

ANALYSIS OF FIGURATIVE LANGUAGE IN ANNE MARIE SONGS

Nur' Ain Pandji¹, Kartin Lihawa², Suleman Bouti³, Hassanuddin Fatsah⁴, Haris Danial⁵

Universitas Negeri Gorontalo, Indonesia

ainpandji14@gmail.com¹, kartin.lihawa@ung.ac.id², s_bouti@ung.ac.id³, hasanuddin@ung.ac.id⁴, harisdanial24@yahoo.co.id⁵

Keywords

figurative language, semantics, Anne-Marie, song lyrics, qualitative analysis

Abstract

*This research investigates the types and meanings of figurative language in Anne-Marie's songs *Trainwreck* and *Kills Me to Love You*. Figurative language plays a significant role in enriching lyrical content by conveying deeper emotional and symbolic meanings. The theoretical framework is based on Hurford et al. (2007) and Lord (1855), who classify figurative language into nine categories: metaphor, hyperbole, personification, idiom, metonymy, synecdoche, hypocrisy, apostrophe, and allegory. The findings reveal that only four types metaphor, hyperbole, personification, and idiom appear in the selected songs. Metaphor and hyperbole emerged as the most dominant, emphasizing emotional intensity and psychological depth.*

This research adopts a qualitative descriptive approach using library research to analyze the figurative expressions in the lyrics. The analysis shows that figurative language in Anne-Marie's songs illustrates themes of toxic relationships, heartbreak, and emotional resilience. Expressions such as "I'm a trainwreck" and "It kills me to love you" demonstrate how figurative language is used to portray emotional turmoil and relational conflict in a relatable and poetic manner.

Corresponding Author: Nur' Ain Pandji

E-mail: ainpandji14@gmail.com



INTRODUCTION

This research was conducted to identify figurative language in Anne Marie's song. The writer wants to do this research because the writer is interested in revealing the meaning of the song. This interest arises because the author often hears songs but sometimes does not understand the meaning of the song.

For example, Little Mix's "secret love song", at first I thought this song was about a couple who love each other but are hindered by an obstacle so they can't express their affection in public. However, one day my friend told me about the song. He said that the song was an LGBT song. There I thought that songs can be a place for people to complain, because songs have many meanings depending on a person's point of view or thinking, another example is in Zac Efron's song "rewrite the stars" from the title alone already contains figurative language. Which means changing destiny. Why is that, because the word —stars" above symbolizes destiny. So, researchers argue that we need to study figurative language. So, we can know or understand the meaning of the song as a whole.

According to Perrine (1988 : 565) in Rosa, (2013) figurative language is the language that cannot be taken literally (or should not be taken literally) and say something other than ordinary ways or say one thing and mean another. Thus, figurative language is a type of expression that has something other than its literal meaning and is used to beautify language and add freshness to expression. This is what makes me interested in researching this title. I choose this topic, because this research will help people in understanding figurative language, so that people can listen to songs and know the meaning of the song.

The purpose of using figurative language in songs is to create deeper meanings, appeal to listeners' feelings, and provide more creative artistic expression. This affects the beauty of the

language of the work in oral communication. Figurative language is used to convey stronger and deeper emotions, express ideas more creatively and interestingly. It helps in conveying a complex message or story to make it easier to understand, can disguise meaning, is easier to remember because it makes it more unique, can increase the value of art and aesthetics. Most importantly, they have an essential aesthetic purpose, broadening and deepening the range of perception and response to nouns and ideas. In other words, figurative language serves to convey ideas, feelings and perceptions that cannot be adequately expressed in literal language.

To understand figurative language in song lyrics more comprehensively, it is important to first understand the disciplines of linguistics and semantics. Linguistics is broadly defined as the scientific study of language and its structure, including the study of morphology, syntax, phonetics, and semantics. According to Fowler, (2022), linguistics explore how language is structured, acquired, and used in communication. Semantics, on the other hand, is a subfield of linguistics that studies meaning, both the lexical meaning and grammatical meaning of words, phrases, sentences, and texts. Hurford et al. (2007) state that semantics is the study of how humans understand the meaning of utterances produced in communication. Semantics aims to explain how meaning is conveyed and interpreted in language (Kroeger, 2023).

