

**FIGURATIVE LANGUAGE USED  
IN HARRIS JUNG'S SELECTED SONGS**

**A GRADUATING PAPER**

Submitted in Partial Fulfillment of the Requirement for Gaining  
the Bachelor's Degree in English Literature



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## MOTTO

**“It's never too too late, just proceed slowly but surely”**

(Researcher)



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## DEDICATION

I would like to dedicate this paper to the following:

1. My beloved parents, Mr. Suwardi and Mrs. Sukati, who have always prayed for me and provided physical and mental support throughout the completion of this graduation paper.
2. My beloved little brother, Ihsan Zuhdi Anugrah, who encouraged me to finish this paper.
3. All the lecturers in the English Department, Faculty of Adab and Cultural Sciences, UIN Sunan Kalijaga.
4. Myself, for persevering through the challenges faced during the research and writing process.



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Atas perhatiannya, kami mengucapkan terima kasih.

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## FINAL PROJECT STATEMENT

I certify that this graduating paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other researcher's opinion or finding included in this research is quoted or cited in accordance with ethical standards.

Yogyakarta, 23 March 2024

The researcher,



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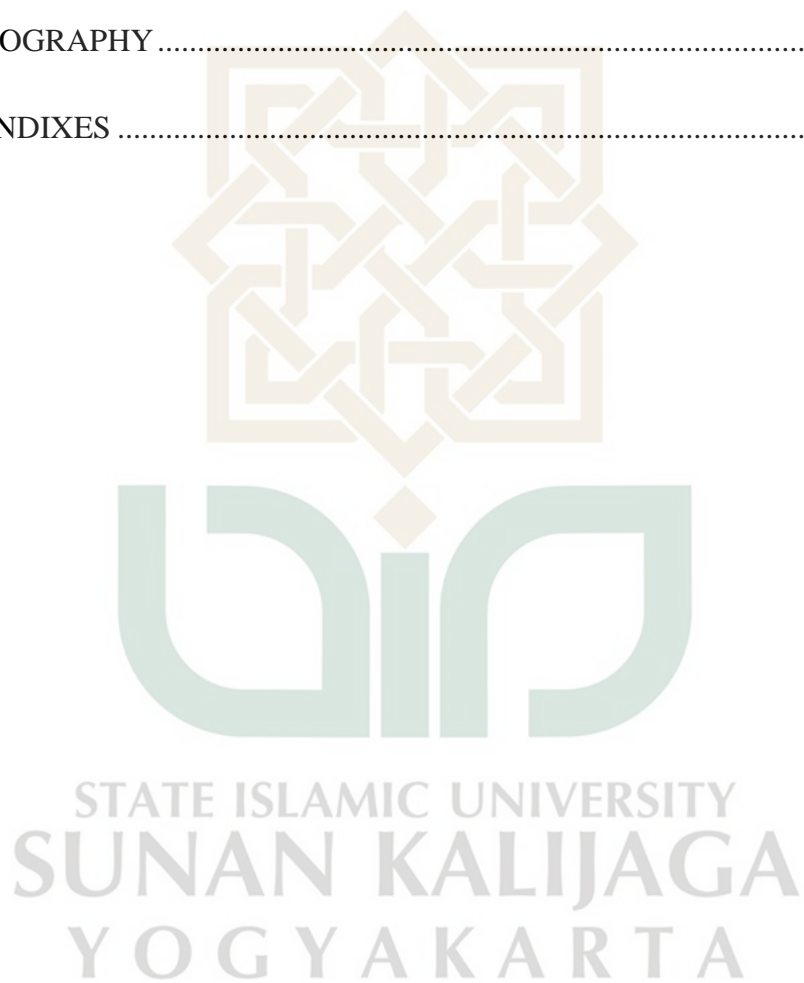
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**ABSTRACT**

This study focuses on analyzing the use of figurative language in Harris Jung's songs, motivated by the understanding that song lyrics often contain complex and non-standard language use that can offer deep insights into linguistic expression. Applying a qualitative research approach, this research aims to examine the natural conditions of the object, i.e., the song lyrics, through qualitative methods that prioritize observation over theoretical guidance, relying instead on facts uncovered during the study. The research uses Perrine's (1992) theoretical framework to identify and analyze twelve types of figurative language—such as simile, metaphor, and irony—though only eight were actually found in the five selected songs. The findings detail fifty-five instances of figurative language, with metaphors being the most prevalent. This study not only categorizes the types of figurative language present in the lyrics but also elucidates the process of their identification, highlighting the frequent deviation of lyrical language from conventional language rules. The results of this study provide a foundation for future researchers to explore deeper into these linguistic aspects and draw more nuanced conclusions.

