



Types of Figurative Language found in Rosé's Selected Songs

I Putu Prema Bagastia¹, I Made Yogi Marantika²

^{1,2}Universitas Mahasaraswati Denpasar, Bali

Corresponding E-Mail: premabagastia03@gmail.com

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Abstract

This study examines figurative language contained in Rosé's selected songs. This term uses words or expressions with a meaning that is different from the literal interpretation. It aims to analyze the types used and explain their meaning. The data source in this study was taken from two selected songs from Rosé, the first song is the phenomenal hit : APT with Bruno Mars and the second song is her toxic past relationship story : Toxic 'till the End. These songs were selected due to their popularity and impact on her loyal listeners or music listeners in general around the world. A qualitative method was used in this study. To solve the problem, this study employs Abrams and Harpham's (2005) theory types of figurative language including simile, metaphor, metonymy, hyperbole, irony, paradox, and allusion and Leech's (1981) theory meaning of figurative language. In this study, six types of figurative language were found namely metaphor, irony, metonymy, hyperbole, allusion, and paradox. The results and discussion in this study reveal 18 types of figurative language consisting 50% of metaphor, 22,22% of irony, 11,11% of metonymy, and 5,5% each of hyperbole, allusion, and paradox. This study may enhance the comprehension of figurative language in modern music and provide valuable input for learners of English in interpreting song lyrics more effectively. Using song lyrics that contain a variety of figurative language can support teachers in helping students develop their skills in understanding deeper meanings behind words. This approach also helps students learn new vocabulary in a fun and meaningful way, making the learning process more enjoyable and connected to real-life contexts.

Keywords: *figurative language, Rosé, song*

Introduction

Crystal (2008) explains that communication is the sharing of information, ideas, and emotions through both verbal and non-verbal means, and it works best when there is clarity and mutual understanding. Finch (2000) describes linguistics as the scientific study of language, which looks at its structure, meaning, and social functions to understand how it changes over time. Within this field, Yule (2016) highlights semantics as the study of how meaning is formed and understood, influenced by context, word choice, and cultural background. Leech (1981) notes that figurative language, which is part of semantics, makes communication richer through creative and non-literal expressions. Abrams and Harpham (2005) mention examples such as metaphor, simile, and hyperbole, while Halliday and Hasan (1985) stress that these forms are best interpreted within their social and situational contexts

Figurative language is important in song lyrics because it adds emotional depth and artistic expression. Songwriters often use techniques like metaphor, simile, and irony to express feelings in an indirect yet powerful way, creating vivid images and stronger emotional impact. For example, the line "I'm a ship lost at sea" describes sadness and confusion more vividly than simply saying "I am sad." Such creative expressions help listeners connect more deeply to a song's meaning. However, the meaning of lyrics is not only shaped by figurative language. It can also reflect personal experiences, cultural background, and emotions. When combined with melody and rhythm, lyrics become even more emotionally powerful, strengthening the bond between artist and audience. Leech (1981) explains that there are seven types of meaning namely conceptual, connotative, social, affective, reflected, collocative, and thematic that help show how language carries meaning, adding richness and depth to song lyrics.

There are several studies that related to this study. The first study was written by Utami and Marantika (2024) entitled Analisis Metafora dalam Lirik Lagu "Gala Bunga Matahari" Karya Sal Priadi: Kajian Semantik Kognitif. In analysing the data, this study applies cognitive semantics theory by Evans & Green (2006) and metaphor theory by Lakoff & Johnson (1980). Based on conceptual metaphor theory by Lakoff & Johnson (1980), this study identifies that conceptual metaphors used, including structural, orientational, and ontological metaphor. In conclusion, this study focuses only on the analysis of metaphors, more precisely the types of metaphors based on the theory of Lakoff & Johnson (1980), by examining the song's lyrics, it becomes evident that metaphors are essential in conveying profound personal emotions and experiences.

The second study was written by Wisran (2023) entitled Analysis of the contextual meanings of figurative language used in children's songs in the 1990s and 2000s. The aims of this study are to find out the types of figurative languages used in children's songs in the 1990s and 2000s and to analyze the contextual meanings of figurative language used in children's songs in the 1990s and 2000s.

Perrine's theory (1988) was used to analyze the types of figurative language in this study. In conclusion, there were 48 data found in this study those includes simile, metaphor, personification, hyperbole, paradox and irony. The third study was written by Santika et all (2023) entitled. An Analysis of Figurative Language in Song Lyrics of the Album *Midnights* by Taylor Swift. This study aims to find the types of figurative language and its meaning in the song lyrics used in the "Midnights" album. The data included the lyrics of all songs (13 songs) from Taylor Swift's "Midnights" album. In this study, Leech's theory was used (2013) to analyze the types of figurative language found in this album. In conclusion, the most dominant found amount the data was metaphor and the least found amount the data was oxymoron.