Studying figurative language requires an understanding of semantics because it involves non-literal meanings that go beyond the surface interpretation of words. Semantics provides the tools to analyze how meaning changes in different contexts and how metaphor, idiom, and other figures of speech function in language. For instance, a sentence like "She is a rose among thorns" requires semantic analysis to interpret the symbolic meaning of "rose" and "thorns" beyond their literal reference.

Linguistics and semantics have a close relationship with figurative language, because figurative language is one of the ways humans express deeper, non-literal, and often aesthetic meanings in communication, especially in song lyrics (Viskovatykh, 2023). The use of figurative language in songs is a clear example of how semantic aspects work in a more creative and connotative context. This means that the study of figurative language cannot be separated from the study of linguistics and semantics, because the three are interconnected in analyzing the meaning and function of language in the text. For example, in a song is —What if we rewrite the stars? the sentence above belongs to the figurative language of hyperbole type.

Figurative language has several types, namely simile, synecdoche, personification, hyperbole, and others. According to Hurford, et al. (2007) and Lord (1855) in Watung et al., (2021) figurative language has nine types, namely : idiom, metaphor, personification, metonymy, hyperbole, synecdoche, hypocrisy, apostrophe, and allegory. To determine a figurative language word or sentence, it is determined by classifying it into figurative language forms.

Related to this research, several studies have been conducted previously. The first study is "Figurative Language in David Campbell's Poem "Night Sowing" and Their Translation into "Sowing at Night" by Juliarta & Wirawan, (2021). This study used the theory proposed by Larson (1998:121). In collecting data, this study used library research method, and the data were collected in several steps to obtain appropriate and sufficient data. The steps in getting the data of this writing were done by reading attentively and accurately with the focus on the figurative languages in the poem. The result of the study revealed that metonymy, idiom and personification are the types of figurative languages found in the data source. In translating the idiomatic expression, it needs the proper strategy so that the meaning in the source language can still be maintained

The difference we find in the previous research with this research is the object. This research discusses figurative language in song lyrics, while previous research discusses figurative language found in poems.

The second previous research is "The Analysis of Figurative Language in Song Lyrics By Indina Menzel" by Yunanda et al., (2021). This research used descriptive qualitative methods, where the results of this study were 11 types of figurative language used by songwriters, namely hyperbole as much as 31.3%, repetition 25.4%, personification 9.8%, metaphor, simile, and alliteration 5.8%, onomatopoeia, irony, and idiom. 3.9%, and finally imagery and pleonasm 1.9%. In addition, the songwriters also use connotative and denotative meanings in the three songs. The difference we find in the previous research with this research is that the previous research used songs from Indina

Menzel while this research used songs from Anne Marie. The previous study looked at figurative language in Indina Menzel's song while this study looked at figurative language in Anne Marie's song.

Anne Marie is an English singer-songwriter. A lot of people listen to her songs. There are about 40 million people who listen to her songs on one of the music applications, Spotify. The lyrics of her songs mostly contain figurative language. This is because, Anne Marie's songs mostly tell about personal experiences. love, friendship, separation which is suitable for today's teenagers. This is marked by the prevalence of teenagers who often use or quote her songs to be included in their social media so that others show their feelings through song lyrics.

Based on the above statement, this research focuses on the use of figurative language in song lyrics, because the use of figurative language in songs has a deep meaning and is often not immediately understood by listeners. Songs are a form of art used to express feelings, experiences, and social messages indirectly, and figurative language is the main means to convey these meanings more aesthetically and emotionally.

The objects chosen in this research are the songs of singer Anne Marie, because she is a popular singer and songwriter who has millions of listeners on digital music platforms such as Spotify. Her songs contain a lot of figurative language that is interesting to analyze because it reflects various life themes, such as love, friendship, loss, and personal experience. This makes his lyrics relevant to the lives of his listeners, especially teenagers.

The researcher specifically chose two songs, —Trainwreck and —Kills Me To Love You, because they both address the theme of toxic relationships. This theme is very close to today's social reality, but is often difficult to express openly. Therefore, through the analysis of figurative language in the song lyrics, this research is expected to help readers understand the hidden message that the songwriter wants to convey, as well as increase appreciation for the use of language in musical works.

Thus, the selection of the title and object of this research is expected to contribute to the understanding of figurative language, especially in the context of popular song lyrics that are close to everyday life.

