An Analysis of Figurative Language in James Arthur's Song Lyrics

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Abstract

This study aims to identify the types of figurative language used in James Arthur's songs and also to analyze the meanings conveyed through these figurative language elements. The method of this study is descriptive qualitative, focusing on the analysis of figurative language entitled "The Analysis of Figurative Language in James Arthur's Songs." This study employed an observational technique for data collection and content analysis as a supporting method. The study utilized Geoffrey Leech's (1981) theory to analyze the figurative language present in the selected songs. The results of this study found 31 data points, which consist of 15 (fifteen) hyperboles, 4 (four) metaphors, 6 (six) similes, 2 (two) metonymies, 2 (two) personifications, 1 (one) litotes, and 1(one) irony. This study underscores the significance of figurative language in music, suggesting that analyzing lyrics can provide listeners with a deeper understanding of emotional expressions and themes.

Keywords: Figurative Language; Song; Song Lyric.

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1.   INTRODUCTION

Language is a system of symbols to express concepts, feelings, and human desires. Language is crucial for daily communication because it allows sharing ideas and messages. As humans, we rely on language for daily communication. It is the primary tool for sharing ideas, enabling easy interaction and understanding, and allowing the transmission of meaning and messages from one person to another (Perlovsky, 2009).

Language can be used literally or figuratively. Language helps convey thoughts, emotions, and desires through symbols and sounds that are easily understood. Language is also important for learning and social interaction. This is because language holds significant importance as a means of learning within the confines of the language itself, in addition to being part of communication and social interaction, making it one of the most important tools for people to communicate with each other.

In addition to its role in communication, mastering language enables the creation of exquisite literary works in a structured manner. Language employs various rhetorical devices to convey meanings and messages to the reader, where these devices often carry non-literal interpretations, as seen in song lyrics. The language style is a method of expressing thoughts that reveals the study essence and individuality.

In songs, language holds a crucial role, particularly through the use of figurative language, as it aids in comprehending the deeper meanings and messages within the lyrics. Analyzing figurative language in song lyrics

enhances their beauty and makes them easier to grasp. Song lyrics sometimes utilize figurative language, which must be differentiated from the language used in everyday speech. Everyday language often carries subtle nuances and hidden meanings that, if misinterpreted, can cause misunderstandings (Fitria, 2018). Semantic methods are necessary for language analysis to uncover the meaning in song lyrics. By applying semantic approaches, the true meanings of songs can be understood. This process can introduce complexities and ambiguities for the listener (Chotimah & As Sabiq, 2021). Thus, semantics in song analysis often involves understanding figurative language.

Figurative language is a powerful literary tool frequently used in various forms of artistic expression, particularly in music. Songwriters often rely on metaphor, simile, personification, hyperbole, and other figurative devices to convey emotions, tell stories, and engage listeners on a deeper interpretive level (Gibbs Jr., 2017). James Arthur, a British singer-songwriter known for his emotionally rich and lyrically profound songs, frequently employs figurative language in his lyrics, making his works a compelling subject for linguistic and literary analysis. Understanding figurative expressions in song lyrics enhances appreciation of the artistic elements and reveals the deeper meanings embedded in the music (Ali, 2016; Naciscione, 2020).

Recent studies have emphasized the relevance of analyzing figurative language in contemporary pop music as it reflects the social, emotional, and cultural contexts of its time (Putra & Aryani, 2019; Sari & Oktaviani, 2021). In particular, exploring the lyrics of a single artist allows for a focused analysis of stylistic patterns and thematic consistencies (Maulidah & Pratiwi, 2023). James Arthur's songs, such as Say You Won't Let Go, Naked, and Falling Like the Stars, offer rich examples of figurative language that merit close examination to uncover their emotive and symbolic messages.

This study aims to identify the types of figurative language used in selected songs by James Arthur and to analyze the meanings conveyed through these elements. By doing so, the research contributes to the broader understanding of how figurative language functions in contemporary music as a means of emotional and aesthetic communication (Apriliyani & Fitri, 2022; Hutauruk, 2019). Moreover, the findings may serve as a reference for students and researchers in linguistics, literature, and education interested in stylistic and semantic analyses of popular media texts (Hidayat, 2018; Kurniawan & Maulidiyah, 2021).