After reviewing several articles related to figurative language, it became clear that figurative language is not merely a beautiful play on words. The review provided a deeper understanding of how writers and songwriters carefully choose certain expressions to make messages clearer and more emotionally engaging. According to Dancygier and Sweetser (2014), figurative language are deeply connected to how people conceptualize and express meaning in daily communication, especially when dealing with abstract or emotional content. It was also revealed that within a single song, multiple types of figurative language can appear simultaneously, which expands perspectives on the creative use of language.

In addition, several new types of figurative language were identified in these studies, types that did not appear in the current study. This certainly adds insight and broadens understanding of the richness of language styles in literary works and song lyrics. Previous studies also employed specific theories to analyze the types of figurative language. In this context, each study applied a different theoretical approach to examine a similar area of interest, offering diverse insights.

This demonstrates how various theories can uncover different dimensions of the subject. Rosé, widely recognized as one of BLACKPINK's standout members, is known for her unique voice and emotionally powerful performances. After BLACKPINK renewed their contract with YG Entertainment for group activities in late 2023, each member began pursuing solo projects under different agencies. Rosé joined The Black Label, a company co-founded by producer Teddy, with whom she has often worked during her career. This decision gave her more creative freedom to explore her own musical style while still participating in BLACKPINK's group activities.

After joining The Black Label in mid-2024, Rosé released her first full studio album: *Rosie*, on December 6, 2024. The album reveals a more personal and vulnerable side of her music, different from the energetic image she is known for in BLACKPINK. Through its songs, she explores themes of heartbreak, self-reflection, and strength, inviting listeners to connect with her on a deeper emotional level. This shift in style highlights her growth as both a singer and songwriter, combining K-pop's global appeal with honesty and personal expression.

In this context, the figurative language in Rosé's solo songs offers a valuable area to explore. Two of her tracks, "APT" and "Toxic Till the End," are especially notable for their emotional depth, strong imagery, and layered meanings. These songs not only share personal stories but also show how figurative language strengthens the emotional impact of modern K-pop lyrics. For this reason, this study focuses on analyzing the figurative language in these two songs to understand how Rosé uses creative language to express complex emotions and stories.

Study Questions:

1. What types of figurative language are found in Rosé's songs "APT" and "Toxic till the End"?
2. What are the meanings conveyed through the figurative language in Rosé's songs "APT" and "Toxic till the End"?

Method

This study used a descriptive-qualitative method in analyzing the data. Miles et al (2014) describe qualitative research as a way to explore phenomena by analyzing rich, descriptive data collected in real life settings. The data source for this study came from two phenomenal songs from *Rosie*, the debut studio album by Rosé: the biggest hit "APT" featuring Bruno Mars, and the heartbreak relationship track "Toxic till the End." These songs were selected because of their considerable popularity among audiences; their broad recognition makes them relevant and valuable sources for this study. In addition, the songs also use different kinds of figurative language, cover a range of themes, and have lyrics that are rich enough for in depth analysis. Differences in emotional tone and storytelling help give a clearer picture of the artistic style in the songs, which supports a more complete understanding of the study's findings.

The observation method was applied to collect the data. Several steps were carried out: opening the online music platform (Spotify), listening to the songs while reading the lyrics carefully (on genius website), take notes, and collecting lyrical phrases that contain figurative language. Then, the phrases were categorized according to their figurative language types and meanings. To ensure the categorization was accurate and consistent, the data were classified separately using a guide based on Abrams and Harpham's (2005) classification and Leech's (1981) types of meaning. The level of agreement between the classifications was checked using percentage agreement, showing a high degree of consistency. Any differences were discussed until an agreement was reached. If no agreement was possible, an external linguistics expert reviewed the data and made the final decision. According to Miles et al (2014), the qualitative analysis process involves three main components: data condensation, data display, and drawing & verifying conclusion.