**Keyword:** Figurative Language, Qualitative Methods, Perrine's Theory, Lyrics Analysis, Linguistic Deviation

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**ABSTRAK**

Penelitian ini berfokus pada analisis penggunaan bahasa kiasan dalam lagu-lagu Harris Jung, didorong oleh pemahaman bahwa lirik lagu sering mengandung penggunaan bahasa yang kompleks dan tidak standar yang dapat memberikan wawasan mendalam tentang ekspresi linguistik. Menggunakan pendekatan penelitian kualitatif, penelitian ini bertujuan untuk mengkaji kondisi alami dari objek, yaitu lirik lagu, melalui metode kualitatif yang mengutamakan observasi daripada pedoman teoritis, mengandalkan fakta yang terungkap selama penelitian. Penelitian ini menggunakan kerangka teori Perrine (1992) untuk mengidentifikasi dan menganalisis dua belas jenis bahasa kiasan—seperti simile, metafora, dan ironi—meskipun hanya delapan yang sebenarnya ditemukan dalam lima lagu terpilih. Temuan mendetailkan lima puluh lima kejadian bahasa kiasan, dengan metafora menjadi yang paling dominan. Studi ini tidak hanya mengategorikan jenis-jenis bahasa kiasan yang ada dalam lirik tetapi juga menjelaskan proses identifikasinya, menyoroti penyimpangan bahasa lirik yang sering dari aturan bahasa konvensional. Hasil dari penelitian ini memberikan dasar bagi peneliti masa depan untuk mengeksplorasi lebih dalam aspek-aspek linguistik ini dan mengambil kesimpulan yang lebih nuansa.

**Kata Kunci:** Bahasa Kiasan, Metode Kualitatif, Teori Perrine, Analisis Lirik, Penyimpangan Linguistik

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## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 Background of Study**

Language is a device of spoken or written symbols used by people to speak with each other differently; human beings use language to deliver or receive information, interact with each other, and make a relation in everyday social lifestyles. In contrast to everyday communication, where language primarily conveys clear, literal messages, in songs, language transforms to evoke deeper emotional responses or to suggest multiple meanings. For instance, figurative language in Harris Jung's song lyrics often utilizes metaphors and similes that draw on spiritual and cultural symbols to communicate complex themes of faith and identity uniquely effective in a musical format. In gaining knowledge of and information language, people do not simplest apprehend the form of language, however, additionally, the that means of it (Magfiratirrahmah, 2018, p. 11).

Through song, people can deliver their voices to numerous humans so that humans can know their passions and thoughts. Songs have been a pleasing associate for mortal beings for as long as or longer than we can speak. However, while the listeners do not have proper consciousness, they will have trouble understanding the meaning of the lyrics. Currently, many songs can specific our emotions, consisting of songs with topics of love, society, politics, religion, and others (Yelvita, 2022, p. 1).

As we understand, songs are a component of literature. Meyer defines literature as the written word distinguished by its meticulous language use, encompassing elements like metaphors, finely crafted expressions, graceful syntax, rhyme, alliteration, and literary genre of poetry, fiction, or drama meant for aesthetic consumption (Meyer, 1997, p. 4). The writer aimed for an aesthetic reading experience, incorporating numerous subtle implications purposely left open for interpretation. Similar to poetry, Harris Jung's songs use figurative language to construct a narrative that is open to interpretation and personal connection. The song *Let Me Breathe* incorporates allegory to discuss themes of freedom and personal struggle, inviting listeners to find their own meanings beyond the literal words, thus enhancing the literary value of the music (Hosni, 2019, p. 4).

