

**FIGURATIVE LANGUAGE FOUND IN KHALED SIDDIQ'S
SELECTED SONGS**

A GRADUATING PAPER

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



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2025

MOTTO

“Life is too short not to live.”

-Martin Stein-



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DEDICATION

This research is wholeheartedly dedicated to:

1. Myself, for the perseverance and resilience throughout this journey
2. My parents, whose endless love, prayers, and unwavering support have been my greatest strength
3. All of my family members, for their constant encouragement and belief in my abilities
4. My friends, who have stood by me with kindness, motivation, and companionship during challenging times





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kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami mengucapkan terima kasih.

Wassalamu'alaikum Wr. Wb

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FINAL PROJECT STATEMENT

I certify that this graduate paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other researchers' opinions or findings included in this research are quoted or cited in accordance with ethical standards.

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ABSTRACT

This research analyzes the figurative language found in the selected songs of Khaled Siddiq, focusing on identifying the types and meanings of figurative expressions within his lyrics. Based on Leech's (1993) semantic theory, the study employs a descriptive qualitative method to categorize and interpret the figurative language. The findings reveal seven types of figurative language used in the lyrics: metaphor (7 instances), simile (3 instances), synecdoche (4 instances), metonymy (5 instances), irony (3 instances), symbolism (8 instances), and allegory (5 instances). Symbolism is the most frequently occurring type, highlighting its significance in conveying abstract concepts and emotions in the lyrics. The research findings suggest that figurative language in Siddiq's songs serves as a stylistic element and a tool for enhancing lyrical depth, spirituality, and social commentary. By interpreting these lyrics, the study provides a deeper understanding of the messages embedded in Siddiq's music, contributing to the broader discourse on language, culture, and artistic expression.

Keywords: *Figurative language, Song, Lyrical Analysis, Khaled Siddiq*

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ABSTRAK

Penelitian ini menganalisis bahasa kiasan yang terdapat dalam lagu-lagu pilihan Khaled Siddiq, dengan fokus pada identifikasi jenis dan makna ungkapan figuratif dalam liriknya. Berdasarkan teori semantik Leech (1993), penelitian ini menggunakan metode deskriptif kualitatif untuk mengkategorikan dan menafsirkan bahasa kiasan. Hasil penelitian mengungkapkan tujuh jenis bahasa kiasan yang digunakan dalam lirik, yaitu metafora (7 kali), simile (3 kali), sinekdoke (4 kali), metonimi (5 kali), ironi (3 kali), simbolisme (8 kali), dan alegori (5 kali). Simbolisme merupakan jenis yang paling sering muncul, menunjukkan signifikansinya dalam menyampaikan konsep abstrak dan emosi dalam lirik. Hasil penelitian menunjukkan bahwa bahasa kiasan dalam lagu-lagu Siddiq berfungsi sebagai elemen gaya serta alat untuk meningkatkan kedalaman lirik, spiritualitas, dan komentar sosial. Dengan menafsirkan lirik-lirik ini, penelitian ini memberikan pemahaman yang lebih dalam tentang pesan yang terkandung dalam musik Siddiq, serta berkontribusi pada diskursus yang lebih luas mengenai bahasa, budaya, dan ekspresi artistik.

Kata kunci: *Bahasa kiasan, Lagu, Analisis Lirik, Khaled Siddiq*

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CHAPTER I

INTRODUCTION

1.1 Background of Study

Language, as a form of communication, includes both literal and figurative meanings. The most basic and direct approach to understanding language is by its literal interpretation. On the other hand, figurative language creatively expands words' natural meanings through several literary devices. As Leech (1993, p. 147) explains, this use of language involves deviation from standard meanings to evoke richer, more imaginative interpretations. This can apply to embellishment or adding complexity to the simple meanings, emotional depth, and more layers of knowledge of words. In artistic media like music, figurative language complicates songs and lets them carry meaningful and significant ideas. Kennedy et al. (2005, pp. 814–815) highlight that such literary devices are powerful tools to convey emotion and deepen listener engagement. Thus, this difference is rather important.

Linguistically, semantics is a crucial component that investigates language meaning. According to Saeed (2016, pp. 8–10), semantic analysis is fundamental in communication since it examines how meaning is expressed via words, sentences, and phrases. Griffiths (2006, p. 1) adds that semantics is about knowing how language is used in many settings and relating to word meaning. Hurford et al. (2007, p. 1) define semantics as

studying how meaning is constructed into language, facilitating clear idea sharing. Semantic analysis clarifies the relationship between language and the concepts it carries by considering the organization and interpretation of meaning.