In this study, data condensation was done by selecting, simplifying, and focusing on specific lyrics that contain figurative language and implied meanings. Data display was carried out by organizing the categorized data into tables to clearly show the types of figurative language and their meanings. Finally, the findings were interpreted to highlight the importance of meaning, process, and context rather than relying on numerical data. This method was used to find and classify the lyrics of the songs in the *Rosie* album according to the types of figurative language and types of meaning. The analysis was conducted with a foundation in applied linguistics and literary studies, supported by experience in qualitative study and figurative language analysis. This background ensured a systematic approach and consistency with established theoretical frameworks. Two theories were employed in this study: Abrams and Harpham's (2005) theory was applied to analyze the types of figurative language, and Leech's (1981) theory was applied to analyze the meanings.

Results

The study results that have been produced are listed in the table below, seven types of figurative language were found in this study that consist of metaphor, allusion, metonymy, hyperbole, irony, and, paradox in Rosé's Selected Songs, there were APT (with Bruno Mars) and Toxic till the End as the data source for this study. According to the finding, the highest data was metaphor with 9 utterances and a percentage of 50%. The second data was irony with 4 utterances and a percentage of 22,22%. The third data was metonymy with 2 utterances and a percentage of 11,11%. The last data were allusion, hyperbole, and paradox with 1 utterance per each and a percentage of 5,5%.

Table 1. Types of Figurative Language found in Rosé's Selected Songs

No	Types of Figurative Language	The amount of the data	Percentage
1	Metaphor	9	50%
2	Irony	4	22,22%
3	Metonymy	2	11,11%
4	Hyperbole	1	5,5%
5	Allusion	1	5,5%
6	Paradox	1	5,5%
Total		18	100%

Table 2. Figurative language contained in APT and Toxic till the End

Line	Types of Figurative Language
Red hearts, red hearts, that's what I'm on,	Metonymy
Come give me somethin' I can feel,	Metaphor
Sleep tomorrow, but tonight go crazy	Paradox
Hey, so now you know the game	Metaphor
Are you ready? 'Cause I'm comin' to get ya,	Metaphor
Call us what we are, toxic from the start	Metaphor
Can't pretend that I was in the dark	Metaphor
Honestly, impressive	Irony
I said, "I never wanna see your face" I meant I couldn't wait to see it again	Irony
We were toxic 'til the end	Metaphor
'cause even when I said it was over You heard, "Baby, can you pull me in closer?"	Irony
You were plotting how to stay in my head	Metaphor
The ex	Metonymy
Playing with the pieces in my chest	Metaphor
Now he's on the screen and saying, "Don't leave"	Irony
You stole that line from me	Metaphor
For not giving me back my Tiffany rings	Allusion
You wasted my prettiest years	Hyperbole
TOTAL = 18	

Discussion

Metaphor

A metaphor is a literary device that establishes an implicit comparison between two different entities, indicating that one shares characteristics with the other. Abrams and Harpham (2005:181) explain that metaphors improve comprehension and create striking imagery by conveying traits from one object to another. This technique not only adds depth to the language but also enhances expression in literary works, enabling readers to connect with the text more meaningfully.

Data 1:

“Hey, so now you know the game” [Line 32]

APT by Rosé, Bruno Mars

This lyric uses the word "game" as a metaphor to describe how love or a relationship can feel like something with rules, tricks, or strategies. It suggests that being in love is not always simple or honest, sometimes people hide their true feelings, play mind games, or try to stay in control. On this line, Rosé might be telling someone that they have finally figured out how things really work between them, like they now understand the “rules” of how the relationship has been going.

This line could also show a change in how the person sees things. Maybe before, they did not realize how complicated or unfair the relationship was, but now they do. It might also hint that it's too late to fix things now that they understand. The use of the word "game" makes the message stronger by showing that love can sometimes feel like a challenge where someone wins and someone loses, instead of something easy and happy.

The word “game” does not mean an actual game like chess or football, it stands for the complicated and sometimes tricky parts of a relationship. By calling it a “game,” the song writer suggests that love can involve secrets, strategies, and emotional risks. In addition, in its true meaning, the word “game” refers to the Korean drinking culture, as evidenced by the hand movements in the dance for this song. However, in a figurative sense, the word “game” refers to the game of love and romantic ambition directed by women toward men. This shows the ambition to win each other's hearts and start a relationship.

Literally, the word “game” here can also point to a well-known drinking game in South Korea called the “APT game.” This game is fun but also competitive, and it is usually played at social gatherings. By using this cultural reference, the song gives the metaphor a deeper meaning. It suggests that love can feel like a social game, full of playful challenges, friendly competition, and unspoken rules. This way, the idea of a “game” links Korean cultural traditions with modern romance, showing that love is shaped not only by personal feelings but also by social experiences.

