gorys Keraf (2010) categorizes language styles based on the directness of their meaning into rhetorical style and figurative style. Rhetorical style is a language style whose meaning must be interpreted according to its literal meaning. The language used contains elements of continuous meaning, while figurative style is a language style whose meaning cannot be interpreted according to the meaning of the words that form it.

Figurative language is frequently found in song lyrics. Figurative language, such as metaphors and similes, is a pervasive feature of popular music lyrics, serving to create vivid imagery and emotional resonance with listener (Smith, 2018). Lyrics are expressions of someone's experiences, whether seen, heard, or felt. In expressing their experiences, poets or songwriters play with words and language to create an appeal and uniqueness to their lyrics, making the choice of language in song lyrics crucial for the delivery of the song itself (Kopi

ABC, 2024). Figurative language is used to express the message of a song more dramatically and to convey the song's nuances. Peter M. K. Young (2016) argues that the use of figurative language in lyrics enhances the artistic quality of a song and helps convey complex themes in a way that is easily understood by the listener.

The previous research conducted by Yusuf (2020) investigated cases in the translation of figurative language from English into Indonesian, revealing the necessity of specific approaches in translating figurative language. Sinaga et al. (2024) examined the percentage of types of figurative language in the Nicole album by NIKI, identifying the quantity and categories of figurative language present in the album. Setiawati and Maryani (2018) studied figurative language in Taylor Swift's song lyrics, concluding that hyperbole and simile were the most dominant types of figurative language in her songs. Leni and Pattiwael (2019) analyzed the translation strategies employed in translating the song "Do You Want to Build a Snowman?" and found that five strategic translation techniques were utilized: paraphrasing, rhyme adaptation, interpretation strategy, word omission, and word addition. Next, Dewi et al. (2020) analyzed the types of figurative language in the song lyrics of "Lose You to Love Me" by Selena Gomez, presenting their findings in percentages and concluding that hyperbole was the dominant figurative language in the song. Hidayah and Bustam (2023) analyzed the meanings in the song lyrics of "La La Lost You" by NIKI through a semantic approach, explicating the denotative and connotative meanings of the song. Suharto and Subroto (2014) discussed equivalence in translated song lyrics, specifically ecclesial songs, exploring how translation equivalence can influence the reception of spiritual and emotional messages by the congregation or audience. Ekasaputri et al. (2023) examined translation techniques in the song "La La Lost You" by NIKI and how these techniques affected the understanding of the song's meaning.

Many previous researches predominantly focused on analyzing the percentage of figurative language types in songs and the strategies and techniques used in translating song lyrics to convey figurative meanings.

Less research of figurative language compare the meaning inside. This study focus on compare the types of figurative language and the denotative and connotative meanings in the original and translated lyrics of "Blue Moon" by NIKI. Considering that this song, released in 2024, has been minimally researched with only one journal identified discussing this song this study was undertaken to analyze the types of figurative language present in the lyrics of "Blue Moon" by NIKI Zefanya, as well as its translation. It also seeks to describe the connotative and denotative meanings of the figurative language within the lyrics, aiming to provide listeners and readers with a deeper understanding of the true meaning of "Blue Moon" by NIKI Zefanya.

2. Theories and Methods

This study uses a qualitative descriptive method. Qualitative descriptive research is a research method that aims to provide a detailed and in-depth description of a particular phenomenon or situation based on data collected through observation, interviews, and document analysis (Syahrizal & Jailani, 2023). The data for this study consists of the lyrics of the song "Blue Moon" taken from NIKI's official website <https://nikizevanya.com/> and the translation data sourced from <https://www.sonora.id/read/424109724/terjemahan-lirik-lagu-blue-moon-niki-four-full-laps-around-the-sun>. Nicole Zefanya, known by her stage name NIKI, is an Indonesian singer who

frequently uses figurative language to express her songs. NIKI released her new song titled "Blue Moon" on June 21, 2024, which is the second single from her album "Buzz", released on August 9, 2024. This study employs a theory of types of figurative language categorized into 10 types: metaphor, simile, personification, hyperbole, understatement, irony, metonymy, synecdoche, paradox, and oxymoron (Abrams, 1999), as well as the theory of denotative and connotative semantics (Keraf, 2009) to explain the meaning of the song.