A writer employs figurative language to increase the impact of their expressions. Often, it involves comparing one object with another to illustrate concepts more vividly and creatively. According to Leech (1993, p. 147), figurative language creatively breaks away from standard language use, offering new ways to view familiar ideas. Using metaphors, similes, and symbols, figurative language improves communication and becomes crucial in exploring how language expresses more complex, layered meanings.

Figurative language is often seen as a powerful literary tool that helps individuals interpret and engage with their environment in more meaningful ways. It is frequently employed in literary genres such as poetry, short stories, and novels to evoke emotions and stimulate deeper understanding. Similarly, song lyrics utilize figurative expressions to create emotional resonance and convey layered meanings. As Perrine and Arp (1982, p. 35) explain, figurative language enriches writing by expressing ideas in imaginative and impactful ways. For instance, contemporary artists like Khaled Siddiq emphasize the beauty of the lyrics in his songs using figurative language. His songs blend artistic expression with deeper messages, reflecting the broader function of figurative language as both

aesthetic and communicative.

This study studies the collection of songs by a renowned British hip-hop artist, Khaled Siddiq. Khaled Siddiq was raised in a Muslim home, with Jamaican and Irish heritage. He uses his multicultural background and religious identity to create songs that speak to listeners. His music, which often explores issues of faith, marginalization, and personal resilience, reflects his experiences as a Black Muslim in a Western society (DEEN TV, 2023).

The selection of Khaled Siddiq's songs for this study is based on their depth and suitability for analyzing figurative language. As a British Muslim, Siddiq merges elements of Western musical genres with Islamic teachings, creating lyrics that carry both cultural and spiritual significance. This approach reflects what Lakoff and Johnson (2003, p. 5) describe as "conceptual metaphors," in which common expressions are used to convey complex ideas, helping listeners engage with spiritual and moral content more easily. His music demonstrates how diverse cultural influences can shape the use of figurative language in powerful ways.

Khaled Siddiq's increasing recognition has been significantly supported by digital platforms such as YouTube and Deen TV, enabling him to reach a global audience. Slobin (2008, p. 137) explains that such media allow artists from smaller or niche communities to expand their message beyond local boundaries, contributing to broader cultural dialogues. Studying Siddiq's lyrics also shows how music acts not only as an artistic

outlet but as a means of communicating personal values. As Moore (2001, p. 29) points out, song lyrics often reflect the artist's identity and perception of the world, both of which are central to Siddiq's creative expression.

Khaled Siddiq's songs were selected for this study not only because of their thematic depth but also due to their wide public reception. His song "Face of Gxd" has gathered over 93,000 views on YouTube, reflecting sustained listener interest. Similarly, "God Forbid" has been uploaded twice one version receiving more than 40,000 views and another over 34,000 views. His song "Devils Applause", released in 2024, has similarly attracted considerable attention, reaching over 193,000 views. These view counts indicate the cultural relevance and digital impact of Siddiq's music. The chosen songs represent a thematic variety: "Face of Gxd" explores spiritual reflection, "God Forbid" critiques social issues, and "Devils Applause" expresses inner turmoil. Siddiq's engagement through spoken word and interviews, such as his appearance on Deen TV, further highlights his commitment to conveying meaningful messages (Deen TV, 2023). An academic examination of his lyrics reveals how contemporary spiritually driven music can educate, inspire, and emotionally resonate with a global audience.

As Perrine and Arp (1982, p. 61) argue, figurative language enhances expression by allowing writers and speakers to convey meaning in more vivid and emotionally resonant ways. Using his artwork, Siddiq addresses the complex reality experienced by many young Muslims nowadays and

bridges cultural narratives. Some listeners would find difficulty to understand the symbolic and metaphorical aspects of Siddiq's music. Sometimes this difficulty hides the intended meanings. According to Leech (1993, p. 156), understanding such expressions requires awareness of both literal and associative meanings, which are crucial in semantic interpretation. Analyzing and deciphering the figurative language in these songs helps listeners to grasp the ideas and apply the lessons in their social and personal lives.

Understanding songs with symbolic and multiple meanings requires knowledge of figurative language. Song lyrics often use figurative language either explicitly or indirectly to express their ideas; hence, careful reading is necessary to fully appreciate them. Many listeners, for example, listen to Khaled Siddiq's songs without really understanding the symbolic language found in the lyrics. Phrases like "*yearning for the face of GXD*" capture elements of spiritual devotion and personal development by symbolizing an excellent need for divine connection. Ignoring the great topics being expressed, listeners could pass over the figurative connotations of such words. As Griffiths (2006, p. 1) notes, semantics is essential in uncovering how meaning operates across various layers of language use, including indirect and figurative forms. Studying figurative language in this context helps one appreciate the song's creative complexity and establish a closer link to its fundamental concepts and messages. Moreover, Saeed (2016, pp. 8–10) emphasizes that semantic analysis enables us to interpret not only

what is said, but how and why meaning is constructed within broader communicative contexts.