Figurative language is commonly utilized in daily interactions and written communication to depict the traits of people and objects. It uses comparisons to communicate meanings or messages clearly and comprehensibly. Abrams explains that figurative language represents a deviation from the standard use of language to convey meaning, often involving a change in the literal meanings of words or the typical sequence of words to express a specific idea (Palupi, 2021). It is widely recognized as a form of literary expression. However, the words used in song lyrics do not always directly reflect the meaning the composer intends to convey, which often causes listeners to struggle to understand the message. Composers frequently use lyrics to express specific ideas and emotions through figurative language, which conveys meaning indirectly, rather than stating it explicitly. This makes it essential to analyze and interpret the figurative elements present in the lyrics to grasp their intended meaning fully.

James Arthur's album *Bitter Sweet Love* is an excellent specimen of this. The album explores love, heartbreak, and introspection themes, employing a wide range of figurative devices such as personification, metaphor, simile, hyperbole, irony, litotes, and metonymy to convey deeper emotions and messages. These figurative expressions enrich the lyrical content, allowing listeners to engage with the music more profoundly, uncovering layers of meaning that transcend the literal words. James Arthur, a British singer-songwriter, is renowned for his deeply emotive and introspective songwriting. His lyrics, often rooted in personal experiences, reflect themes of love, self-reflection, and resilience. His ability to intertwine raw emotion with poetic language has earned him acclaim within the music industry. In particular, the album *Bitter Sweet Love* has achieved great success, with one of its tracks being awarded the title of most favored song on *The X Factor* in 2020. This achievement, alongside the album's overwhelming popularity on platforms such as YouTube, where each song has garnered over a million views, highlights Arthur's appeal, especially among younger audiences.

James Arthur's *"Bitter Sweet Love"* album has garnered widespread attention across various social media platforms and music streaming services. The songs in this album have achieved millions of views and consistently

trended for an extended period following their release. This popularity indicates a strong appeal of James Arthur's work in terms of musicality and the meaning embedded in the lyrics. The increasing number of listeners also suggests that many people feel connected to the emotions and messages conveyed through the lyrics. The success of this album in gaining global attention is not only due to its captivating melodies or musical arrangements but also to the use of figurative language, which can convey deep feelings and ideas. Figurative language adds another layer of depth to the lyrics, making them artistically and emotionally richer. With so many listeners attempting to understand and interpret the meaning behind the lyrics, this album becomes a compelling object of study, especially in the context of analyzing figurative language.

Based on the observation, it has been found that this album contains numerous elements of figurative language with deep and hidden meanings. These elements enrich the lyrics aesthetically and convey complex messages that require further interpretation to be fully understood. The presence of various figurative language elements in the songs has sparked the study interest and motivated them to explore this topic in the study, aiming to uncover and comprehend the hidden messages behind the lyrics used in the album. Numerous studies have been conducted on figurative language in song lyrics, particularly in the context of general pop music or focusing on globally recognized artists such as Taylor Swift, Ed Sheeran, or Adele (Ali, 2016; Putra & Aryani, 2019; Sari & Oktaviani, 2021). While these studies have significantly contributed to understanding how figurative language enhances lyrical depth and emotional expression, there remains limited scholarly attention specifically devoted to the analysis of James Arthur's song lyrics. Most existing studies either include his songs as a minor part of broader analyses or overlook his work entirely, despite the rich emotional and poetic quality embedded in his music.

Additionally, previous research has often been limited to identifying types of figurative language without exploring their deeper semantic and emotional implications (Hidayat, 2018). This lack of interpretive analysis results in a gap in understanding how figurative language functions as a stylistic element and a medium for conveying complex meanings and personal narratives.

The novelty of this study lies in its focused exploration of James Arthur's lyrics, which are known for their raw emotional content and literary depth. This study goes beyond mere classification by identifying and interpreting the figurative language used in selected songs. It investigates how these elements contribute to the lyrics' overall message and emotional resonance. Furthermore, this study aims to combine a stylistic and semantic approach, offering a more comprehensive analysis that connects language forms to their functions and meanings. This integrative approach offers a fresh contribution to the literary and linguistic studies field, especially in the analysis of contemporary music texts.

2.   RESEARCH METHOD

The study applied a descriptive qualitative method, guided by Creswell (2014) framework, which emphasizes understanding the meanings individuals attribute to social or human issues. The analysis centered on James Arthur's album *Bitter Sweet Love*, where the figurative language used in the lyrics was meticulously examined. The data collection involved sourcing song lyrics from reputable platforms, such as YouTube, supplemented by insights from social media and scholarly resources. Each track from the album, such as Blindside, Free Falling, Sleepwalking, and others, was analyzed for figurative language elements, with particular attention to metaphors, similes, hyperbole, and personification.