Provide sufficient detail theories and methods to allow the work to be reproduced. Methods already published should be indicated by a reference: only relevant modifications should be described.

3. Results and Discussion

Figurative language refers to the use of words or phrases in a way that deviates from their literal meaning to achieve a particular effect, often to enhance meaning or emotional impact. Abrams classifies the types of figurative language as follows:

1. Metaphor: An implicit comparison between two unlike things without using words of comparison such as "like" or "as".
2. Simile: An explicit comparison between two unlike things using "like" or "as".
3. Personification: Giving human attributes to inanimate objects or abstract concepts.
4. Hyperbole: An exaggeration to emphasize a point.
5. Understatement (Litotes): Deliberately downplaying the significance of something to express it in a more understated way.
6. Irony: The use of words to convey the opposite of their literal meaning, whether verbal, situational, or dramatic.
7. Metonymy: Substituting the name of one thing with the name of something closely associated with it.
8. Synecdoche: Using a part to represent the whole or vice versa.
9. Paradox: A statement that seems contradictory but actually expresses a truth.
10. Oxymoron: The juxtaposition of two contradictory terms to create a special effect.

The figurative language employed in the song contributes to its highly emotional delivery, as figurative language carries connotations that differ from the denotative (literal) meaning of the lyrics. Denotative meaning is the objective meaning of a word or phrase, fixed and consistent with the dictionary definition, whereas connotative meaning is the meaning that evolves from a word, accompanied by specific associations or feelings that are personal and subjective, arising from experiences or cultural background (Keraf, 2009).

The following are the types of figurative language found in the song "Blue Moon" by NIKI, along with their Indonesian translations:

Original lyrics	Lyrics in Indonesian	Types of figurative language
Take it from the wolves	Belajar dari para serigala	Metaphor

"Take it from the wolves" falls into the category of metaphor, a figure of speech that compares two dissimilar things directly, without using "like" or "as" (Abrams, 1999). In this context, "wolves" can symbolize threats, hardships, challenges, or potentially harmful entities that must be faced in life or relationships. Therefore, the connotative meaning of this lyrics is to convey lessons learned from difficult experiences, implying that the speaker has endured tough times and gained wisdom from them.

Meanwhile, the denotative meaning of the phrase refers to literally taking lessons from wolves. In the Indonesian lyrics, it is translated as "belajar dari para serigala", maintaining a similar figurative category. Here, "Serigala" as a symbol of hardships and challenges in relationships.

To make it out the woods together is an art	Keluar dari hutan bersama itu sebuah seni	Metaphor
---	---	----------

The phrase "making it out of the woods" is a metaphor that symbolizes overcoming a difficult situation or challenge. In this context, 'the woods' represents a challenging circumstance. The term 'an art' signifies skill and effort. Thus, the connotative meaning of this phrase suggests that navigating relationship challenges is akin to finding one's way through a complex and potentially dangerous forest. It implies that a strong and healthy relationship requires both partners to collaborate, understand each other, and work together to overcome obstacles.

Conversely, the denotative meaning of the phrase is a literal the statement that getting out of the forest together is a form of art. The Indonesian translation, "Keluar dari hutan bersama itu sebuah seni," is also a metaphor where "hutan" symbolizes a difficult or challenging situation, and "seni" represents the skill or expertise needed to navigate relationship problems.

We were too afraid of the dark	Kita terlalu takut kegelapan	Metaphor
--------------------------------	------------------------------	----------

"The dark" and its translated counterpart "kegelapan" are not used literally to refer to the absence of light. Instead, the term is employed metaphorically to describe fear, uncertainty, or a lack of courage. Thus, both in the original lyrics and the translation, it constitutes a metaphor. The connotative meaning of this phrase symbolizes emotional or psychological fear, fear of the unknown, uncertainty, facing conflicts, challenges, or fragility in a relationship. This fear hinders them from confronting challenges within their relationship. Meanwhile, its denotative meaning is that they are afraid of the dark.