This kind of metaphor is also part of connotative meaning. According to Leech (1981:12), connotative meaning is the extra meaning a word carries beyond its basic. It includes the emotional, cultural, or personal associations that people connect with a word, often shaped by their experiences, background, or feelings. In this example, the songwriter uses the word “game” to convey more than its literal meaning as a recreational activity. Connotatively, “game” carries associations of rivalry, strategy, deception, and the possibility of loss. Concepts that align with Leech’s view, as they stem from emotional and cultural experiences in which games may involve unfairness, unpredictability, and clear winners and losers. The term also resonates with the Korean “APT game,” a playful yet competitive social pastime, which adds a cultural nuance that enriches the lyric. Instead of plainly saying, “Now

you understand what's been happening," the metaphor suggests that relationships, while appearing lighthearted, can conceal risks, dishonesty, or inequality, similar to a game where someone inevitably gets hurt. By blending figurative language with cultural reference, the lyric achieves greater emotional depth, enabling listeners to connect on both an intellectual and emotional level.

The way figurative language is classified in this study involves interpretation, which means some level of subjectivity is unavoidable. This is shown in the classification of the word game as a metaphor with connotative meaning. Interpretations may differ depending on context, cultural background, and the theoretical perspective used. To ensure clarity and consistency, the study applies clear definitions for each figurative category, uses consistent criteria for classification, and refers to Abrams and Harpham's (2005) theory for figurative language while using Leech's (1981) framework to explain meaning. The examples are organized by theme, grouping figurative language that represents relationships as contests, competitions, or strategic interactions. This thematic organization helps reveal patterns and connects them to the broader themes of the songs, while still specifying the type and meaning of each figurative language.

Data 2:

"Can't pretend that I was in the dark" [Line 2]

Toxic till the End

Abrams and Harpham (2005) explain that a metaphor is a way of using words to describe something by comparing it to something else it does not literally mean. In the lyric "Can't pretend that I was in the dark," the phrase "in the dark" does not refer to an actual place without light, but instead represents a lack of knowledge or awareness. By saying they "can't pretend" to be in this situation, the speaker is expressing that they can no longer hide from or ignore the truth that has become clear.

In this lyric, the word "dark" is the vehicle, carrying ideas of hiding, obscurity, and not knowing something. The tenor is the speaker's mental and emotional state specifically, their awareness of a truth they can no longer avoid. Based on Abrams and Harpham's (2005) framework, this metaphor connects the physical experience of being in darkness with the abstract idea of ignorance. This use of figurative language turns an invisible or hard to describe realization into a intense and relatable image.

The metaphor strengthens the emotional tone of the lyric by showing not only the realization of the truth but also the vulnerability that follows. Instead of directly saying "I know the truth now," the phrase "Can't pretend that I was in the dark" implies a moment of being uncovered, as if hidden facts have suddenly come to light. According to Abrams and Harpham's (2005) view, this metaphor does more than add style. It plays a key role in shaping meaning, enabling listeners to

feel the speaker's sense of clarity and emotional change more clearly.

According to Leech (1981), connotative meaning refers to the extra emotional or cultural associations that a word carries beyond its basic, literal meaning. In the lyric "Can't pretend that I was in the dark," the phrase "in the dark" literally means without light. However, its connotative meaning comes from a shared cultural understanding where "darkness" often represents ignorance, secrecy, or being left out of important information. These associations are not part of the formal dictionary meaning, but are familiar through social and literary use. In this lyric, the speaker's inability to "pretend" they are in the dark shows that they can no longer act as if they are unaware. This use of "dark" clearly reflects Leech's idea: the figurative, connotative layer plays a key role in expressing an emotional and mental state rather than just a physical condition.

The way the phrase "in the dark" is classified as a metaphor with connotative meaning can be interpreted differently depending on context, cultural background, and the theoretical perspective used, so interpretations may vary. To keep the analysis clear and consistent, this study uses precise definitions for each figurative category, applies consistent criteria for classification, refers to Abrams and Harpham's (2005) theory for figurative language, and uses Leech's (1981) framework to explain meaning. The examples are organized by theme, grouping figurative language that expresses ideas of ignorance, secrecy, or hidden truth. This thematic approach helps identify patterns and connects them to the songs' overall messages, while still specifying the type and meaning of each figurative language.

Irony

Irony is a literary device that reveals a contrast between what appears to be true and what is actually true, or between what people expect to happen and what really occurs. According to Abrams and Harpham (2005":165–166), irony adds depth to a narrative by highlighting these discrepancies, often resulting in unexpected twists or moments of humor. This contrast encourages readers to reflect on the complexities of human experience and the unpredictability of life, making the story more engaging and thought-provoking.