The analysis process included categorizing the identified figurative language types according to Leech's (1981) theory. This allowed for an exploration of the deeper meanings conveyed through James Arthur's lyrics and how these meanings contributed to the album's emotional resonance and thematic richness. The analysis was systematic, ensuring accuracy and completeness, and the findings were interpreted within the broader context of linguistic theory. The ultimate goal was to provide a nuanced understanding of the figurative language present in *Bitter Sweet Love*, offering insights into its emotional depth and the messages conveyed through Arthur's songwriting.

3. FINDINGS AND DISCUSSION

This is intended to answer the first problem of this research. In the findings section, researchers describe the calculation process and presentation of data results. While in the discussion section, researchers will analyze the findings.

3.1. Finding

In Table 1, it appeared that in James Arthur's Album 'Bitter Sweet Love' some of figurative languages namely: 1) in the lyric of 'bitter sweet love' was found 3 data which consist of 1 (one) datum for metaphor, and 2 (two) data for hyperbole; 2) in the lyric of 'Blindside' was found 3 (three) data consist of Personification, Simile, and Hyperbole; 3) In the lyric of 'a year ago' was found 2 (two) data of hyperbole; 4) In the lyric of 'Sleepwalking' was found 2 (two) data of hyperbole; 5) In the lyric of 'Freefalling' was found 3 (three) data which consist of 2 (two) for hyperbole and 1 (one) for simile; 6) In the lyric of 'Just Us" was found 3 (three) data which consist of personification, hyperbole, and metaphor; 7) in the lyric of 'Come Back Kid' was found 3 (three) data which consist of 2 (two) hyperbole and 1 (one) metaphor; 8) in the lyric of 'Ruthless' was found 2 (two) data of simile; 9) in the lyric of 'New Generation' was found 5 (five) data which consist of hyperbole, metaphor, metonymy, simile, and irony; 10) in the lyric of 'Is It Alright' was found 5 (five) data which consist of 2 (two) data of hyperbole, 1 (one) datum for metonymy, 1 (one) datum for litotes, and 1 (one) datum for simile. Furthermore, the total data was found in the 'Bitter Sweet Love' album by James Arthur was 31 data which consist of 15 (fifteen) hyperbolas, 4 (four) metaphors, 6 (six) similes, 2 (two) metonymies, 2 (two) personifications, 1 (one) litotes and 1(one) irony.

Table 1. Types of Figurative Language

Song Title	Types of Figurative Language	Line	Frequency
Bitter Sweet Love	Metaphor	2	1
	Hyperbole	6, 22	2
	Personification	4	1
Blindside	Simile	8	1
	Hyperbole	10	1
A Year Ago	Hyperbole	14, 26	2
Sleepwalking	Hyperbole	26, 28	2
Freefalling	Hyperbole	1, 2	2
	Simile	11	1
	Personification	2	1
Just Us	Hyperbole	15	1
	Metaphor	16	1
Comeback Kid	Hyperbole	4, 6	2
	Metaphor	15	1
Ruthless	Simile	5, 12	2
	Hyperbole	35	1
	Metaphor	4	1
New Generation	Metonymy	7	1
	Simile	9	1
	Irony	36	1
	Hyperbole	5, 15	2
Is It Alright	Metonymy	17	1
	Litotes	23	1
	Simile	10	1

3.2. Discussion

In this section, the study examined the meaning of each song's lyrics that contained figurative language from James Arthur's album "Bitter Sweet Love" (see the lyrics in https://genius.com/James-arthur-bitter-sweet-love-lyrics). This section analyzed the meaning based on Leech's explanation, which states that meaning refers to the speaker's

intention to convey a certain idea that may or may not be evident from the message itself (Leech, 1981). Further-more, the album 'Bitter Sweet Love' consists of 10 (lyric): Bitter Sweet Love, Blindside, A Year Ago, Sleepwalking, Freefalling, Just Us, Comeback Kid, Ruthless, New Generation, and Is It Alright.

A.   Bitter Sweet Love

In the lyrics of "Bitter Sweet Love" (see the lyrics in https://genius.com/James-arthur-bitter-sweet-love-lyrics), 2 types of figurative language were found: metaphor and hyperbole, which were in lines 2, 6, and 22.