Songs incorporating elements that defy literal interpretation may be categorized as literature featuring figurative language. Figurative language employs figures of speech, rendering it non-literal in nature. While listening to music, certain individuals may not focus on the lyrics but rather on the song's aesthetic qualities or musical composition, hence favoring solely the music and the vocalist. Conversely, grasping the lyrics is essential for comprehending the song's significance and the author's intent (Yelvita, 2022, p. 3). For example, study showed a significant in the relationship between music and emotion in figurative language plays an important role in enhancing the emotional and ideational content of a song.

Because, when lyrics full of figurative language are combined with appropriate music, it creates a beautiful and immersive listening experience for the listener. Harris Jung often used figurative language to express deep emotions and ideas. Harris Jung's use of figurative language enhances the emotional and ideational content of the songs making the listening experience more profound and meaningful for the listener, allowing them to feel and understand the messages conveyed more powerfully. An example of how this is manifested in the lyrics Allah I want to thank You for the good life, in the song *Good Life* conveys a message about being grateful for the blessings in life and appreciating those that are often overlooked. This song invites listeners to view life with a positive and grateful attitude, even in difficult conditions.

This study examines the selection of songs by the renowned British Muslim singer Harris Jung, widely recognized by his stage name, Harris J. Originally from London and raised in a devoutly religious household, Harris J's ascent to fame was marked by his notable entry into the Awakening Talent Contest in 2013, which, fueled by social media, captivated both judges and viewers with his remarkable performance. He enjoys significant popularity across various social media channels, boasting 80 thousand subscribers on YouTube and a bustling website. Harris J's debut music video for the song *Salam Alaikum* was released on August 5, 2015, followed by the album of the same name, which includes 11 other songs such as *Good Life*, *Rasool Allah*, and *You Are My Life*. The music video for *Good Life* was released on January 25, 2016. Additionally, Harris J authored a children's book titled *Salam Alaikum: A Message of Peace*,

published through Salaam Reads/Simon Schuster Books on September 5, 2017 (Nahzila, 2023, p. 12).

The selection of Harris J's songs for this academic study is informed by several factors that make his work particularly suitable for a detailed analysis of figurative language and its implications. Harris J's background as a British Muslim artist who grew up in a religious household presents a unique blend of Western musical styles with Islamic themes. This dual influence enriches his lyrics with cultural and spiritual symbolism, providing fertile ground for exploring how different contexts influence the use of figurative language in music. His rise to fame through social media platforms, especially following his performance in the Awakening Talent Contest, highlights the modern ways in which music and its messages are disseminated and consumed. Analyzing his songs offers insights into how music adapts and thrives in the digital age, where lyrics can carry significant influence across diverse, global audiences.

The thematic diversity in Harris J's debut album from spiritual messages in *Salam Alaikum* to personal growth in *Good Life* and social messages in *Love Who You Are* provides a comprehensive view of his lyrical creativity. This diversity allows for a multi-dimensional study of figurative language across various themes, examining how it serves to reinforce the artist's messages. Harris J's transition from music to publishing with his children's book "*Salam Alaikum: A Message of Peace*" indicates his commitment to spreading positive messages through different media. Studying his songs academically can uncover how music and lyrics serve educational and motivational purposes, particularly among young audiences.

The significant online presence of Harris J, including music videos and social media interactions, provides easily accessible content for analysis. This accessibility is crucial for detailed scholarly work, enabling a thorough examination of both the textual and performed aspects of his music. As a prominent figure in contemporary Islamic pop culture, Harris Jung represents a modern, youthful interpretation of Islamic values through pop music. This study offers insights into how modern Muslim artists negotiate their religious identity and global pop culture influences in their art, contributing to broader discussions in cultural studies, religious studies, and media studies, and providing a holistic understanding of the intersection between modern identity and traditional values in a globalized world.

Based on the explanation, the researcher uses figurative language as a tool to analyze her research because Harris Jung's song lyrics have several figurative meanings used in the song. Mostly song lyric by Harris Jung's Islamic elements it also often brings up spiritual messages and virtuous values which are conveyed through the use of beautiful and meaningful figurative language. It needs to be analyzed to find out what these words actually mean to understand and analyze how creative use of figurative language can give meaning to a lyric (Rohmah, 2020, pp. 64–65). With existing previous research using different approaches in developing the language used. Recent researchers have improved language capabilities to produce more natural and relevant figures of speech. The researcher also explains the meaning of each figurative language contained in Harris Jung's song to elaborate on the meaning of words that contain figurative language.