Through irony, writers can create a richer understanding of their characters and themes.

Data 3:

"I said, "I never wanna see your face" [Line 10]

Toxic till the End by Rosé

The lyric "I said, 'I never wanna see your face'" is an example of irony, which means there's a difference between what is said and what is really meant. At first, it sounds like the speaker truly wants to cut the other person out of their life. But if we see it again, we get the idea that the relationship is full of strong emotions and

still has a deep connection, even if it's unhealthy. That's what makes the line ironic: the speaker says something that sounds final and angry, but there may still be love or pain behind those words.

In many toxic relationships, people often say things they don't fully mean, especially when they're hurt. This line might actually show that the speaker is still emotionally affected and not completely ready to let go, even if they pretend otherwise. So, while the words say "I never want to see you," the deeper feeling might be more about heartbreak or trying to hide true emotions. This contrast between the literal meaning and the hidden message is what gives the lyric its emotional power.

This lyric also shows how complicated emotions can be in an unhealthy relationship, where anger is sometimes used to cover up feelings like fear or sadness. The speaker's words might be a way to protect themselves pushing the other person away not because they don't care, but because caring has started to hurt too much. In this kind of love, feelings of love and pain are mixed together, and talking to each other becomes more like fighting than connecting. This difference between what is said on the outside and what is truly felt inside gives the lyric strong emotional impact, showing how hard it can be to be honest when someone is overwhelmed by emotions.

According to Leech's (1981:15) theory, the lyric "I said, 'I never wanna see your face'" illustrates attitudinal meaning, a form of affective meaning that reveals the speaker's feelings or attitude toward another person. In this instance, the statement conveys anger, frustration, or emotional pain, indicating a strongly negative attitude toward the addressee. This aligns with Leech's concept because the emotional force of the words matters more than their literal content. While the line might be interpreted as a straightforward refusal, its tone suggests it could be a defensive reaction or a way to hide deeper emotional hurt. The attitudinal meaning lies in how the language communicates strong emotions, shaping the listener's perception of the speaker's true state of mind. By merging emotional expression with literal meaning, the lyric shows how language can convey both factual information and the speaker's personal stance, making the message more powerful and relatable.

The way the lyric "I said, 'I never wanna see your face'" is classified as irony with attitudinal meaning can be understood differently depending on context, cultural background, and the theoretical perspective, so some subjectivity is unavoidable. To ensure clarity and consistency, this study clearly defines each figurative language category, applies consistent criteria for classification, refers to Abrams and Harpham's (2005) theory for figurative language, and uses Leech's (1981) framework to explain meaning. The examples are organized thematically, grouping figurative language that shows emotional conflict, self-protection, or hidden feelings. This thematic arrangement helps reveal patterns and links them to the overall messages of the songs, while still specifying the type and meaning of

each figurative language.

Data 4:

“Now he's on the screen and saying, "Don't leave" [Line 22]

Toxic till the End

Abrams and Harpham (2005) explain that irony happens when there is a difference between what is said and the actual situation, often giving the words a deeper or opposite meaning. In the sentence “Now he's on the screen and saying, ‘Don't leave,’” the irony comes from the fact that the person is asking someone to stay while only appearing through a screen, not in person. This shows a gap between the wish for closeness and the reality of physical distance, creating a bittersweet feeling.

The irony becomes even clearer because the request is made through technology. Normally, “Don't leave” is said in a direct, face-to-face moment full of urgency. Here, it is shown through a screen, which makes the request feel weaker and more helpless. This contrast between the strong emotions of the words and the detached way they are delivered adds to the irony, showing emotions that are more complicated than they first appear.

From Leech's (1981) view, this sentence shows affective meaning, which is about the feelings and attitudes the speaker expresses. The words “Don't leave” clearly show longing, fear of losing someone, and vulnerability. But the image of the person being “on the screen” adds feelings of frustration and powerlessness, because physical distance limits what they can do. Together, the irony and affective meaning create a rich emotional message, where the contradiction between the situation and the words makes the feelings even stronger, showing both hope and sadness at the same time.

The way the lyric “Now he's on the screen and saying, ‘Don't leave’” is seen as irony with affective meaning can differ depending on context, cultural background, and the theoretical approach, so interpretations may vary. To keep the analysis clear and consistent, this study uses clear criteria, refers to Abrams and Harpham's (2005) theory for figurative language, and applies Leech's (1981) framework to explain the meaning. The examples are arranged by theme, grouping expressions that show emotional distance, longing, or vulnerability, which helps identify patterns and connect them to the overall messages of the songs.

