Figurative Language in The Song Lyrics of Laufey's Album Bewitched

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Abstract: *This study aims at analysing the types of figurative language and explaining the types of meanings behind the figurative language found in the song lyrics of Laufey's album titled "Bewitched". The data was taken from thirteen songs in "Bewitched" album by Laufey. This study was conducted using qualitative method and the documentation method utilized by note-taking technique. This study employed the theory from Knickerbocker and Reninger (1965) to analyse the types of figurative language and the theory from Leech (1981) to analyse the types of meanings. The data analysis was presented in informal way. The results show that all types of figurative were found, with their use varying to illustrate different contexts in the album, from love, personal growth, and the complexities of life. The most dominant type of figurative language is metaphor. The analysis shows that these devices contribute to conceptual, connotative, social, affective, reflected, collocative, and thematic meanings in the lyrics. These different types of meaning allow the listener to develop a deeper connection and understanding of the music. This study contributes to a comprehensive understanding of the diverse use of figurative language across various literary works.*

INTRODUCTION

Songs hold a special place in the lives of human beings, serving as vessels for emotions, memories, and cultural expressions. They transcend linguistic barriers, resonating with people across diverse backgrounds and experiences. Studies have shown that music can evoke powerful emotional responses, trigger memories, and facilitate social bonding (Sloboda, 2001). Additionally, research suggests that engaging with music can enhance mood, reduce stress, and promote psychological resilience (Thoma, 2019). This is because songs often convey meaningful messages, inspire introspection, and encourage empathy and understanding.

Music, as a unique and universal form of expression, often employs figurative language in the lyrics. When we examine the lyrics of songs, we discover different kinds of figurative devices that enhance the beauty and aesthetic of the songs. Laufey, an Icelandic singer-songwriter, explores themes of love, longing, and self-discovery with poetic lyricism and emotive storytelling

in her album "Bewitched". Thus, the album was chosen as the data source to examine the variations in figurative language employed across its themes. Analyzing how figurative language varies across different themes provides a deeper understanding of how these devices shape listeners' perceptions and experiences of the music. There are previous researches that studied figurative language. Leandro (2022), Patel (2014), and Febriani (2021) studied figurative language and the meanings behind it in different objects. The studies mentioned utilized different literary works as the object of analysis, such as song lyrics, poem, and speech. However, the focus of this research is on examining the variations in figurative language employed across certain themes in Laufey's album "Bewitched" and the meanings conveyed through the figurative language found.

THEORETICAL FRAMEWORK
Semantics

Leech (1981: 1) asserts that meaning is comprised of seven distinct components. Leech (1981; 10-23) stated the meaning of words is complex, encompassing various components such as idea, quality, relationship, personal feelings and association. Additionally, Leech proposes that there are seven types of meaning, namely conceptual meaning, connotative meaning, social meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning.

Leech (1981) suggests that conceptual meaning exhibits a complex and sophisticated organization, which can be likened to and correlated with similar structures on the syntactic and phonological levels of language. For instance, in the sentence "That boy is very handsome," the word "boy" can be deconstructed into semantic features, including +HUMAN, +MALE, and -ADULT, forming the core structure of its meaning. Similarly, the word "man" entails semantic features like +HUMAN, +MALE, and +ADULT, although it has some several semantic differences. In addition, Leech (1981: 14) suggests connotative meaning is the communicative value that an expression acquires based on what it refers to, beyond its pure conceptual content. For instance, the term "man" may carry additional non-criterial properties related to physical, psychological, or sociological attributes. Such as man can be considered to have the positive characteristics like "strong", "tough", alongside negative characteristics like "stubborn" and "brutal".

Language has social meaning, which pertains to the social context of its utilization. For instance, the use of the words "died" and "passed away," both conveying 'death.' However, their social connotations differ, because this lexical choice, intonations and dialect can further influence the determination of meaning through social context. Additionally, affective meaning is a form of meaning that can mirror the personal sentiments of the speaker, encompassing their attitude towards the listener or the subject of their discussion. Elements such as tone of voice, in addition to intonation and voice timbre, play a pivotal role in conveying affective meaning. Moreover, reflected meaning emerges from a lexical interplay within language. It arises in situations involving multiple conceptual meanings when one sense of a word becomes intertwined with our response to another sense.