After reading and listening to Harris Jung's song lyrics, the researcher decided to choose several Harris Jung's songs that contained figurative language. There are five song titles chosen in this study. Titled Salam Alaikum, Good Life, Save Me From Myself, Let Me Breathe and You Are My Life, after listening and considering, they contain figurative language that is suitable for analysis and research.

### **1.2 Research Question**

Based on the background above, the researcher proposes several problems which are:

1. What type of figurative language is used in the songs chosen by Harris Jung, which contain Islamic values in the songs?
2. What are the meaning of figurative language in the selected song Harris Jung's song?

### **1.3 Objective of Study**

1. To find out the figurative language used in Harris Jung's song.
2. To identify and describe the meaning of figurative language in Harris Jung's song.

### **1.4 Significance of Study**

This research significantly advances the academic understanding of figurative language in contemporary music and provides practical benefits. It conducts a thorough analysis of Harris J's lyrics, enhancing literary frameworks by integrating cultural and religious contexts into the study of song lyrics a relatively underexplored medium. This approach not only enriches literary studies

but also encourages further research into other musical genres and artists, enhancing the pedagogical methods used in teaching figurative language. Practically, the study serves as a valuable educational resource and a foundation for future research at the intersection of music, culture, and language. It also helps listeners better appreciate the artistic elements of songwriting by elucidating the meanings embedded in lyrics. Overall, this research fosters deeper academic and listener engagement with song lyrics, viewing them as a powerful medium for conveying culturally resonant narratives and expressions in modern society.

### **1.5 Literature Review**

The field of literary studies, particularly in the analysis of figurative language in lyrics and texts, has been explored through various academic endeavors, each contributing uniquely to the understanding and interpretation of lyrical content.

The first notable study, a thesis by Latip Akbar at Mataram University in 2020, focused on the figurative language within the lyrics of Pink Floyd's selected songs. Akbar's research methodically categorized and analyzed the types of figurative language used, including metaphor, hyperbole, personification, repetition, symbol, synecdoche, and simile, utilizing a descriptive qualitative approach to interpret the data from four of Pink Floyd's most popular songs.

Following this, Laila Alviana Dewi from the State Institute of Islamic Studies Ponorogo in 2020 discussed the figurative language in Maher Zain's song lyrics, employing Perrine's framework which outlines twelve distinct kinds of

figurative language. This graduation paper delved into each type, offering a comprehensive view of their use and implications in Zain's work.

## **1.6 Theoretical Approach**

This study examines the application of figurative language in chosen songs by Harris Jung. It categorizes and analyzes the various types of figurative language present in his music, exemplifying one such instance of the song *Salam Alaikum, Good Life, Save Me From Myself, Let Me Breathe* and *You Are My Life*. This research also aims to elucidate the employment of figurative language in Harris Jung's songs and identify equivalent types that manifest throughout the figurative language process. To discuss research, this researcher uses the theory from Perrine's.

According to Perrine, figurative language is language that cannot be taken literally. Figurative language is language that is said differently from how it is normally said in order to add an extra dimension to the language. Thus, Perrine has compiled 12 types of figurative language which are simile, metaphor, personification, apostrophe, synecdoche, metonymy, symbol, allegory, paradox, hyperbole, understatement, irony (Perrine & R.Arps, 1992, pp. 61–106).

## **1.7 Research Method**

### **1.7.1 Type of Research**

This research adopts a qualitative research approach. Following Sugiyono's perspective, qualitative methods are employed to explore the characteristics of natural phenomena. Data collection is not driven by theory but is instead guided by the factual observations made during the research

process (Sugiyono, 2015, pp. 1–3). In researching the figurative language in the songs sung by Harris Jung, the qualitative research method is the appropriate method to use in this research. This is because the data is collected based on facts that are in accordance with song documents that have been circulating in the mass media.