RESEARCH METHOD

This research used non-numerical data with the intention of describing and analyzing the song's figurative language, so a qualitative descriptive method was adopted. In order to select books, journals, and other written sources descriptively to assist this research, the descriptive approach is also used in this study. The descriptive method is a form of research methodology that uses procedures to find, gather, classify, evaluate, and ultimately draw conclusions, according to Surakhmad (1994) in (Muziatun et al., 2022).

Therefore, this study's methodology, which makes use of library research, is qualitative. According to George (2008) in Rolilka (2021) that library research is not a mystery or a lucky dodge, but an investigation you control from start to finish, even though you cannot usually tell what sources you will discover. where all relevant data from the literature research and study were gathered, using various sources of information. The information came from a variety of sources, including articles, journals, song lyrics, and more. Because the researcher uses library research to obtain appropriate data for information, the researcher uses it to indirectly analyze music lyrics.

Data Source

The researcher focuses on analyzing the lyrics of Anne Marie's song entitled: Trainwreck and Kills Me To Love You that use figurative language.

Researcher took the lyrics as a data source taken from LyricFind.com. the author also collected some related literature to support this research. Then, the researcher listened carefully to the song.

Technique of Collecting Data

Activity of the data collection is very important part in any form of research, The data collection method in this study used the library study. According to George (2008) in Farhan Muhammad et al, library research requires identifying and locating sources that include objective information or personal/expert opinion on the research issue. The researchers collect data from several sources, journals, the internet, or other written sources.

Techniques of Analyzing Data

In this research, the researcher analyzing using the descriptive qualitative method to answer the research problem. In this case, there are several steps to analyze the data.

Identifying

In this section, the researcher identifying each sentence from "trainwreck and kills me to love you" song to categorize into figurative language. Before the researcher identifying each song's lyrics, the researcher reading the "trainwreck and kills me to love you" song lyrics to get familiar with the lyrics. After that, the researcher read again the song lyrics to identifying the sentence to containing figurative language. The researcher using the theory Hurford, et al. (2007) and Lord (1855) in Watung et al., (2021) figurative language has nine types, namely: idiom, metaphor, personification, metonymy, hyperbole, synecdoche, hypocrisy, apostrophe, and allegory.

Classifying

In this part, the researcher classifying the lyrics to containing figurative language based on the theory of Hurford, et al. (2007) and Lord (1855) in Watung et al., (2021). There are nine types, namely idiom, metaphor, personification, metonymy, hyperbole, synecdoche, hypocrisy, apostrophe, and allegory. First, the researcher will read the characteristics of idiom, metaphor, personification, metonymy, hyperbole, synecdoche, hypocrisy, apostrophe, and allegory. After reading the characteristics, researcher reading the lyrics and determine that the lyric is included in figurative language according to the characteristics that the author has read previously.

Analyzing

In this part, the researcher analyzing the meaning of figurative language in the lyrics song based on theory Hurford, et al. (2007) and Lord (1855) in Watung et al., (2021) figurative language has nine types, namely: idiom, metaphor, personification, metonymy, hyperbole, synecdoche, hypocrisy, apostrophe, and allegory.

RESULTS AND DISCUSSION

Findings

After analyzing the lyrics, the researcher discusses the findings to clarify the research problem. To identify the figurative language in Anne Marie songs : Trainwreck and Kills Me To Love You, the researcher used the theory of Hurford et al. (2007) and Lord (1855). According to Hurford et al. (2007) and Lord (1855), figurative language is categorized into nine. Idiom, metaphor, personification, metonymy, hyperbole, synecdoche, hypocrisy, apostrophe, and allegory.

The analysis identified four types of figurative language in "Trainwreck" and "Kills Me To Love You": hyperbole, metaphor, personification, and idiom. Metaphor was the most prevalent, reflecting the emotional intensity, followed by hyperbole, personification, and idiom.

1. Metaphor

The first and most used type in the data is metaphor. According to Tarigan (2013) in Azzahra et al., (2023) metaphor is defined as the use of words that do not have actual meanings, but images based on brief comparisons or similarities, neatly arranged to produce other meanings.

"Here in the mess you left behind"

This sentence seems to describe a messy situation left behind by someone. The sentence is a metaphorical style of language, which is the use of words or phrases to express something that does not literally describe the actual meaning, but represents a deeper or more abstract meaning.