According to Leech (1981), "collocative meaning consists of the associations a word acquires on account of the meanings of words which tend to occur in its environment". Leech characterizes collocative meaning as the scope of word associations. For instance, consider the

words "pretty" and "handsome," both denoting "good looking". Furthermore, thematic meaning encompasses what a speaker or writer communicates through the arrangement, concentration, and emphasis of their message.

Figurative Language

Figurative language is words or expressions that do not directly correspond to what is written or said and when something is said in a way that cannot be taken literally (or should not be taken literally) or when something is said in a way that is not clear-cut. Figurative language is frequently employed in daily speech and writing but it is not intended to be read literally and it might describe something or compare two different things to make situation clearer and more intriguing. In addition, Knickerbocker and Reninger (1963) state that there are kinds of figurative language, namely smile, metaphor, personification, synecdoche, metonymy, hyperbole, irony, dead metaphor, paradox, and allusion.

Simile is a formal comparison between two dissimilar things using the words "like" or "as" (Knickerbocker & Reninger, 1963: 376). Metaphor is a more indirect comparison or expression that assigns a new meaning to a subject based on its similarity to something else, without using the explicit words "like" or "as" (Knickerbocker and Reninger, 1963: 367). Personification is a figure of speech that attributes human characteristics to objects, animals, or abstract ideas. It is a form of metaphor, as it implies a comparison between non-human entities and humans (Knickerbocker and Reninger, 1963: 367).

Synecdoche can be understood as a form of metaphor in which a part represents the whole; the whole represents a part, the genus stands for the species, the species stands for the genus, the material represents the thing made, or, in essence, any significant portion, section, or essential characteristic can be used to symbolize the entirety or the object itself. Synecdoche involves substituting a significant detail or aspect of an experience for the experience itself (Knickerbocker and Reninger, 1963: 367). Metonymy is a technique where something is characterized by using the name of something closely related to it (Knickerbocker and Reninger, 1963: 367). Hyperbole is a literary device that amplifies ideas to make them appear more extreme and their proponents more radical than they actually are. It distorts common concepts, magnifying them beyond their usual proportions and often provoking a sense of exaggeration in the reader (Knickerbocker and Reninger, 1963: 367).

Irony is a figure of speech that involves a statement in which the true meaning is completely opposed to its stated or surface meaning (Knickerbocker and Reninger, 1963: 367). Dead metaphor is a metaphor that retains its figurative language meaning but has lost its original figurative sense due to extensive usage (Knickerbocker and Reninger, 1963: 367). Paradox is a statement that, on the surface, appears illogical or even absurd but, upon closer examination, reveals a coherent meaning. Allusion refers to a reference to a well-known object, event, or person. While not a direct comparison, it is a figurative device that implies more than its literal definition (Knickerbocker and Reninger, 1963: 367).

RESEARCH METHOD

The album "Bewitched" contains fourteen songs, however only thirteen songs were analysed because one song is an instrumental song without lyrics. Those thirteen songs are *Dreamer, Second Best, Haunted, Must Be Love, While You Were Sleeping, Lovesick, California and Me, Promise, From the Start, Misty, Serendipity, Letter To My 13 Year Old Self, and*

Bewitched. The research draws from the lyrics of these songs, which explore themes ranging from emotions and experiences related to love, as well as personal growth and the complexities of life. The different themes behind every song lyric in the album allow a comprehensive exploration of figurative language across various contexts and subjects. This study used a qualitative method. In collecting the data, the documentation method utilized by note-taking technique was used.

In analysing the data, this study employed the theory from Knickerbocker and Reninger (1965) to analyse the types of figurative language and the theory from Leech (1981) to analyse the types of meanings. The first step of analysing the data was identifying every type of figurative language found in the song lyrics. After the identification of the types of figurative language was done, the next step was classifying and explaining the meanings of figurative language found. The method for presenting the data analysis was an informal one.