Metonymy

Metonymy is a literary device that involves substituting the name of one thing with the name of something closely related to it. According to Abrams and Harpham (2005:203), this figure of speech allows writers to create vivid imagery and express complex ideas more concisely. By using metonymy, authors can evoke specific associations and emotions tied to the substituted term, thereby enriching

the text's meaning. This technique enhances the expressiveness of language and deepens the reader's engagement with the narrative.

Data 5 :

"Red hearts, red hearts, that's what I'm on, yeah" [Line 9]

APT by Rosé, Bruno Mars

The lyric "Red hearts, red hearts, that's what I'm on, yeah" is an example of metonymy. In this case, "red hearts" doesn't just mean the shape or image of hearts, it stands for feelings like love, passion, or strong emotions.

The song writer doesn't directly say "I'm in love" or "I'm feeling emotional," but instead uses "red hearts" as a symbol to represent all those feelings. The heart is often used to show love, and the color red is linked to strong emotions. When she says "that's what I'm on," she means that love or intense feelings are what she's focused on or experiencing.

This way of using metonymy makes the lyric more creative and expressive, helping the feelings stand out more clearly. Instead of just saying what she feels in a direct way, the songwriter uses an image that instantly brings strong emotions to mind. This helps listeners connect more deeply with the line, because "red hearts" can mean different things depending on their own thoughts and experiences about love or passion. It also shows how song lyrics can turn complicated emotions into simple but powerful symbols, allowing people to feel the message without needing a long or detailed explanation.

In this lyric, "red hearts" is not just about the picture or shape of a heart. It represents strong feelings like love, passion, and desire. This shows connotative meaning, as explained by Leech (1981:12), where words carry emotional, cultural, or symbolic meanings beyond their basic definition. Here, the meaning comes from the widely shared cultural link between the color red, the heart symbol, and romantic feelings. When the songwriter says "that's what I'm on," she is expressing that she is focused on love and deep emotions, and repeating "red hearts" makes those feelings seem even stronger. By using this symbol instead of directly saying "I'm in love," the lyric becomes more expressive and poetic, letting listeners feel the mood through imagery and emotional association. This figurative language makes the song more moving and helps its meaning stand out more strongly.

The way the lyric "Red hearts, red hearts, that's what I'm on, yeah" is classified as metonymy with connotative meaning can be interpreted differently by readers, since context, cultural background, and theoretical perspective may influence understanding. To keep the analysis clear and consistent, this study uses defined criteria, refers to Abrams and Harpham's (2005) theory for figurative language, and applies Leech's (1981) framework to explain meaning. The examples are arranged by theme, grouping expressions that express love, passion, or strong emotions, which helps show patterns and connect them to the song's overall messages while

still identifying the specific type and meaning of each figurative language.

Hyperbole

Hyperbole is a deliberate exaggeration used to create emphasis or a dramatic effect, and it is not meant to be taken literally. According to Abrams and Harpham (2005:121), this figure of speech enhances language to increase emotional impact, add humor, or highlight significance. By stretching the truth, hyperbole makes expressions more intense and captures the reader's attention. While it may seem unrealistic, its goal is to reveal deeper feelings or truths, making complex ideas easier to understand. Hyperbole can serve various purposes, such as entertaining, persuading, or emphasizing a character's emotions, turning everyday language into impactful literary expression.

Data 6:

"You wasted my prettiest years" [Line 39]

Toxic till the End by Rosé

The phrase "You wasted my prettiest years" serves as a clear example of hyperbole. In this sentence, the speaker intensifies their emotional pain by claiming that the most beautiful or meaningful period of their life was thrown away because of someone else. The term "prettiest years" doesn't refer to exact dates or measurable time, but rather conveys a deep sense of personal loss. This kind of exaggeration highlights the speaker's feelings of disappointment and hurt, which matches the definition of hyperbole as a figure of speech that expresses strong emotion through overstatement.

By exaggerating the situation, the speaker emphasizes the emotional impact of the relationship, suggesting that their youth, beauty, and valuable time were overlooked or misused. The choice of the word "wasted" conveys more than just lost time, it implies feelings of being taken for granted or emotionally unfulfilled. Instead of simply saying the relationship ended poorly, the speaker uses overstatement to highlight the emotional toll and sense of personal loss.