So you drove far, far, far away	Jadi kau menyetir ke tempat yang sangat jauh	Metaphor dan Hyperbola
---------------------------------	--	------------------------

Hyperbole is an exaggeration used to emphasize a point. The repetition of the word "far" creates a dramatic effect to emphasize the distance traveled, indicating a feeling or situation larger than mere physical distance. "Drove" serves as a symbol of an act of escape, making the phrase both a metaphor and a hyperbole due to its exaggerated elements. In the Indonesian lyrics, the word is translated as "menyetir" to symbolize an act of fleeing or running away, thus also functioning as a metaphor. However, the phrase "sangat jauh" does not create a dramatic, exaggerated effect. Consequently, in the Indonesian translation, the lyrics fall solely under the category of metaphor. The connotative meaning of the lyrics refers to an attempt to escape—either physically or emotionally—from memories or a life built together. Meanwhile, the denotative meaning is someone (you) driving a great physical distance, signifying a long journey.

From the life we built Brick by brick	Dari hidup yang kita bangun Satu per satu	Metaphor
--	--	----------

"Life we built" implicitly compares a relationship or a shared life to a physical construction. The phrase "brick by brick" reinforces this metaphor by illustrating that the relationship was built gradually, akin to constructing a structure with bricks. The connotative meaning of this lyric, "From the life we built," reflects an intimate relationship and the experiences shared between two people. "Brick by brick" signifies that the relationship was built step by step, symbolizing the effort, love, time, and commitment that strengthen their bond. It carries symbolic meaning about how their relationship is the result of consistent effort, time, and collaboration. The denotative meaning, on the other hand, refers to a life that has been constructed by two people in a gradual manner. In the Indonesian lyrics, "hidup yang kita bangun" conveys the idea of a relationship built together, making the phrase a metaphor. However, the phrase "brick by brick" is translated with its connotative meaning as "satu per satu," which does not function as a metaphor in the context of the translation.

we were swept up in the cruellest cyclone	Kita tersapu ke dalam topan yang paling kejam	Metaphor
--	--	----------

Cyclone refers to a powerful and destructive storm. In this context, it is used metaphorically to depict a sudden, devastating, and disruptive event that impacts their relationship. In the Indonesian lyrics, it is translated as "Topan," which similarly symbolizes a major destructive event. Thus, both the original and the Indonesian translation are metaphors. The connotative meaning of the phrase "Cruelleste cyclone" portrays an extremely dire and uncontrollable situation within the relationship. It suggests that the circumstances in their relationship have become chaotic, painful, and beyond control. Meanwhile, the denotative meaning refers to being caught in a literal cyclone or storm.

Oh, my eyes were glued to yours	Oh, mataku terpaku pada matamu	Metaphor dan Hyperbola
------------------------------------	-----------------------------------	------------------------

"Glued to yours" implies that the speaker's eyes are as if physically attached to the other person's eyes. The speaker is so captivated by the other person's gaze that they cannot look away, as though their eyes are physically stuck together (metaphor). The term "glued" also conveys an exaggerated intensity of the speaker's focus or attraction towards the other person (hyperbole). The connotative meaning of this phrase highlights a strong sense of attraction, possibly love or longing. It reflects being emotionally fixated to the extent that it becomes difficult to divert attention, emphasizing how such feelings can create a sense of emotional attachment. On the other hand, the denotative meaning refers to the speaker's eyes being unable to move, as if physically stuck to the other person's gaze. In the Indonesian lyrics, this is translated as "mataku terpaku pada matamu", which here does not imply a literal fixation on the eyes of the "you" in question, but rather an emotional attraction. Unlike the original phrase, the translated lyrics do not contain an element of exaggeration, and therefore the phrase is categorized solely as a metaphor.

The rattling floorboards	Papan lantai yang berderak	Metaphor
--------------------------	----------------------------	----------

The phrase as a whole symbolizes instability, both in the original lyrics and the translated lyrics, making both fall into the category of metaphor. The connotative meaning of the phrase reflects instability, tension, and problems that are already apparent but ignored, symbolizing the unstable foundation of a relationship. Meanwhile, the denotative meaning is a floor that shakes or makes noise.