The kind of figurative language is metaphor (M1), it found in line 2 'But your body's got me feeling under pressure'. The phrase suggests that someone's presence creates a deep sense of pressure for the speaker. However, this pressure extends beyond physical sensation; it symbolizes the emotional intensity and complexity of attraction. "Body" represents not just physicality but the entirety of a person's emotional and personal presence, while "pressure" conveys emotional weight or tension from an intense and complicated relationship. In this way, the metaphor expresses more than surface-level information, evoking profound emotional undertones, such as the feeling of being caught in a contradictory and overwhelming relationship.

The next kind of figurative language is hyperbole (H1). It is found in line 6 'It feels electric, babe', The phrase "It feels electric" means the relationship feels like an electric current, which is physically impossible. However, connotatively, the word "electric" here symbolizes intense feelings, energy, and excitement in the relationship. By using hyperbole, the speaker attempts to convey how powerful their emotions are, surpassing what can be explained with ordinary words. This hyperbole emphasizes how deep and thrilling the emotions experienced are, creating the impression that the relationship brings an almost overwhelming sensation, as if there is an overflowing energy between both parties.

The last kind of figurative language is hyperbole (H2). It is found in line 22, 'You're a killer, yeah it's a thriller babe'. The hyperbole in the phrase "You're a killer, yeah it's a thriller babe" intensifies the speaker's emotional response by exaggerating reality. The term "killer" is not meant to be taken in a literal sense, but it highlights the powerful, almost overwhelming impact the person has on the speaker. The speaker conveys how captivating and thrilling their presence is, comparing it to something as dramatic and suspenseful as a thriller. This hyperbole creates a heightened sense of excitement and emotional tension, emphasizing the allure and intensity of the relationship, making the emotions feel larger than life.

B.   Blindside

The second title of the lyric In the Bitter Sweet Love is 'Blindside' (see the lyric in https://genius.com/James-arthur-blindside-lyrics), 3 three types of figurative language were found: personification, simile, and hyperbole, which were in lines 4, 9, and 10. It is discussed below.

In the fourth line 4 of the lyric was personification (P1: The phrase "But I know time left its scars"), where "time" is given human characteristics. In this case, time is portrayed as having the ability to "leave scars," an action typically associated with a physical being. This figurative language deepens the emotional meaning of the statement, suggesting that the passage of time has caused emotional or psychological wounds. Rather than simply indicating that the speaker has been affected by past experiences, this personification emphasizes the lasting impact of those experiences, making the abstract concept of time feel more tangible and relatable.

The next datum in line 9 from the Blindside lyric was a simile (S1), the phrase stated "Like a bolt from the blue". It compares the person's impact on the speaker's life to a sudden, unexpected lightning strike. This comparison vividly captures the shock and intensity of the emotional experience. This simile compares the impact of someone's actions on the speaker's heart to a "bolt from the blue." A "bolt from the blue" refers to a sudden and unexpected event, like a lightning strike from a clear sky. In this context, the simile emphasizes the surprise and intensity of the impact on the speaker. It suggests that the person's actions or presence were shocking and profound, hitting the speaker with a force as sudden and dramatic as lightning. This comparison underscores the dramatic and unforeseen nature of the emotional experience.

The next datum in line 10 from the Blindside lyric was hyperbole (H1), the phrase stated "No one ever hit

me harder than you". It exaggerates the emotional impact of the person's actions, suggesting that their influence on the speaker was the most intense and painful compared to anyone else. This hyperbole amplifies the depth of the speaker's emotional response, indicating that the relationship had a profound and unparalleled effect on them. The exaggeration underscores the strength of the speaker's feelings and the significant emotional weight carried by the experience.

C.   A year ago

The third title of the lyric In the Bitter Sweet Love is 'A year ago' (see the lyric in https://genius.com/James-arthur-a-year-ago-lyrics). 1 (one) type of figurative language was found; there were two instances of hyperbole in lines 14 and 26. It is discussed below.

The datum in line 14, the phrase stated "I wish it were a year ago," is a hyperbole. By expressing a desire to turn back time by an entire year, the speaker exaggerates their longing for the past. This hyperbole underscores the speaker's deep regret and nostalgia, highlighting their inability to accept the present reality and their idealization of a time when things were better. This exaggerated wish emphasizes how significant and painful the loss feels to the speaker. It conveys a profound yearning for a past that is perceived as perfect or ideal compared to the present, thereby intensifying the emotional weight of their longing. This hyperbole effectively communicates the depth of the speaker's sorrow and their struggle to come to terms with the changes in their life.