### 1.7.2 Data Sources

In this research, the primary data consist of lyrics from five selected songs by Harris Jung: *Salam Alaikum*, *Good Life*, *Save Me From Myself*, *Let Me Breathe*, and *You Are My Life*. These songs have been accessed via the Spotify music streaming platform, providing direct insights into the words, phrases, and sentences used by the artist. The URLs for these songs on Spotify are as follows:

1. *Salam Alaikum*

<https://open.spotify.com/intl-id/track/4S2IURKwp1zR5jtEA7LzND?si=ad0d930b0e1a4238>

2. *Good Life*

<https://open.spotify.com/intl-id/track/4RflvLWOM5BABk9fvEa8zU?si=eae192234dd34fbd>

3. *Save Me From Myself*

<https://open.spotify.com/intl-id/track/30qMbJAfJzM6YdNm4tZmu?si=8c8cd2d4741c4624>

4. *Take Me Breathe*

<https://open.spotify.com/intl-id/track/79tGkeMxy0LUF9GVfEW5eJ?si=be1ab18b20224d1a>

5. *You Are My Life*

<https://open.spotify.com/intl-id/track/1g9MJsGjZ5KlbJdD2HsrnA?si=a0c64dbdd1e94e9f>

In addition to the primary data, this study also utilizes a range of secondary data sources to support the analysis and provide a theoretical

framework for interpreting the figurative language used in the songs. These secondary sources include relevant academic textbooks and journal articles that focus on the study of figurative language and its application in various forms of literature, including music lyrics. The secondary data help contextualize the findings within the broader academic discourse on literary analysis, offering insights into how similar figurative language elements are used across different artists and genres, and enhancing the depth of the lyrical analysis.

By integrating both primary data from Harris Jung's lyrics and secondary academic references, the research aims to achieve a comprehensive understanding of the use of figurative language in contemporary music, contributing to on going scholarly discussions in the fields of cultural studies, musicology, and literary criticism.

### **1.7.3 Data Collection Technique**

This study uses documentation as data collection technique. Document study is one of the methods used in qualitative research. According to Sugiyono (2015), documents are records of past events. Documentation can be in the form of writing, drawings, or someone's monumental work (Sugiyono, 2015, p. 82). The documents examined in this research are works in the form of songs that had been released several years ago.

### **1.7.4 Data Analysis Technique**

The data analysis for this study follows a detailed method by Patton (1987), who emphasizes the importance of sorting data, organizing it into

recognizable patterns, categories, and fundamental descriptive units. This methodological approach serves as the backbone of our analytical strategy, particularly suited to the nature of this study, which focuses on identifying and interpreting the figurative language used in Harris Jung's selected songs.

According to Patton (Patton, 1987, p. 144) the initial phase of analysis requires a systematic sorting of data to organize it into coherent categories that align with the research objectives. For this study, the lyrics of Harris Jung's songs are first transcribed from the primary data sources obtained through Spotify. These lyrics are then meticulously examined to detect and categorize various types of figurative language such as metaphors, similes, personification, and others.

The subsequent stage involves evaluation, which Patton describes as "the systematic collection, analysis, and interpretation of information" (Patton, 1987, p. 145). In this phase, the identified instances of figurative language are evaluated in terms of their thematic significance and the nuances they add to the overall understanding of the lyrics. This evaluation is crucial for verifying the validity of the data; it involves checking whether the categorized figurative language truly reflects the intended artistic expressions as per the analytical frameworks used.

The specific steps of the data analysis process for this research are as follows:



1. **Data Collection:** Collecting data involves documenting and recording key parts of the lyrics from Harris Jung's songs that exhibit uses of figurative language.
2. **Data Selection and Summarization:** This step focuses on selecting significant excerpts that prominently feature figurative language and summarizing the context and content of these excerpts to facilitate detailed analysis.
3. **Validation Check:** Assessing the validity of the figurative language identified to ensure that it aligns with established literary definitions and serves the interpretative goals of the study.
4. **Data Classification and Conclusion Drawing:** The classified data is then used to draw conclusions about the prevalent types of figurative language and their implications in the songs. This includes clarifying how these linguistic features contribute to the thematic and emotional depth of the lyrics.

By following to Patton's guidelines, this research aims to provide a structured and comprehensive analysis of figurative language, enhancing our understanding of its use in Harris Jung's music. This method not only ensures rigorous academic scrutiny but also aligns the findings closely with the theoretical framework, thus contributing to broader discussions on language and expression in contemporary music.