Four full laps around the sun	Empat putaran penuh mengelilingi matahari	Metaphor dan Hyperbola
-------------------------------	---	------------------------

It is a metaphor that describes the passage of time by comparing the journey of time to the Earth's orbit around the sun. Both in the original lyrics and in the Indonesian translation, they are metaphors. Furthermore, there is an element of exaggeration in phrases such as "laps around the sun" and "Putaran penuh mengelilingi matahari", both of which exaggerate the time that has passed through the journey of Earth's orbit, thus also classifying them as hyperbole. The connotative meaning of this phrase is to illustrate the passage of time as also reflecting life experiences, growth, and changes that occur during that period. The term "laps" also conveys a sense of journey, indicating that the relationship may have experienced ups and downs, and there is a profound sense of loss or regret related to the time that has passed. Meanwhile, the denotative meaning is that the Earth has completed four orbits around the

I'm a January baby, you were born in June	Aku merupakan bayi bulan Januari, kau lahir Juni	Metaphor
---	--	----------

sun.

"January and June" in the original lyrics and "Januari dan Juni" in the translated lyrics symbolize the differences in character or personality between two individuals. The direct mention of birth months adds deeper meaning, suggesting how the passage of time and potentially differing traits can impact their relationship. The connotative meaning of this phrase is the contrast in personality or character between two people, which can influence the dynamics of their relationship. January is often associated with the beginning of the year, coldness, and perhaps a sense of seriousness, while June is typically linked to summer, cheerfulness, and brighter, livelier times. The denotative meaning, however, simply refers to the factual details of when they were both born—one person born in January and the other in June.

"Ice cold" and "burn like noon" place two opposing qualities (cold and hot) within the same sentence, illustrating two contrasting emotional states, which is a type of figurative

An ice cold bitch when you burn like noon	Aku perempuan sangat dingin sedangkan kau terbakar seperti tengah hari	Oxymoron dan Simile
---	--	---------------------

language known as Oxymoron, a figure of speech that combines contradictory terms. The lyrics then make a comparison with the word "like" to describe someone who "burns like noon," meaning they have a bright, hot, or energetic personality, much like the midday sun, which is a simile—an explicit comparison between two unlike things using "like" or "as." In the translated lyrics, "dingin dan terbakar" represents an oxymoron, and "seperti tengah hari" is a simile. Therefore, both the original and translated lyrics in Indonesian contain elements of

oxymoron and simile. The connotative meaning of this phrase is that "Ice cold bitch" implies someone who is emotionally unreachable, distant, or harsh. "Burn like noon" suggests intensity and passion, possibly indicating strong emotions or an intense personality. It reflects incompatibility in the relationship, with opposing traits in the couple, reinforcing the theme of emotional differences and challenges within the relationship. The denotative meaning refers to one person (the speaker) being cold or unemotional, while the other person has a warm or energetic disposition.

Was it hidden in the cards that I'd lose you?	Apakah tersembunyi di dalam kartu bahwa aku akan kehilanganmu?	Metaphor
--	--	----------

"Cards" symbolize fate or predictions about the future. "Hidden in the cards" suggests that the fate of the loss of the partner may have been predetermined. In the translated lyrics, "kartu" is used, which also carries a symbolic meaning, so both the original lyrics and the translation are considered to be metaphors. The connotative meaning of this phrase indicates that the outcome of the relationship is inevitable, perhaps already determined, as if it were written in the "cards" of life, which cannot be avoided. The denotative meaning refers to the idea of fortune-telling or predicting the future using cards.

Was it written in the stars that we'd meet a little too soon?	Apakah sudah tertulis di bintang-bintang bahwa kita akan bertemu terlalu cepat?	Metaphor
---	---	----------

"Written in the stars" symbolizes destiny or fate predetermined by forces beyond human control, classifying it as a metaphor. In the Indonesian lyrics, it is translated as "tertulis di bintang-bintang," which also carries symbolic meaning and does not literally mean written in the stars. Thus, both the original lyrics and the Indonesian translation are metaphors. The connotative meaning of this phrase reflects regret over a meeting that might not have occurred at the right time, expressing longing and hope. It conveys a desire to understand whether their encounter was part of their destiny, despite feeling that it may have come too soon. The denotative meaning is akin to questioning whether their meeting was predetermined or "written" in the stars.