The last datum in line 26 stated, "That empty space" serves as a hyperbole by exaggerating the significance of the physical absence left by the former partner. While "empty space" refers to the physical area left vacant, in this context, it symbolizes the profound emotional void created by the partner's absence. The hyperbole lies in the way this empty space is depicted as a substantial, almost tangible representation of what the speaker has lost. It suggests that the absence of the partner has left an emotional chasm so significant that it feels as if the space itself is an overwhelming presence. This exaggeration intensifies the emotional impact of the separation, highlighting the depth of the speaker's feelings of loss and emptiness.

D.   Sleepwalking

The fourth title of the lyric In the bitter sweet love is 'sleepwalking' (see the lyric in https://genius.com/James-arthur-sleepwalking-lyrics), 1 (one) type of figurative languages was found, there were three data of hyperbole, which were in line 26 and 28-29. they discussed below.

The datum in line 26, stated "It's so hard to breathe" is a hyperbole. It exaggerates the difficulty the speaker feels as a result of the emotional pain from the separation. This intense expression conveys the overwhelming nature of the speaker's emotions, illustrating how profoundly the absence of the partner affects their well-being.

The next datum found in line 28 stated "Just to numb the pain / Just to see you there's no other way" utilize hyperbole to emphasize the speaker's extreme emotional state and the lengths to which they are willing to go. The phrase "Just to numb the pain" exaggerates the speaker's suffering, implying that the emotional distress is so intense that only drastic measures can alleviate it. Similarly, the datum in line 29 stated "Just to see you there's no other way" suggests an extreme level of desperation, indicating that the speaker feels there is no alternative solution to their pain other than reuniting with their former partner. This hyperbole underscores the profound impact of the separation, highlighting how the speaker's emotional pain and longing are magnified, thus intensifying the overall emotional weight of the lyrics.

E.   Freefalling

The fifth title of the lyric In the Bitter Sweet Love is 'Freefalling' (see the lyric in https://genius.com/James-arthur-sleepwalking-lyrics), 2 (two) type of figurative languages were found namely, simile and hyperbole. The total data found in this lyric was 3 (three) which consist of 2 (two) data of hyperbole (see line 1, and 2), and 1 (one) datum of simile (see line 11).

The datum in Line 1, "Maybe I'm free falling," uses hyperbole to exaggerate the speaker's sense of being overwhelmed and directionless. "Free falling" implies a dramatic loss of control and stability, suggesting that

the speaker feels as though they are plummeting uncontrollably through their circumstances. This exaggeration emphasizes the intensity of the speaker's emotional state, highlighting their profound sense of uncertainty and fear.

Furthermore, the next datum found in line 2, the phrase stated "Maybe I'm out of time" employs hyperbole to stress the speaker's urgency and the feeling of running out of opportunities. It suggesting that they are "out of time," the speaker amplifies their sense of desperation and the critical nature of their situation. This exaggerated expression underscores the high stakes and emotional weight of the speaker's current predicament, enhancing the sense of impending crisis.

The last datum found was simile on line 11, where the phrase stated "With my head against the glass like a jealous guy" compares the speaker's posture to that of a jealous person looking through a window. This vivid comparison highlights the speaker's feelings of exclusion and longing, as if they are watching others from a distance while feeling disconnected and envious. The simile intensifies the speaker's sense of separation and emotional distress.

F.   Just Us

The sixth title of the lyric In the Bitter Sweet Love is 'Joint Us' (see the lyric in https://genius.com/James-arthur-sleepwalking-lyrics), 3 (three) types of figurative languages were found namely Personification, hyperbole, and metaphor. The total data found in this lyric were 3 (three) which consist of 1 (one) datum of personification (see line 2), 1 (one) datum of hyperbole (see line 15), and 1 (one) datum of metaphor (see line 16).

The datum in line 2 stated "There's a lump in my throat and it won't let me speak " is personified as if it can control the speaker's ability to speak actively. By giving the lump a will of its own, the lyrics emphasize how overpowering emotions such as guilt, fear, or sadness prevent the speaker from expressing their thoughts or feelings. This personification deepens the emotional impact of the moment, illustrating how emotions can physically affect someone to the point where they cannot communicate. The use of personification here makes the internal struggle of the speaker more vivid and relatable. Instead of simply stating that they feel too emotional to speak, the lyrics describe the emotion as an entity that has taken control, portraying the speaker as almost powerless in the face of their overwhelming feelings.