RESULT AND DISCUSSION

Types of Figurative Language

    a. Simile

Data 1
"I'm as helpless as a kitten up a tree"
Song Title   : Misty
Structure   : Laufey, Verse 1 – line 2
This line contains a simile comparing the singer's feeling of helplessness like a kitten stuck up a tree. The use of "as" signals the comparison. By comparing herself to a kitten stuck up a tree, the singer is emphasizing how completely helpless and vulnerable she feels in their current situation. It brings to mind the image of a small, defenseless kitten stranded high in a tree, unable to find its way down. This comparison creates a vivid image of innocence and fragility in the mind of the singer, as the kittens. This depiction is also used to highlights the singer's inability to resolve a situation on their own or alone.

    b. Metaphor

Data 2
"Dreams are nightmares in my bed"
Song Title   : Lovesick
Structure   : Laufey, Verse 2 – line 5
Nightmares are particularly distressing or frightening dreams. By stating that "dreams are nightmares," the singer is equating their dreams with the negative connotations associated with nightmares. This suggests that the singer's dreams are not pleasant or restful; instead, they evoke fear, discomfort, or distress, akin to nightmares. This metaphorical expression conveys the intensity of the singer's emotional state and the unsettling nature of their dreams.

    c. Personification

Data 3
"Nightingale singing half-hearted lullabies"
Song Title   : Second Best
Structure   : Laufey, Verse 2 – line 2
In this case, the nightingale, a bird known for its melodious and often emotionally evocative singing, is portrayed as singing lullabies, which are typically sung by humans to soothe

babies to sleep. By attributing the ability to sing lullabies to the nightingale, the author imbues the bird with human-like qualities of tenderness and nurturing. The phrase "half-hearted" further emphasizes the personification. It suggests that the nightingale's singing lacks enthusiasm or passion, as if it is not fully invested in its performance.

d. Synecdoche
Data 4
"I can't take another lifeless little chat"
Song Title   : Dreamer
Structure   : Laufey, Chorus – line 3

In this sentence, "lifeless little chat" refers to superficial conversations, using a part (chat) to represent the whole interaction. Lifeless chat represents a conversation lacking depth or meaning. It is a synecdoche because the little part is put in the way it is representing a bigger picture of something, an interaction.

e. Metonymy
Data 5
"Little girls will scream your name"
Song Title   : Letter To My 13 Year Old Self
Structure   : Laufey, Verse 3 – line 4

In this context, "little girls" is used metonymically to represent the larger audience or fan base that the singer envisions the subject of the song (presumably a young girl) having in the future. Instead of directly referring to the audience as a whole, the term "little girls" is used to evoke the image of enthusiastic fans, likely including both young girls and others, who would scream in excitement at the performer's presence. This usage adds a sense of anticipation and aspiration to the lyrics, highlighting the potential future success and admiration the subject may achieve.

f. Hyperbole
Data 6
"I get misty just holding your hand"
Song Title   : Misty
Structure   : Laufey, Verse 1 – line 5

Hyperbole is a figure of speech that involves exaggeration for emphasis or effect. In this case, the singer is exaggerating the emotional impact of holding hands by saying they "get misty". The term "get misty" typically means to become tearful or emotional. By using this phrase to describe their reaction to holding hands, the singer is emphasizing the intensity of their feelings. Holding hands is a simple, everyday gesture, but the singer's exaggerated response suggests that it evokes profound emotions in them. The hyperbolic expression serves to underscore the depth of the singer's emotional attachment or connection to the person whose hand they are holding.

g. Irony
Data 7
"So I broke my promise / I called you last night / I shouldn't have, I wouldn't have / If it weren't for the sight of a boy / Who looked just like you"
Song Title   : Promise
Structure   : Laufey, Verse 3 – line 1 - 5

It is included as an irony because it highlights a contradiction between the singer's intentions and their actions. Irony often involves an outcome that is the opposite of what one would expect. The singer made a promise to distance themselves from the person they care about,

indicating a strong commitment to moving on. However, despite this promise, the singer ends up breaking it, showing how easily their resolve is shaken. The expectation was that the promise would be kept, but the opposite happens. The singer wouldn't have called the person if they hadn't seen a boy who looked like them. The irony lies in how something as random as a visual reminder, which is a boy resembling the person, completely derails the singer's efforts to keep their promise. The triviality of the trigger contrasts sharply with the seriousness of the promise. The singer's determination to stay away is undermined by their emotional attachment, leading to the opposite of what they intended. This internal conflict is what makes the situation ironic, despite her best efforts to stay away, she is drawn back in by something as simple as a reminder.

h. Dead Metaphor
Data 8
"Left me and the ocean for your old flame"
Song Title   : California and Me
Structure   : Laufey, Chorus – line 1