On the wrong blue moon	Pada bulan biru yang salah	Metaphor
------------------------	----------------------------	----------

"Blue moon" refers to a rare occurrence. The phrase "the wrong blue moon" illustrates a situation or timing that is not right for something that should have been special. In the Indonesian lyrics, it is translated as "bulan biru," which also carries symbolic meaning to describe a significant event occurring at the wrong time. Therefore, both the original and Indonesian translation represent a metaphor. The connotative meaning of this phrase portrays a very rare or unique moment, possibly seen as special (like a blue moon), yet happening at an inopportune time. This creates a sense of sadness and longing, where the speaker feels that a relationship, which should have been beautiful, becomes flawed due to improper timing or circumstances. The denotative meaning refers to something occurring during a blue moon, an astronomical phenomenon where a second full moon occurs within a single calendar month.

You are good It's that very goodness that antagonizes me	Kau baik Kebaikan itulah yang menjadi hal antagonis bagiku	Paradox
--	---	---------

A paradox is a statement that appears contradictory or oppositional but contains a deeper truth. In this sentence, a person's kindness typically considered a positive attribute becomes a source of emotional conflict (antagonizes me). In the Indonesian lyrics, it is translated as "kebaikan itu menjadi hal antagonis bagiku," conveying the same idea that kindness becomes problematic. Thus, both the original and the Indonesian translation represent a paradox. The connotative meaning of this lyric reflects internal conflict and helplessness in facing a situation where someone's kindness makes the speaker feel inadequate or unable to meet the standards of goodness held by the other person. It also highlights how kindness, which is typically a positive trait, ironically becomes a source of conflict within the relationship, leading to pain and frustration. Meanwhile, the denotative meaning acknowledges the person's kind nature while recognizing that this kindness causes distress.

It took being written out the novel to finally see	Memang butuh untuk dikeluarkan dari novel ini untuk akhirnya melihat	Metaphor
---	--	----------

The singer's life or relationship is compared to a novel, where they feel as though they have been written out (removed) from the story. The term "novel", in both the original lyrics and the Indonesian translation, symbolizes the singer's life or relationship, making it a metaphor in both cases. The connotative meaning of this lyric is that the novel represents the shared journey or narrative of their relationship, while being written out conveys a sense of abandonment or the loss of one's role within the relationship. This evokes an awareness of the learning or enlightenment that comes after experiencing loss, where the speaker eventually perceives the truth about their situation. The denotative meaning refers to the act of removing or eliminating a character from a written story.

About getting my hands dirty	Tentang membuat tanganku kotor	Metaphor (Idiom)
---------------------------------	-----------------------------------	------------------

"Getting my hands dirty" in the original lyrics, translated into Indonesian as "membuat tanganku kotor," illustrates a situation where someone is willing to directly engage in tasks or issues that are challenging or uncomfortable. This phrase signifies a commitment to tackling challenges, dealing with problems, or taking risks in a relationship, making it a metaphor in both the original and translated versions. The connotative meaning of this lyric refers to a readiness to face conflicts or difficulties within a relationship, demonstrating a willingness to engage in complex and potentially messy situations. It underscores the speaker's dedication to navigating challenges, addressing issues, and taking risks for the sake of the relationship. The denotative meaning, however, refers to physically engaging in work that results in one's hands becoming dirty.

But you wash yours of any ownership	Tapi kau melepaskan tanganmu	Metaphor
--	---------------------------------	----------

"Wash" depicts the act of letting go, while "ownership" represents responsibility. In the Indonesian lyrics, these are translated as "melepas" and "tanganmu," both of which carry symbolic meanings. The word "tanganmu" signifies responsibility. Thus, both the original and

the Indonesian translation can be categorized as metaphors. The connotative meaning of this phrase reflects an individual's attempt to avoid taking responsibility for the damage or issues that have arisen in the relationship. It implies that the person refuses to acknowledge their role in the "mess" that has occurred. This leads to feelings of injustice and dissatisfaction within the relationship, as one party feels abandoned to deal with the consequences without support or recognition from the other party. The denotative meaning refers to the literal act of washing hands to remove dirt or stains.

in the mess we made	Dalam kekacauan yang kita buat	Metaphor
---------------------	-----------------------------------	----------

"Mess" is used to describe a complex, chaotic, or problematic situation arising from the relationship between two individuals. In the Indonesian translation, it is rendered as "kekacauan," which similarly symbolizes problems, conflicts, or emotional difficulties resulting from joint actions or decisions in the relationship. Therefore, both the original lyrics and their Indonesian translation are metaphors. The connotative meaning of this phrase refers to emotional damage, conflict, or issues that emerge within the relationship. It highlights how both individuals are trapped in a difficult situation they created together, emphasizing feelings of mutual blame and loss. The denotative meaning of "mess" literally refers to a state of disorder or untidiness, such as scattered objects. In this context, however, the word transcends its literal sense to symbolically represent the turmoil and breakdown within the relationship.