Further, the datum in line 15 stated 'It's a shock to the heart We get lost in the dark'.The comparison of emotional pain to a shock "to the heart" functions as a simile, suggesting that the intensity of the emotional impact feels like a physical jolt to the chest. This simile conveys the depth of the speaker's emotional distress, using a vivid and relatable image to enhance the listener's understanding of their feelings. This hyperbole exaggerates the situation's emotional impact, describing it as a "shock to the heart." The term "shock" conveys a sense of severe and sudden disturbance, suggesting that the emotional experience is intense and overwhelming. The use of "shock" intensifies the description of the emotional response, highlighting how deeply the situation affects the speaker. This exaggeration emphasizes the dramatic and profound nature of their feelings, making the impact seem more extreme and significant.

The last datum was the metaphor in line 16 stated 'Unconditional love is a light that never fades' in Line 16 emphasizes the enduring and guiding nature of love. It comparing love to an unfading light, it highlights how this kind of love remains constant and reliable, providing comfort and strength even in challenging moments. It suggests that unconditional love is a source of hope and stability that persists, despite any hardships. This metaphor compares unconditional love to an eternal light. The description of love as "a light that never fades" illustrates its enduring and constant nature. The image of an everlasting light highlights how unconditional love provides unwavering support and clarity. This comparison underscores that, unlike other transient aspects of life, unconditional love remains constant and dependable through all circumstances, offering consistent warmth and guidance.

G.   Comeback Kid

The seventh title of the lyric in the Bitter Sweet Love is 'Comeback Kid' (see the lyric in https://genius.com/James-arthur-sleepwalking-lyrics), 2 (two) types of figurative languages were found namely hyperbole, and metaphor. The total data found in this lyric were 3 (three) which consist of 2 (two) data of hyperbole (see line 4 and

6), and 1 (one) datum of metaphor (see line 15).

The hyperbole data was found in lines 4 (four) and 6 (six). In the line 4 (four) stated "The kind of love that comes around in a century", where it suggests that the love shared between the speaker and the person is so rare and extraordinary that it only happens once in a hundred years. This hyperbole emphasizes the uniqueness and special nature of their relationship, portraying it as something far beyond ordinary love, which enhances the romanticism of the lyrics. In addition, in line 6, hyperbole states, "I can't live without you." This is an exaggerated statement where the speaker expresses that life would be impossible without the person they love. While not meant to be taken literally, this hyperbole emphasizes the deep emotional dependence and the overwhelming significance of the person in the speaker's life. The speaker is conveying that their happiness and sense of completeness are deeply tied to the presence of the other person, making this expression a powerful testament to the intensity of their feelings.

The last datum found metaphor in line 15 (fifteen) stated "your lips, the definition of ecstasy." In this metaphor, the speaker compares the person's lips to "ecstasy" without using "like" or "as." This conveys the overwhelming pleasure and joy the speaker experiences when with this person. It suggests that the mere presence or touch of the person brings the speaker an almost euphoric feeling. This metaphor emphasizes the intensity of the speaker's physical and emotional connection to the person.

H.   Ruthless

The eighth title of the lyric In the Bitter Sweet Love is 'Ruthless' (see the lyric in https://genius.com/James-arthur-sleepwalking-lyrics), 1 (one) type of figurative language namely simile. The total data found in this lyric were 3 (three) of simile (see line 5, 12, and 13).

The first datum of simile found in the line 5 stated "We were growing like an orchid" compares the relationship to the growth of an orchid using the word "like." This simile highlights the delicate and possibly beautiful development of the relationship, suggesting that it was once flourishing and full of potential. By comparing the relationship to an orchid, the simile emphasizes the care and nurturing that went into it, as orchids often require special attention to thrive. In this context, the simile also subtly contrasts the initial growth and promise with the subsequent decline or end of the relationship, adding depth to the emotional impact of the lyrics. The next data of simile also found in lines 12 (twelve) to 13 (thirteen), where the phrases stated ''Cause they burn right through me, right through' and 'Like you did, oh my God, you're ruthless'. The phrase "Like you did" compares the intensity of the emotional pain to the way the person (addressed as "you") affected the speaker. The use of "like" makes this a simile, which emphasizes the similarity between the emotional impact of the words (or actions) and the previous hurt caused by the person. This simile underscores how deeply the speaker feels the hurt, suggesting that the words are as piercing and painful as the person's previous actions. In this way, the simile intensifies the emotional expression, highlighting the depth of the speaker's pain and the enduring impact of the past relationship.