This line also shows how people often look back on past relationships with a feeling of regret, especially when they believe they gave their best to someone who didn't truly appreciate it. The words "prettiest years" point to a time in the speaker's life when they felt their happiest, most hopeful, or full of dreams, which makes the loss feel even worse. By saying those years were "wasted," the speaker is not just talking about time passing, but also about missed chances, emotional effort, and the feeling of not being valued. This kind of strong exaggeration helps listeners feel the deep sadness and disappointment the speaker went through, making the emotions easier to understand and connect with.

According to Leech (1981:15), affective meaning is about how language communicates the speaker's emotions or attitudes. The lyric "You wasted my prettiest years" is a clear example, as it shows feelings of pain, disappointment, and

blame. Here, the emotional weight of the words is stronger than their basic, literal meaning. The word “wasted” suggests not only losing something but also carelessness and emotional harm, while “prettiest years” refers to a treasured time of youth, energy, and personal importance. Together, these words reveal how much the speaker valued that time and how deeply they feel its loss. This matches Leech’s idea of affective meaning, because the lyric centers on emotion rather than just giving information, guiding the listener’s understanding through the strength of those feelings.

The way the lyric “You wasted my prettiest years” is classified as hyperbole with affective meaning can be interpreted differently depending on context, cultural background, and the theoretical approach, so interpretations may vary. To keep the analysis clear and consistent, this study uses clear criteria, refers to Abrams and Harpham’s (2005) theory for figurative language, and applies Leech’s (1981) framework to explain meaning. The examples are arranged by theme, grouping expressions that show loss, regret, or emotional pain, which helps reveal patterns and connect them to the song’s overall messages, while still identifying the specific type and meaning of each figurative language.

Allusion

Allusion is a literary device in which a writer makes a brief reference to a well-known person, place, event, or piece of art without providing detailed explanations. According to Abrams and Harpham (2005:8–9), this technique allows authors to add deeper meaning to their work by linking it to something familiar from history, mythology, religion, or culture. By using allusion, writers can convey complex ideas or emotions quickly, relying on readers to recognize the reference and grasp its importance. This device enhances the text by adding layers of meaning and encouraging readers to connect the current work with a broader cultural context. Effective allusions depend on a shared understanding between the writer and the audience, making them powerful tools for creating depth and resonance in literature.

Data 7:

“For not giving me back my Tiffany rings” [Line 37]

Toxic till the End by Rosé

The line “For not giving me back my Tiffany rings” serves as an example of allusion, as it subtly refers to Tiffany & Co, a well-known luxury jewelry brand. In literary terms, an allusion is an indirect reference to something familiar, such as a person, place, brand, or event, that adds deeper meaning. By mentioning “Tiffany rings,” the speaker doesn’t explain what they are, but relies on the audience’s understanding of their association with romance, wealth, and commitment. This allows the speaker to express the emotional weight of the situation, possibly

involving betrayal or heartbreak without needing to state it outright. The brand name alone brings strong connotations that help build the emotional context.

In this case, the mention of “Tiffany rings” goes beyond describing physical jewelry. It represents the emotional value attached to the relationship and the pain of losing something once considered special. The act of not returning the rings symbolizes holding on to a part of the past, and possibly a lack of closure. This is how allusion works in literature: it lets a simple phrase carry a broader emotional or symbolic meaning through a shared cultural reference. By using this brand name, the speaker adds layers of significance, turning a lost object into a symbol of emotional loss and unresolved feelings.

Mentioning a brand like Tiffany & Co. also helps the speaker show the difference between something that’s expensive and something that has deep emotional meaning. Even though the rings might be fancy and beautiful, what truly matters is what they stood for love, promises, and dreams for the future. When the speaker says the rings weren’t given back, it could mean they feel disrespected or that something meaningful was taken away from them emotionally. This allusion shows that the breakup wasn’t just about sadness, but also about losing something that once meant a lot. It reminds us that certain things, like jewelry, can carry strong feelings and memories, and by naming a well-known brand, the speaker turns the rings into a symbol of lost trust and emotional pain that still remains.

According to Leech (1981:15), affective meaning is about how language communicates the speaker’s emotions or attitudes. The lyric “You wasted my prettiest years” is a clear example, as it shows feelings of pain, disappointment, and blame. Here, the emotional weight of the words is stronger than their basic, literal meaning. The word “wasted” suggests not only losing something but also carelessness and emotional harm, while “prettiest years” refers to a treasured time of youth, energy, and personal importance. Together, these words reveal how much the speaker valued that time and how deeply they feel its loss. This matches Leech’s idea of affective meaning, because the lyric centers on emotion rather than just giving information, guiding the listener’s understanding through the strength of those feelings.