And I know it's not every day you meet somebody like you	Dan kutahu tidak setiap hari kau bertemu dengan seseorang sepertimu.	Understatement
--	--	----------------

"Not every day" is used to emphasize the uniqueness of someone by downplaying its intensity, while actually implying that a person like "you" is very rare, which further highlights their specialness. Translated into Indonesian as "tidak setiap hari," it similarly conveys a tone of understated delivery, where the intended meaning of the phrase is closer to "very rare." Thus, both the original lyrics and their Indonesian translation are examples of understatement. The connotative meaning of this phrase implies admiration and appreciation for the person being referred to. It conveys that encountering someone with extraordinary characteristics like "you" is a rare and valuable experience. The statement also carries undertones of longing and regret, as the speaker recognizes how special their relationship was and how difficult it would be to find someone with the same qualities again. The denotative meaning is that meeting someone with similar qualities does not happen every day.

It's once in the bluest moon, the love we had and still do	Terjadi sekali pada bulan purnama yang paling biru, cinta yang dulu kita miliki dan masih kita miliki.	Metaphor and hyperbola
--	---	------------------------

The term "blue moon" is a metaphor depicting a rare occurrence, further amplified by the use of the superlative "bluest" which exaggerates the depiction of this rare moment (hyperbole). In the Indonesian lyrics, it is translated as "bulan purnama paling biru", which also carries the connotation of both metaphor and hyperbole. The connotative meaning of this lyric is that the "bluest moon" symbolizes a love that is extraordinarily rare and special. It suggests that the relationship holds profound depth and significance while evoking a sense of

nostalgia and longing for that love. This expression also reflects the speaker's awareness of the value of this love, even though there may be challenges or difficulties within the relationship. The denotative meaning refers to expressing their feelings of love during the occurrence of a "blue moon" phenomenon.

You were really always gonna be the one"	Kaulah satu-satunya untukku selalu"	Metaphor
---	--	----------

"The one" describes someone regarded as a true love or a perfect partner. In the Indonesian translation, it is rendered as "satu-satunya untukku," which also carries a symbolic meaning, representing someone who is deeply loved. Therefore, both in the original lyrics and the translation, they are metaphors. The connotative meaning of this phrase is that "the one" here is not just about one person, but rather the concept that this person holds significant and special meaning in the speaker's life. It conveys a sense of longing and hope, as the speaker realizes that the relationship may not materialize as expected. It expresses a feeling of regret for the loss while still cherishing the bond that once existed. The denotative meaning refers to the statement that "you" will be the one and only person for the speaker.

4. Conclusions

Through this study, it is revealed that the song Blue Moon by NIKI, released in June 2024, incorporates various types of figurative language in its lyrics. The song's lines crafted to maintain a steady rhythm are thoughtfully arranged to enhance the song's theme both semantically and musically (Tarigan, 1986). In poetry and songs, lines serve as units with unity in sound and meaning, playing a role in communicating emotions or stories to the audience. They not only influence the meaning but also align with the rhythm or melody of the song (Wellek and Warren, 1963).

Out of the total lines in the song, 22 are identified as containing figurative language. Among these, 19 lines employ metaphor, while the rest include hyperbole, oxymoron, simile, paradox, and understatement. Certain lines combine two types of figurative language simultaneously. The figurative language in this song conveys highly emotional connotations, narrates a complex emotional journey within a relationship that began with hope and promises but ultimately ended in an unwanted separation. The song portrays a mixture of feelings including love, feelings of longing, loss, regret, and self-reflection about the past relationship, while also emphasizing the rarity and specialness of the feelings that once existed. As a suggestion, this research can also be used as data to examine the strategies, methods, and translation techniques employed in the figurative language lyrics of the song "Blue Moon" by NIKI for future researchers.