The word —mess in this sentence does not refer to physical chaos, such as a messy room or scattered items. Instead, the word —mess here carries a more emotional figurative meaning (Goldie, 2012). The lyrics imply that the subject is in a state of emotional turmoil due to being abandoned by someone with whom they previously had an emotional connection. This turmoil reflects feelings of being shattered, confused, and emotionally wounded, making the word —mess a symbol of psychological suffering and disorganized emotions.

"Bet you think I'm a trainwreck, upset"

The phrase —Bet you think I'm a trainwreck, upset is a strong and emotional expression in the song's lyrics. Literally, the term —trainwreck means a train accident. A terrible, devastating, and uncontrollable event. However, in the context of this sentence, Anne Marie is not literally saying that she has experienced a physical accident, but rather using the word —trainwreck as a metaphor to describe her emotional state, which is broken and chaotic after experiencing internal pressure or heartbreak.

The use of this metaphor transforms the emotional experience into something that listeners can visualize concretely. When someone refers to themselves as —a trainwreck, they are not describing physical damage to their body, but rather severe emotional destruction, as if it were irreparable.

“TRAINWRECK”

“You crash my car, I’ll smash your plate”

The phrase —You crash my car, I’ll smash your plate sounds like a threat or an expression of anger. However, when analyzed in depth in the context of song lyrics, this phrase contains a powerful metaphor. The phrase does not merely convey a literal physical action, but rather represents a figurative expression of emotional revenge in an unhealthy or conflict-ridden relationship.

The phrases —you crash my car and —smash your plate literally describe the act of damaging a car and a plate. However, in a metaphorical context, these phrases represent the emotional damage caused by others, as well as a symbolic form of response or retaliation. In many cultures, a car is seen as a symbol of identity, self-worth, or freedom. Thus, —you crash my car can be interpreted as —you are destroying my life or attacking my self-worth. Similarly, —I’ll smash your plate can be understood as —I will retaliate by hurting a part of your life. Using metaphors in the form of violent actions toward objects is often employed to represent internal or emotional conflicts.

“If love drives you mad, I’m a maniac”

The sentence —If love drives you mad, I’m a maniac contains a strong expression full of emotional meaning. This sentence is not meant literally, but rather as a metaphor that describes the intensity of feelings of love and its impact on a person’s emotional state. In this context, love is depicted as a force capable of making someone —crazy or lose control and when that happens, the speaker identifies themselves as a —maniac.

The words —mad and —maniac in this lyric are not used to describe a mental disorder in a medical sense, but to express how deep and uncontrollable the influence of love is on a person. This falls under conceptual metaphor, where mental or emotional states are compared to extreme conditions like madness to express an intensity that cannot be described with ordinary words. This metaphor also shows how love is positioned as an extraordinary force that can control a person’s thoughts and behavior. In this metaphor, love is not merely a romantic feeling, but something that can drive a person to the brink of madness not in a medical sense, but emotionally and behaviorally.

This demonstrates that the use of metaphors like —mad and —maniac serves as a way to describe feelings that cannot be measured logically, yet can be deeply felt by the listener.

“Chaos is our saviour”

The phrase —Chaos is our savior is an example of a powerful metaphor. Literally, chaos means disorder, a state of irregularity, or an unpredictable condition. Meanwhile, a savior is someone or something that brings safety, hope, or liberation. In their literal structure, these two words are opposites: chaos is usually avoided, while a savior is sought after. However, in this sentence, Anne-Marie unites the two as one identity: chaos is the savior. This statement does not mean that chaos will physically save someone, but rather conveys the message that from chaotic conditions can arise awareness, liberation, or even unexpected goodness. This sentence is a form of conceptual metaphor, where an abstract idea (chaos) is given the characteristics or role of another distinct concept (savior) to create a deeper, more philosophical meaning.

In this context, Anne-Marie seems to suggest that within the chaos of relationships, emotions, or life, there are sometimes opportunities to save oneself, discover a new version of oneself, or escape from old pressures.

“KILLS ME TO LOVE YOU”

2. Hyperbole

According to Keraf (2009) as cited in Hamzah (2014) hyperbola is a language style that contains an exaggerated statement to increase the impression.