The phrase "old flame" is a common phrase used to describe a former lover, an ex, thus being a dead metaphor. As something that is being accepted as a way to mean as a past romantic partner, "old flame" didn't get translated directly as a flame that's old. In this lyric, it is used to show how the writer was left behind for an old love, to chase something that they once have.

i. Paradox
Data 9
"And I sound like a loon, but don't you feel it too? / Confess I loved you from the start"
Song Title   : From The Start
Structure   : Laufey, Chorus – line 4 - 6

In this phrase, the singer presents two contrasting ideas about their expression of love. "And I sound like a loon, but don't you feel it too?" suggests that the singer acknowledges feeling and expressing love in a way that may seem irrational or nonsensical ("I sound like a loon"), yet they still believe that the other person may reciprocate those feelings ("don't you feel it too?"). It highlights the singer's awareness of the unconventional or perhaps exaggerated way they express their emotions. "Confess I loved you from the start" is where Laufey asserts her genuine feelings of love from the beginning of her relationship. Despite acknowledging her potentially unconventional expression of love, she confidently asserts the sincerity and depth of her feelings. The paradox arises from the contradictory nature of these two statements. On one hand, the singer acknowledges the potential irrationality or absurdity of her expression of love, while on the other hand, they assert the sincerity and permanence of those feelings. This contrast highlights the complexity and vulnerability of the singer's emotions and underscores the theme of unrequited love present in the song.

j. Allusion
Data 10
"Ran into you on the corner of Ninety and Central Park West"
Song Title   : Serendipity
Structure   : Laufey, Verse 2 – line 1 - 2

In this line, the mention of "Ninety and Central Park West" is an allusion to a specific location in New York City. Central Park West is a well-known avenue that runs along the western side of Central Park in Manhattan, New York City. By referencing this specific intersection, the lyrics evoke a sense of place and time, grounding the narrative in a real-world setting. It also suggests a serendipitous encounter, as running into someone on a street corner can

often feel unplanned or unexpected.

Table 1. Amount of Types of Figurative Language

No.	Types of Figurative Language	Amount	Percentage (100%)
1.	Simile	1	2,12%
2.	Metaphor	14	29,79%
3.	Personification	4	8,51%
4.	Synecdoche	2	4,26%
5.	Metonymy	4	8,51%
6.	Hyperbole	6	12,77%
7.	Irony	3	6,38%
8.	Dead Metaphor	6	12,77%
9.	Paradox	3	6,38%
10.	Allusion	4	8,51%
	Total	47	**100%**

In the analysis of Laufey's album Bewitched, metaphor emerges at the most dominant type of figurative language. Then, it is followed by hyperbole and dead metaphor. Personification, metonymy, and allusion also play significant roles, appearing prominently throughout the lyrics. Additionally, irony, paradox, and synecdoche surface multiple times within the songs. Simile, however, is the least common, with only one instance found across the album's thirteen tracks. The predominant use of metaphors underscores the album's themes, particularly the surreal aspects of love and life. This aligns with the album's overarching concept, enhancing its thematic cohesion by using metaphors to convey complex emotions and experiences, making the introspective themes more impactful.

Types of Meaning
 a. Conceptual Meaning
  Data 11
  "The world froze around us, you kissed me goodnight"
  Song Title : Bewitched
  Structure : Laufey, Chorus – line 5 - 6
This phrase is signaling a hyperbole way of the event written in the lyrics. It indicates that the kiss was so impactful that it made time felt stopped and everything became insignificant. It is exaggerating the moment of the kiss. The conceptual meaning in this hyperbole line revolves around the timelessness and intensity, shown in the statement said "The world froze around us,", in where a moment or an event can feel timeless due to the intensity of the moment itself. In this context, the singer wanted to express how the kiss between two people can give a timeless significant impression toward one or both people experiencing it.

 b. Connotative Meaning
  Data 12
  "Four-leaf clovers and lucky dimes"

Song Title   : Serendipity
Structure   : Laufey, Chorus – line 1

In this lyric, "four-leaf clovers" and "lucky dimes" are metonymies that connote good fortune and serendipity, invoking images of traditional symbols of luck. These items are not just random objects; they carry connotations of finding unexpected luck and experiencing positive outcomes from seemingly small or rare events. Both words are often associated with good fortune or lucky energy, so by mentioning both phrases in a sentence, the sentence hold a connotative meaning of the singer's possesion of "good luck charms" to wish for lucky things to happen to her.