Acknowledgements

This study would not have been possible without the support and resources provided by various parties. I would like to express my deepest gratitude to Universitas Terbuka for providing me with the opportunity and resources to pursue my studies. The knowledge and experiences I have gained throughout this journey would not have been possible without the support of this esteemed institution.

I am profoundly thankful to my academic advisor, Mr. Nur Rochman Fatoni, S.Pd., M.Li. for his invaluable guidance, encouragement, and patience throughout the research and writing

process. His insightful feedback and unwavering support have greatly contributed to the completion of this thesis.

My heartfelt appreciation also goes to my friends, whose constant support and encouragement have been a source of motivation during this challenging yet rewarding journey. Their presence has made this academic pursuit more meaningful.

I am especially grateful to my parents, whose endless love, sacrifices, and prayers have been my greatest strength. Their unwavering belief in my abilities has been the driving force behind my academic achievements.

Lastly, I would like to extend my gratitude to myself, for the perseverance, dedication, and resilience that have carried me through this journey. This accomplishment is a testament to the hard work and determination invested in this endeavor.

References

- Abrams, M. H. (1999). *A glossary of literary terms* (7th ed.). Harcourt Brace College Publishers.
- Dewi, E. N. F., Hidayat, D. N., & Alek, A. (2020). Investigating figurative language in “Lose You to Love Me” song lyric. *Loquen: English Studies Journal*, 13(1). <http://dx.doi.org/10.32678/loquen.v13i01>.
- Ekasaputri, D., Afifulloh, M., & Widyasari. (2023). Reviewing translation technique in Niki’s *La La Lost You: A case study*. *Journal of Linguistics, Literature, and Education*, 1(2), 154. <https://smarteducenter.org/index.php/Loquela/index>.
- Halliday, M. A. K. (1985). *An introduction to functional grammar*. Edward Arnold.
- Hidayah, A. G. D., & Bustam, M. R. (2023). Analisis makna denotasi dan konotasi dalam lirik lagu “La La Lost You” oleh Nicole Zefanya (NIKI). *Mahadaya*, 3(1). <https://doi.org/10.34010/mhd.v3i1.9655>.
- Keraf, G. (2010). *Diksi dan gaya bahasa*. Gramedia Pustaka Utama.
- Kopi ABC. (2024, November 9). Pengertian lirik lagu: Fungsi, makna, dan arti menurut para ahli. *Kopi ABC*. <https://kopiabc.co.id/pengertian-lirik-lagu-fungsi-makna-arti-para-ahli-52947.html>
- Leni, C., & Pattiwael, A. S. (2019). Analyzing translation strategies utilized in the translation of song “Do You Want to Build a Snowman?”. *Journal of Language and Literature*, 19(1), 55.
- Pence, C. (2012). *The poetics of American song lyrics*. University Press of Mississippi.
- Setiawati, W., & Maryani. (2018). An analysis of figurative language in Taylor Swift’s song lyrics. *IKIP Siliwangi Journal*, 1(3), 261. e-ISSN 2614-6258.
- Smith, J. (2018). *The art of lyrics: Figurative language in popular music*. New York, NY: Music Press.
- Suharto, S., & Subroto, E. (2014). The equivalence of translated songs lyrics and their effects: The case of translated ecclesial songs. *Harmonia: Journal of Arts Research and Education*, 14(2), 131–139. <https://doi.org/10.15294/harmonia.v14i2.3294>.

Syahrizal, H., & Jailani, M. S. (2023). Jenis-jenis penelitian dalam penelitian kuantitatif dan kualitatif. *QOSIM: Jurnal Pendidikan, Sosial & Humaniora*, 1(1).
<https://doi.org/10.61104/jq.v1i1.49>

Tarigan, H. G. (1986). *Pengantar Apresiasi Sastra*. Angkasa.

Wikipedia contributors. (n.d.). Niki Zefanya. *Wikipedia*.
https://id.wikipedia.org/wiki/Niki_Zefanya

Wellek, R., & Warren, A. (1963). *Theory of literature*. Harcourt Brace.

Yusuf, S. (2020). Intercultural translation: The case of translating figurative aspects of English into Indonesian. *JALL (Journal of Applied Linguistics and Literacy*, 4(2).
<https://jurnal.unigal.ac.id/index.php/jall/index>.