“Got no more tears to cry”

The phrase —Got no more tears to cry not only conveys sadness or emotional exhaustion, but stylistically it is a form of hyperbole, which is a figure of speech that exaggerates reality to emphasize certain emotions or conditions. Literally, this sentence implies that someone has cried so much that there are no tears left. However, biologically and logically, the human body does not run out of tears in an emotional context. Therefore, this sentence is not a literal fact but an exaggerated emotional intensification aimed at showing an extraordinary level of exhaustion or sadness.

The phrase —Got no more tears to cry|| also indicates a kind of emotional surrender that the speaker has surpassed the limits of suffering that can be cried over, so there is nothing left to express emotionally. This is a powerful expression of emptiness, and hyperbole is used here as a poetic emphasis on a deep inner condition.

“TRAINWRECK”

“Then I’ll go lick all the tears off your face”

The line —Then I’ll go lick all the tears off your face|| is a powerful expression in song lyrics and a clear example of hyperbole. In real life, —licking all the tears off someone’s face|| is certainly not a common or realistic action. However, metaphorically, this sentence conveys a deep sense of love, care, and sacrifice, to the extent that the speaker is willing to do anything even extreme and unconventional things to comfort the person they love. Thus, —licking away tears|| does not refer to a literal action but rather an extreme representation of the effort to protect and alleviate another person’s emotional suffering. This hyperbole emphasizes that there are no limits to what the speaker is willing to do to show their love.

“The world’s up in flames while we slow dance”

The line —The world’s up in flames while we slow dance|| emphasizes how love or personal relationships remain warm, even when the world around them is —burning|| in chaos. This is a very powerful emotional description that cannot happen literally, so it is classified as hyperbole. In this sentence, hyperbole is used to magnify the emotional impact. The world is likened to being —on fire,|| which could refer to conflict, crisis, social pressure, or even emotional damage, while the two characters in the song remain bound in a moment of calm, as if their love ignores all the damage outside. This sentence also evokes a very strong visual and emotional image, reinforcing the meaning that love or relationships can sometimes feel so strong, even when everything else is out of control. This adds a poetic and reflective dimension to how humans often prioritize personal emotions amid the complexities of the world.

“It kills me to love you”

The phrase —It kills me to love you|| is a very powerful emotional expression in song lyrics, and clearly falls under the style of hyperbole. Literally, loving someone does not cause death. However, in the context of lyrics, this phrase is used to describe how painful the feeling of love is for the speaker, whether because the love is unrequited, because of the suffering it causes, or because of deep inner conflict.

The use of the word —kills|| here does not mean physical death, but rather a depiction of extreme emotional intensity (Hizkia & Rahmawati, 2025). This word is used to emphasize that loving someone can feel so painful, emotionally exhausting, and even destructive from within, as if it were —killing|| a part of oneself. This line also creates emotional drama that allows the listener to better feel the suffering of the character in the song. In the world of music and poetry, hyperbole is a very effective way to emphasize the intensity of feelings, in a way that is stronger than literal description.

In addition to conveying inner suffering, this sentence also shows the sacrifice involved in loving, where someone continues to love even though it causes pain. This hyperbole is used not only for aesthetic effect, but also as a reflection of the emotional reality experienced by many people in unhealthy or conflict-ridden relationships.

“KILLS ME TO LOVE YOU”

3. Idiom

According to Kridalaksana (2008:107) in Pratiwi, (2018) argues that Idioms are constructions whose meaning is not does not mean literally breaking the ice, but means —starting a conversation in an awkward situation.

“Bet you thought I’d be crawling to your feet”

The phrase —Bet you thought I’d be crawling to your feet|| is an idiom. It cannot be interpreted literally. Taken word for word, —crawling to your feet|| means —crawling toward your feet,|| which literally imagines someone actually crawling toward someone’s feet. However, in the context of song lyrics, this meaning is certainly not meant physically. Idiomatically, —crawling to your feet|| implies surrender, humility, or returning with full regret or humility. This phrase is used to describe a situation where someone, typically after a breakup or argument, is expected to return in a weakened state or full of regret. However, in this song, Anne-Marie rejects this expectation with a tone of strength and emotional independence. This phrase serves to reject a passive or submissive role in the dynamics of a

romantic relationship, while also emphasizing the singer's identity as a strong individual free from harmful emotional attachments.