c. Social Meaning
Data 13
"I'm giving up, I'm throwing in my hat"
Song Title   : Dreamer
Structure   : Laufey, Chorus – line 1 - 2

The line "throwing in my hat" is not meant literally, instead it is a figurative expression, specifically metaphorical meaning to give up or quit and it symbolizes surrender or resignation. The writer is not actually throwing a hat but using it as a symbol for surrendering or quitting something. This approach is chosen to enhance the impact of the sentence and create a stronger impression on the reader. The types of meaning that occur in the metaphor is social meaning as the expression "throwing in the hat" has cultural roots, often associated with boxing matches where a boxer throws in their towel (hat) to concede defeat. In this context, throwing in my hat is giving up.

d. Affective Meaning
Data 14
"That you noticed me, an ocean away"
Song Title   : While You Were Sleeping
Structure   : Laufey, Verse 2 – line 4

The "an ocean away" part is metaphorical, representing a significant distance or separation, not necessarily a literal ocean. This phrase of the song contains a metaphor that also represents the affected meaning contained in the song. In this particular line, the line "That you noticed me, an ocean away" expressed the affected meaning of singer's feeling of awe, when her love interest mentioned in the song notices her, even though they're "an ocean away" or in a very far distance.

e. Reflected Meaning
Data 15
"Lay me down, ghostly sounds"
Song Title   : Haunted
Structure   : Laufey, Verse 2 – line 3

"Ghostly sounds" is a metaphorical phrase that illustrates the addictive voice of a person, that becomes too memorable for the singer. While "ghostly sound" is often associated with the scary, frightening, and horrifying type of sounds, in this context, it is used to express the reflected meaning, in which the attachment of the singer to someone's voice, that makes them imagine the voices of the other person never really leave her room. Thus, shows that the voice is too hard to forget for the singer.

f. Collocative Meaning
Data 16

"Time's moving so much slower lately"
Song Title   : Must Be Love
Structure   : Laufey, Verse 1 – line 1

This line exaggerates the singer's perception of time, making it seem like time itself has slowed down due to their emotional state. The collocative meaning here is implied in the phrases "time's moving" and "slower lately", in which is a collocation of time-consuming experience, where the time is moving so slow, it felt like it did not even move. The first phrase is a pair of words that describe time progression, while the latter phrase is a pair of words that refers to the recent past. The whole collocative meaning of the line expresses the human experience of boredom felt in the periods of waiting. Due to the time that passes slowly than usual, it influences the singer' perception about time and her emotional states.

g. **Thematic Meaning**
Data 17
"You wrote me a note, cast a spell on my heart"
Song Title   : Bewitched
 Structure   : Laufey, Refrain – line 5

"You wrote me a note, cast a spell on my heart" is a form of metaphor that describes the way the note written by the other person had left a huge effect on the singer, as the words "cast a spell" expressed. The phrase "cast a spell" refers to the magical-like feeling after the singer received a note from the other person, which captivated her heart. In terms of the thematic meaning in this line, the phrase conveys the theme of romantic influence, as shown by the note given by the singer's romantic interest. Moreover, the thematic meaning in this line also refers to the fact that written form of communication can leave a powerful impact, or commonly described by the expression of "power of words".

CONCLUSION

In conclusion, the findings signify that all types of figurative language were found in the song lyrics. However, metaphor is the most dominant type that was found in the album, as in thirteen songs of Laufey's songs in the album, there is a minimum of one line that contains metaphorical statement because metaphors contribute to the poetic quality of lyrics, making them more lyrical and pleasing to the ear. Moreover, the use of metaphors in this album emphasizes the theme of the album and the surreal aspects of love and life. This aligns with the album's overarching concept and adds to its thematic cohesion. Furthermore, the analysis of the song lyrics reveals how various figurative language devices contribute to the conceptual, connotative, social, affective, reflected, collocative, and thematic meanings. Each type of meaning plays a significant role in conveying the emotional depth and narrative structure of the lyrics. Based on the findings of this study, it is recommended that future researchers delve deeper into figurative language in other literary works. By examining a broader range of literary works, researchers can gain a more comprehensive understanding of the diverse use of figurative language across various literary works.

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