### **1.8 Paper Organization**

The researcher divides this paper into four chapters to help readers comprehend the content of the graduating paper. In the first chapter it briefly describes the background of study, research questions, objectives of study, significance of study, literature reviews, theoretical approach, methods of research, and paper organization. The second chapter elaborates on the theoretical framework, providing a detailed explanation of the figurative language approach within the theory. The third chapter covers research findings and discussions that offers data analysis. In the final chapter it includes conclusions and suggestions.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

This chapter comprises two sections: conclusions and suggestions. The conclusion encapsulates the results derived from the analysis conducted in the third chapter and offers suggestions for future researchers exploring similar areas of study.

#### 4.1 Conclusion

The following sub-chapter attempts to summarize the findings of the third chapter's analysis, and this sub-chapter aims to answer research questions. The study revolves around two primary research inquiries. The first question pertains to identifying the types of figurative language present in Harris Jung's selected songs, while the second question explores the meanings conveyed through figurative language in his songs. The researcher draws the following conclusion using Perrine's theory of figurative language.

Based on the explanation in the previous chapter, with existing previous research using different approaches in developing the language used. Recent researchers have improved language capabilities to produce more natural and relevant figures of speech, several conclusions can be drawn to answer the two research questions posed in chapter one. These questions are about the types of figurative language from 5 (five) songs selected Harris Jung songs, namely Salam Alaikum, Good Life, Save Me From Myself, Let Me Breathe and You Are My Life. First, researcher has found that there are 8 types of figurative language found

in Harris Jung, simile, metaphor, personification, synecdoche, metonymy, symbol, allegory, paradox, and hyperbole. From percentage 100%, metaphor 61%, personification 8%, synecdoche 6%, simile 2%, metonymy 2%, symbol 12%, allegory 4%, and hyperbole 6%.

Second, after identifying the meanings in the selected songs by Harris Jung, it is found that the songs use some figurative language so that it is full of hidden meanings it. The researcher has explained all the lines that contain figurative language, of which there are 51, with the most data metaphor 31, least simile dan metonymy 1, not found data apostrophe, paradox, understatement, and the last irony. Apart from that, there is implied meaning that contains messages that the singer wants to express to the listeners of the song, especially messages of spiritual value.

#### **4.2 Suggestion**

This study analysis the diverse types of figurative language found in Harris Jung's songs, illuminating the complexities inherent in musical language which often deviates from conventional linguistic structures. This characteristic can lead to challenges in accurately interpreting the intended messages of the lyrics, which are crucial for a comprehensive understanding of the songwriter's artistic expressions.

Recognizing the potential for misinterpretation, it is essential to foster active engagement and discourse among scholars, students, and general readers. Such collaborative discussions can help identify and rectify analytical errors, enhancing the clarity and depth of future research. Engaging with a broader

community also encourages the exchange of interpretive perspectives, which can lead to more nuanced and multifaceted understandings of the lyrics.

For future research, there are several productive avenues to explore:

1. **Comparative Analysis:** Future studies might extend this research by conducting comparative analyses of figurative language use across different artists within the same genre or across genres. This would provide a richer understanding of stylistic and thematic consistencies and divergences in songwriting.
2. **Cross-Cultural Studies:** Researchers could explore how figurative language in music translates across different cultural contexts. This could involve analyzing songs from various cultural backgrounds using the same theoretical frameworks applied in this study, thus broadening the scope of linguistic and cultural insights.
3. **Longitudinal Studies:** An interesting direction could be to examine changes in the use of figurative language over time in Harris Jung's career. This would offer insights into how his lyrical content and style evolve in response to personal growth, industry trends, or global cultural shifts.
4. **Theoretical Expansions:** While this research has utilized established frameworks for analyzing figurative language, future studies could incorporate additional linguistic or literary theories to deepen the analysis. Theories such as pragmatics or discourse analysis might reveal different dimensions of meaning and effect in the lyrics.

By building on the foundational work done in this study and incorporating these suggestions, future researchers can further illuminate the intricate interplay of language, emotion, and culture in music, thereby contributing to the broader fields of linguistics, literary studies, and cultural analysis





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