"TRAINWRECK"

4. Personification

According to Bernini, (2023) personification is the ascription of intelligence to inanimate objects, by referring to them as if they had organs of hearing or sight, or ascribing to them human passions or actions

"And I don't know what to say, but the pain disappeared"

The sentence —And I don't know what to say, but the pain disappeared|| appears simple in structure, yet it holds profound meaning through the use of personification. In this sentence, —the pain disappeared|| gives the impression that pain, which is an abstract concept, has the ability or will to disappear on its own, as if it were a living being that can come and go as it pleases.

In reality, pain does not simply —disappear|| without cause or action; it is merely an emotional or physical reaction dependent on specific stimuli. However, in the context of this sentence, pain is treated as though it possesses the ability to act like a human being. This is the essence of personification: attributing human characteristics to inanimate objects, abstract concepts, or non-human beings.

In this context, —the pain disappeared|| is a poetic way of stating that the pain felt has passed or subsided, but not merely as a psychological fact, rather as a living story, with emotions moving away. This creates a deeper emotional dimension, allowing the listener to experience the healing process in a more human and dramatic way. Such personification reinforces the impression that feelings are not merely passive but an integral part of the dynamic inner life of humans. This enriches the delivery of the lyrics, making emotions more vivid and tangible.

"TRAINWRECK"

Discussion

This section discusses the findings in relation to the theories of figurative language proposed by Hurford et al. (2007) and Lord (1855) as the primary framework. It also incorporates interpretations using definitions from other linguistic scholars to deepen the analysis. The purpose of this discussion is to demonstrate how figurative language in Anne-Marie's songs *Trainwreck* and *Kills Me to Love You* reflects emotional expression, poetic nuance, and narrative intention through metaphor, hyperbole, idiom, and personification.

1. Overview of Figurative Language Types Based on Theory

According to Hurford et al. (2007), figurative language includes a range of linguistic tools used to enrich meaning beyond the literal interpretation of words. These include metaphor, hyperbole, idiom, personification, metonymy, synecdoche, apostrophe, allegory, and hypocrisy. Lord (1855) emphasizes that such devices are essential to convey emotional and aesthetic resonance, especially in poetic or artistic expression. However, not all of these types appear equally across genres. In this study, four types—metaphor, hyperbole, idiom, and personification—were identified as dominant in Anne-Marie's lyrics. The absence of others reflects stylistic preferences and genre conventions within pop music, which tends to favor direct and emotionally impactful language over dense symbolism.

2. Metaphor in Anne-Marie's Songs

Metaphor is the most frequently found type in both songs analyzed. According to Sofyan et al., (2020) a metaphor is an implicit comparison, often used to suggest resemblance between two unrelated things, thereby creating new meaning. Hurford et al. (2007) further describe metaphors as a cognitive tool that allows speakers to conceptualize one idea in terms of another, often more concrete or emotionally resonant.

In *Trainwreck*, metaphors such as —Here in the mess you left behind|| and —I'm a trainwreck|| do not describe a literal mess or accident, but rather signify the speaker's internal turmoil and emotional damage. The phrase —I'm a trainwreck|| metaphorically characterizes a person who feels completely broken or overwhelmed after a failed relationship. This aligns with Hurford's view that metaphors often serve to convey psychological states in an accessible, relatable way.

In *Kills Me to Love You*, metaphors appear in emotionally intense expressions like —You crash my car, I'll smash your plate|| and —Chaos is our saviour||. These lines are not about literal violence or salvation but represent the volatility and emotional extremity of a toxic relationship. The metaphor —If

love drives you mad, I'm a maniac reflects self-awareness of emotional instability caused by love, again exemplifying how abstract emotions are grounded in vivid, relatable imagery. According to Lakoff and Johnson (1980), metaphors are essential to structuring our experiences, especially in understanding feelings like love, loss, and conflict, which are central to both songs.

The repeated use of metaphor in Anne-Marie's lyrics reinforces emotional engagement with listeners and reflects the lyrical function of metaphor as outlined by Lord (1855) to transform personal feelings into universally resonant imagery.

3. Hyperbole

Hyperbole, or exaggeration for effect, is used in Anne-Marie's lyrics to heighten emotional expression. Hurford et al. (2007) define hyperbole as an overstatement used to emphasize a feeling or idea, often without concern for literal truth. Keraf (2009) supports this view, stating that hyperbole is frequently used to add intensity and drama, particularly in artistic works.