The way the lyric “For not giving me back my Tiffany rings” is classified as an allusion with affective meaning can be interpreted differently depending on context, cultural background, and theoretical approach, so interpretations may vary. To keep the analysis clear and consistent, this study uses defined criteria, refers to Abrams and Harpham’s (2005) theory for figurative language, and applies Leech’s (1981) framework to explain meaning. The examples are organized by theme, grouping figurative language that expresses emotional loss, betrayal, or unresolved feelings, which helps show patterns and connect them to the song’s overall messages, while still identifying the specific type and meaning of each figurative language.

Paradox

Paradox is a statement that seems to contradict itself or does not make sense at first, but reveals a deeper truth when examined more closely. According to Abrams and Harpham (2005:241), this literary device encourages readers to think critically and explore the complexities of a situation or idea. By presenting opposing ideas, paradoxes spark thought and highlight the intricacies of human experience. They often show that life is complicated and that simple answers may not always apply. Paradoxes make a text more engaging by encouraging readers to interact with its themes on a deeper level, helping them understand contradictions and discover new insights within the story.

Data 8:

"Sleep tomorrow, but tonight go crazy" [Line 26]

APT by Rosé, Bruno Mars

The line "Sleep tomorrow, but tonight go crazy" serves as a strong example of paradox. On the surface, the sentence opposes two ideas: sleep, which represents calm and rest, and going crazy, which suggests wild, uncontrolled behavior. At first, it may seem unreasonable to suggest delaying rest in favor of chaos. However, this contrast is meant to highlight the importance of living in the moment and allowing oneself to break away from structure, even temporarily. The statement captures the internal conflict between responsibility and the desire for freedom.

Although it contains conflicting ideas, the sentence communicates a deeper emotional truth: that there are times when letting go of routine in favor of joy or excitement can be meaningful. The instruction to "sleep tomorrow" and "go crazy tonight" emphasizes the urge to embrace spontaneity and live fully, even if just for a night. This view that paradoxes encourage readers to think more deeply and reveal emotional or philosophical insights. By combining opposites, the sentence creates a more impactful message about balancing control with release and reminds us that moments of freedom can hold significant value.

This paradox also shows a common feeling people go through, the struggle between doing what they're supposed to do and doing what they really want. The line speaks to those times when emotions are stronger than logic, and when the desire to feel truly alive is more important than being responsible. It expresses a sense of breaking the rules in a thoughtful way, encouraging someone to let go of expectations or pressure, even just for a little while. Because of that, the lyric becomes more than just a personal choice. It speaks to a bigger idea that many people can relate to: the need to enjoy short moments of happiness, excitement, or even a little chaos. The smart use of opposite ideas makes the message more powerful, and it gets us to think about how sometimes, we understand life better by stepping outside our normal routine.

Leech (1981:15) explains that affective meaning is the way language shows the speaker's emotions, mood, or attitude. The lyric "Sleep tomorrow, but tonight go crazy" is a clear example, as it openly expresses the speaker's desire to live in the moment and act without limits. The word "sleep" suggests peace and rest, while "go crazy" conveys energy, excitement, and breaking free from control. This sharp contrast strengthens the emotional tone and shapes how listeners understand the message. In line with Leech's idea, the lyric focuses more on creating an emotional effect than giving information, encouraging listeners to share the same feeling of freedom and passion as the speaker.

The way the lyric "Sleep tomorrow, but tonight go crazy" is classified as a paradox with affective meaning can be interpreted differently depending on context, cultural background, and theoretical approach, so interpretations may vary. To keep the analysis clear and consistent, this study uses clear criteria, refers to Abrams and Harpham's (2005) theory for figurative language, and applies Leech's (1981) framework to explain meaning. The examples are arranged by theme, grouping figurative language that shows the tension between control and freedom, spontaneity, or emotional release, which helps reveal patterns and connect them to the song's overall messages, while still identifying the specific type and meaning of each figurative language.

Conclusion

In conclusion, this study analyzes the figurative language found in *Rosie*, an album by Rosé. This study uses a qualitative method. To address the study questions, Abrams and Harpham's theory were applied in this study (2005) to identify the types of figurative language and Leech's (1981) theory to interpret their meanings. In this study, six types of figurative language were found in this album: metaphor (50%), irony (22.22%), metonymy (11.11%), hyperbole (5.55%), allusion (5.55%), and paradox (5.55%). Future studies are encouraged to examine figurative language in other albums or artists, or to explore how audiences interpret and react to figurative language in song lyrics. This may offer deeper insights into the role and impact of figurative language in music.

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