I.   New Generation

The ninth title of the lyric In the Bitter Sweet Love is 'New Generation' (see the lyric in https://genius.com/James-arthur-sleepwalking-lyrics), 5 (Five) types of figurative languages namely simile. The total data found in this lyric were 5 (five) data, which consist of 1 (one) datum of simile (see line 9), 1 (one) datum of hyperbole (see line 35), 1 (one) datum of metaphor (see line 4), 1 (one) datum of metonymy (see line 37), and 1 (one) datum of irony (see line 7).

The datum in line 4 (four) is a metaphor, where it states, "It's the new coronavirus," comparing a phenomenon to the coronavirus. The metaphor suggests that the subject being discussed (in this case, the societal issues and online trends) has a widespread, pervasive impact similar to how the coronavirus pandemic affected the world. By likening the issue to a pandemic, the metaphor emphasizes the severity and all-encompassing nature of the problem. It implies that this new issue has become a global crisis or major concern, affecting many aspects of life just as the coronavirus did. This comparison enhances the dramatic effect, illustrating the extent and urgency of the problem in a vivid and relatable manner.

The second datum found in line 7 is Irony, stating "Politicians telling lies". The Irony is present in the

contrast between what is expected from politicians' honesty and integrity, and the reality depicted by the lyrics, which involves lying and unethical behavior such as drug use. The lyrics ironically highlight the dishonesty and corruption of politicians in a way that directly opposes societal expectations of them. This irony underscores the stark difference between expectations and reality, strengthening the social critique of political behavior.

The third datum in line 9 stated that "Pick a side, you left or right?" is a Simile, comparing the act of choosing a political stance to initiating conflict. By asking whether one aligns with the left or the right, the line suggests that political choices can lead to significant disagreement and division. The comparison implies that taking a political stance, much like choosing sides in a dispute, can result in heightened tension and potential unrest. The simile emphasizes the polarizing nature of political decisions, highlighting how such choices can lead to social and ideological conflicts. It reflects the current state of political discourse, where alignment with a particular side often leads to confrontation and division.

The line 35 stated "The kids on the internet are running the world" is hyperbole, an exaggerated statement not meant to be taken literally. It claimed that the lyric emphasizes the significant influence and control that younger generations, who are heavily engaged online, have over contemporary culture and societal trends. The hyperbole underscores the idea that the digital age, particularly the influence of social media and internet culture, has drastically reshaped society's operations. It highlights the power of the internet and its users in shaping public opinion, trends, and even political discourse. This exaggeration creates a dramatic effect, drawing attention to the internet culture's profound impact on modern life.

Furthermore, the datum in line 35 (thirty-five) may be claimed as Metonymy. The lyric "The kids on the internet are running the world" refers to "kids on the internet" to represent the younger generation who are significantly influenced by and active in the digital world. "Kids on the internet" stands for the broader idea of the influence and power of the younger generation in the modern culture and society controlled by technology. In this context, "kids on the internet" is not literally children controlling the world, but rather a shorthand for a generation deeply connected and influential through digital platforms. This metonymy simplifies a complex idea about technological influence using a more concrete and relatable phrase.

J.   Is It Alright

The last title of the lyric In the bitter sweet love is 'Is It Alright' (see the lyric in https://genius.com/James-arthur-isitalright-lyrics), 5 (five) data which consist of 4 (four) types of figurative language were found namely hyperbole (see line 5 and 15), Metonymy (see line 17), Litotes (see line 7) and Simile (see line 10).

The lyric of 'Is It Alright' found 2 (two) instances of hyperbole, they lay on line 5 (five) and 15 (fifteen). The lyric in line 5 expressed how quickly the relationship has changed. The phrase "Feels like two minutes ago" is an exaggeration, suggesting that the speaker perceives the recent past as much closer than it actually is. This hyperbolic expression emphasizes the sudden shift in their relationship dynamics, highlighting how recent the pleasant memories feel compared to the current emotional distance. It conveys a sense of nostalgia and lament, reflecting on how quickly the positive aspects of the relationship have faded. Further, the second data in line 15 stated 'I need you like the pills that I've been taking' was claimed as hyperbole. It underscores dramatically the depth of the speaker's emotional dependency on their partner by likening it to their need for medication. The comparison exaggerates the necessity of the partner's presence, suggesting that just as medication is essential for physical health, the partner is crucial for the speaker's emotional stability. This figure of speech amplifies the speaker's sense of urgency and desperation, illustrating how integral the partner is to their sense of well-being and hinting at an almost life-sustaining level of need. The exaggeration not only highlights the speaker's dependence but also evokes a sense of vulnerability and profound attachment.