In *Trainwreck*, the line —Got no more tears to cry exemplifies hyperbole. This is not a literal claim of tear depletion but a dramatic representation of emotional exhaustion. The line suggests that the speaker has reached a point of numbness or closure after intense grief. This use of hyperbole underscores the psychological journey from devastation to empowerment.

Kills Me to Love You features multiple hyperbolic lines: —Then I'll go lick all the tears off your face, —The world's up in flames while we slow dance, and —It kills me to love you. These lines are not intended as literal promises or descriptions, but rather as emphatic emotional statements. The idea of licking tears, for instance, is physically implausible, but expresses deep empathy and a desperate desire to console a partner. Saying —It kills me to love you does not mean literal death but communicates the pain of loving someone who may be emotionally harmful.

According to Cuddon, (2013), hyperbole in literature functions to convey heightened emotional states or moral truths by surpassing normal boundaries of expression. In these songs, hyperbole reflects Anne-Marie's lyrical style, which leans toward dramatizing emotional conflict to make personal experiences more vivid and compelling.

4. Idioms

Idioms are fixed expressions with non-literal meanings, often culturally embedded. Hurford et al. (2007) describe idioms as multi-word expressions whose meanings are not deducible from the meanings of the individual words. According to Kridalaksana (2008), idioms reflect the collective expression of shared experiences and often represent common emotional or social situations.

In *Trainwreck*, the idiom —Crawling to your feet conveys the idea of surrendering or humbling oneself, often used to describe someone who returns in desperation or regret. The phrase is not meant to depict literal crawling, but symbolically frames the speaker's refusal to fulfill an expected role of submission after a breakup. This use of idiom reinforces themes of empowerment and self-worth, central to the song's narrative.

Anne-Marie's selective use of idiom shows a preference for clear, yet emotionally rich, language that resonates with listeners. The idiomatic expression is also conversational in tone, reflecting modern pop music's alignment with informal, relatable language.

5. Personification

Personification, the attribution of human qualities to non-human entities or abstract ideas, is used sparingly but meaningfully in Anne-Marie's lyrics. Hurford et al. (2007) argue that personification allows abstract concepts to be made vivid and relatable, while Abrams (1999) notes that personification enhances the emotive and imaginative quality of poetic expression.

In *Trainwreck*, the phrase —the pain disappeared is an example of mild personification. Pain is an abstract concept that cannot literally act on its own, yet in this context it is described as vanishing independently, much like a person might leave a room. This subtle personification enhances the portrayal of emotional healing or detachment.

Kills Me to Love You uses a more dramatic personification in the line —The world's up in flames while we slow dance. The —world is given human-like ability to be in turmoil or crisis, while the couple remains engaged in a calm, intimate act. This contrast highlights the isolation or denial that often exists within toxic relationships suggesting that even as everything else falls apart, the relationship continues in its own insulated world.

Personification, though limited in number, contributes significantly to the tone and mood of the lyrics, reinforcing the emotional contrast between external chaos and internal connection.

6. Theoretical Reflection on Absence of Other Figurative Types

While Hurford et al. (2007) and Lord (1855) identify nine core types of figurative language, this study only found four. The absence of metonymy, synecdoche, apostrophe, allegory, and hypocrisy may be due to the nature of pop lyrics, which prioritize directness, emotional immediacy, and relatability over complex literary symbolism. Unlike poetry, which often favors layered meaning, pop songs tend to simplify metaphor and emotion for instant recognition.

This is supported by Juliarta & Wirawan, (2021), who found higher frequency of metonymy and idioms in poetry due to its abstract nature. In contrast, Anne-Marie's lyrics lean toward vivid emotional expression, reflecting the contemporary pop aesthetic, as confirmed by Yunanda et al., (2021) who also found metaphor and hyperbole to dominate in mainstream music.

CONCLUSION

From the analysis presented in the previous section, it can be concluded that Anne Marie has used figurative language in different ways in her two selected songs —Trainwreck and —Kills Me To Love You for the purpose of this study. Among the nine types of figurative language idiom, metaphor, personification, metonymy, hyperbole, synecdoche, hypocrisy, apostrophe, and allegory, only four types were found, namely metaphor, hyperbole, idiom, and personification. It can be said that Anne Marie prefers these four types of figurative language. In addition, among the three preferences of these types of figurative language, metaphor and hyperbole are the ones that Anne Marie likes the most when writing her song lyrics. This is because metaphor and hyperbole are the most commonly found in her two selected songs that have been analyzed.