The next type of data lies on line 17, the lyric was "my eyes are on the floor," claimed as metonymy. The datum symbolizes the speaker's emotional state of defeat and sadness. It describes their physical posture, and when they look down, they convey a deeper sense of despair or humiliation. This use of physical posture as a stand-in for emotional feelings is a common metonymic device, where an observable action (eyes on the floor) stands in for the

internal emotional experience (devastation). It vividly illustrates the speaker's sense of being overwhelmed and crushed by their circumstances, adding depth to their emotional expression.

The next type of data lay in line 7, and the lyric was "play pretend," which was claimed as a litote. Litotes is a form of understatement where a positive statement is expressed by negating its opposite. Here, "play pretend" implies a wish to return to an idealized or simplified version of reality, downplaying the complexity or difficulty of the situation. It asks if it's alright to "play pretend," the speaker subtly acknowledges the serious nature of their predicament while masking it under a more benign or casual request. This understatement emphasizes the speaker's longing to return to a more innocent, happier time and highlights their emotional vulnerability in the face of their current reality.

The last type of data is in line 10, where the lyric is "We were just falling like tears in the rain," claimed as a Simile. This simile compares the falling of the relationship and "tears in the rain," employing "like" to highlight the resemblance. By likening the relationship experience to tears merging with rain, the simile vividly illustrates the sense of profound loss and melancholy. In this context, "tears in the rain" symbolizes something emotionally significant and poignant that is ultimately absorbed and indistinguishable in a larger, uncontrollable force. The imagery suggests that the relationship, despite its importance, has dissolved or vanished into something greater and more overwhelming, akin to how tears disappear when mixed with rain. The comparison intensifies the feeling of futility and despair, portraying the relationship's end as a poignant yet inconsequential event, lost in the broader context of life's ongoing tumult. This simile underscores the transient nature of their connection and the deep emotional impact of its dissolution, making the loss feel both intimate and insignificant in the grand scheme of things.

Hence, this study supports and extends previous research on figurative language in song lyrics. Similar to earlier studies (e.g., Ali (2016) and Hutauruk (2019)), this research confirms that figurative language is a dominant stylistic feature in contemporary pop music. However, this study offers a more focused and in-depth analysis by examining James Arthur's lyrics exclusively, which have not received much scholarly attention to date. The results identified a total of 31 instances of figurative language across selected songs, consisting of 15 hyperboles, 4 metaphors, 6 similes, 2 metonymies, 2 personifications, 1 litotes, and 1 irony.

These findings suggest that hyperbole is the most frequently used device in James Arthur's lyrics, emphasizing emotional intensity and personal expression, consistent with his lyrical style. By analyzing both the types and meanings of these figurative expressions, this study not only reinforces previous claims about the importance of figurative language in song lyrics but also provides new insights into its specific use in James Arthur's musical narratives. Therefore, this research contributes to a deeper understanding of how language enhances emotional and poetic expression in modern popular music.

4.   CONCLUSION

Based on the analysis, the study found several types of figurative language in James Arthur's album "*Bitter Sweet Love*". There were 31 lyrics containing figurative language, including personification, metaphor, simile, hyperbole, metonymy, litotes, and irony, where hyperbole was the most dominant, appearing in James Arthur's songs; there were 16 hyperbolas. The meanings of the lyrics in each song vary, with some being more straightforward and others requiring multiple readings or listenings to grasp fully. This complexity allowed the songwriters and singers to connect with their audience, eliciting strong emotional responses deeply.

James Arthur's lyrics often aim to convey messages that resonate deeply with the audience, especially when they touch on personal themes such as family, love, or significant life experiences. This emotional depth strengthens the listener's connection to the song. Additionally, the lyrics from the "Bitter Sweet Love" album were an excellent resource for English learners aiming to enhance their understanding of figurative language in music. The language used is accessible, making it a practical learning tool. Overall, the study concludes that analyzing song lyrics is not only about identifying figurative language but also about delving into the song's meaning and the message it conveys, providing a richer and more nuanced understanding of the music

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