Overall, the figurative language in both songs fulfills the aesthetic and emotional functions outlined by Perrine (1969) in Chapter II, providing imaginative pleasure, vivid imagery, emotional intensity, and concise expression. In —Trainwreck, the figurative language empowers the listener by celebrating independence, while in —Kills Me To Love You, the figurative language articulates the conflicting emotions of toxic love, making the songs relatable and impactful. These meanings enhance the songs' ability to convey complex personal experiences, supporting the significance of this thesis in expanding the knowledge and understanding of figurative language for English majors and music enthusiasts. By uncovering the deeper messages behind Anne Marie's lyrics, this study underscores the power of figurative language to embellish language, and evoke emotion.

Related to the explanation above, it can be concluded that songwriters often use and combine figurative language in the form of their song lyrics. The use of figurative language in this song is intended to highlight the songwriter's purpose in communicating something that is the subject of the composition. In order for the songs they create to sell better, it is hoped that they can impress listeners with the beauty of the figurative language they use through the lyrics of the songs they create, such as the case of Anne Marie, which is the main objective of this research.

BIBLIOGRAFI

- Azzahra, A., Faarisah, S., & Nurjanah, N. (2023). Analisis Metafora dalam Lirik Lagu Satu Tuju dan Kau Rumahku Karya Raissa Anggiani. *J-LELC: Journal of Language Education, Linguistics, and Culture*, 3(2), 158–167.
- Bernini, M. (2023). Personification as Élanification. *Stephan Besser–Flora Lysen (Szerk.) Worlding the Brain. Neurocentrism, Cognition and the Challenge of the Arts and Humanities.(Experimental Practices 3)* Leiden: Brill, 113–128.
- Cuddon, J. (2013). The Penguin Dictionary of Literary Terms and Literary Theory Fifth Edition, 2013. URL: File:///C:/Users/User/Documents/Articles/JA Cuddon. *A Dictionary of Literary Terms and Literary Theory*, 801.
- Fowler, R. (2022). *Understanding language: An introduction to linguistics*. Routledge.
- Goldie, P. (2012). *The mess inside: Narrative, emotion, and the mind*. Oxford University Press.
- Hizkia, H. P., & Rahmawati, I. (2025). Toxic Masculinity through Ideological Violence in Antonio Campos's The Devil All The Time Movie. *Mahadaya: Jurnal Bahasa, Sastra, Dan Budaya*, 5(1), 149–158.
- Juliarta, I. M., & Wirawan, I. G. N. (2021). The figurative language in David Campbell's poem —Night sowing and their translation into —Menyemai di malam hari. *Al-Lisan: Jurnal Bahasa (e-Journal)*, 6(2), 197–208.

- Kroeger, P. R. (2023). *Analyzing meaning: An introduction to semantics and pragmatics*. Language science press.
- Muziatun, M., Malabar, F., & Mitali, E. H. (2022). FIGURATIVE LANGUAGE IN BRUNO MARS LYRICS. *Indonesian EFL Journal*, 8(1), 63–72.
- Pratiwi, H. A. (2018). Idiom pada rubrik berita nasional kategori pendidikan dalam CnnIndonesia.com. *Jurnal Pena Literasi*, 1(1), 1–16.
- Rosa, R. N. (2013). An analysis of types of figurative language used in internet advertisements. *E-Journal English Language and Literature*, 1(3).
- Sofyan, M., Aziz, Z. A., & Daud, B. (2020). Using figurative language in Cosmetic Advertisements on Indonesian Television. *English Education Journal*, 11(4), 512–528.
- Viskovatykh, E. (2023). *Exploring figurative language recognition: a comprehensive study of human and machine approaches*.
- Watung, K. V., Pamantung, R. P., & Ranuntu, G. C. (2021). Bahasa Kiasan dalam Lirik Lagu Pada Album You oleh James Arthur. *Jurnal Elektronik Fakultas Sastra Universitas Sam Ratulangi*, 26.
- Yunanda, F., Pardede, Y. K. P., Wati, N. E., Deaparin, A. S., & Tafonao, A. E. K. (2021). The Analysis of Figurative Language in Song Lyric by Indina Menzel. *Jurnal Basataka (JBT)*, 4(2), 129–138.