Based on the explanation above, the researcher identified a semantic challenge in interpreting figurative language, particularly in the context of contemporary music. Investigating figurative language in Khaled Siddiq's songs allows one to explore how abstract concepts are conveyed through creative linguistic expressions. Siddiq's lyrics often address themes of faith, resilience, and social justice, utilizing metaphors, symbolism, and other figurative techniques to add depth and richness to their meaning. The researcher selected Siddiq's works, which are "Face of Gxd," "God Forbid," and "Devils Applause," as the focus of this study due to their profound messages and the sophisticated use of language that resonates with a wide range of listeners. However, the multilayered meanings within these songs can be challenging to interpret, especially for audiences unfamiliar with the figurative devices they contain. This study aims to analyze the artistry of Khaled Siddiq's language, examining the figurative meanings and their broader implications. By doing so, it seeks to address potential misunderstandings and raise a deeper appreciation of how figurative language enhances the expression of complex ideas in contemporary music.

1.2 Research Questions

In this research, the researcher would like to focus on several problems. The problems are formulated as follows:

1. What types of figurative language are found in the lyrics of Khaled

Siddiq's songs?

2. How do the identified figurative expressions contribute to the overall meaning of the songs?

1.3 Objectives of the Study

To solve the problems, the researcher attempts to find the objectives of the study as follows:

1. To identify and classify the types of figurative language used in the lyrics of Khaled Siddiq's songs.
2. To analyze the semantic contributions of the figurative language to the overall meaning of the songs.

1.4 Scope Of Study

This study examines the figurative language in the lyrics of selected songs by Khaled Siddiq. Geoffrey Leech's framework from *A Linguistic Guide to English Poetry* (1993, p. 147) which classifies figurative language into categories such as metaphor, simile, synecdoche, metonymy, irony, symbolism, and allegory. The research aims to investigate how these figurative elements contribute to the overall meaning of the songs.

1.5 Significance of Study

This study is significant for several reasons. First, it contributes to a deeper understanding of figurative language in contemporary music, illustrating how creative expressions can convey complex ideas and emotions. By analyzing the lyrics of Khaled Siddiq, the research highlights

how figurative language enriches the story elements of his songs, bridging artistic expression and linguistic analysis. Additionally, the study is valuable for listeners, students, and scholars interested in the intersection of language, culture, and music, offering insights into how figurative language conveys spiritual and social messages in ways that make abstract concepts more open to diverse audiences. Finally, the research enhances the appreciation of Siddiq's lyrical artistry, encouraging a deeper engagement with the themes of faith, resilience, and social justice in his work while emphasizing the power of language to connect with audiences on both intellectual and emotional levels.

1.6 Literature Review

In this study, the researcher aims to examine the types of figurative language present in selected songs by Khaled Siddiq and analyze how this figurative language contributes to the overall meaning of the songs from a semantic perspective. Before conducting this research, the researcher reviewed previous studies that addressed similar topics. While there are some similarities, there are also notable differences that highlight the originality of this study, as it focuses on aspects that have not been analyzed before.

The first study is *An Analysis of Figurative Language in Indonesian Folk Songs* by Dewi and Putri (2020) from Universitas Gadjah Mada. This study explored the figurative expressions in traditional Indonesian folk songs using Leech's semantic theory. The authors identified metaphors,

personifications, and similes as the most frequently used figurative language types, adding emotional depth and cultural significance to the lyrics.

The second study, *Figurative Language in the Lyrics of Popular Indonesian Songs* by Rahmawati (2021) from Universitas Negeri Semarang, focused on identifying figurative language in contemporary Indonesian pop songs. Using a descriptive qualitative approach, the researcher classified types such as hyperbole, symbolism, and personification. Rahmawati concluded that these devices helped convey emotional narratives, enhancing the listeners' engagement with the songs.

The third study, *The Use of Figurative Language in Islamic Poetry* by Sari (2021) from Universitas Muhammadiyah Surakarta, analyzed figurative language in Islamic-themed poetry. The study used Geoffrey Leech's framework and found that allegory, symbolism, and metaphor were prominent in conveying spiritual and moral messages. Sari highlighted how figurative language bridges cultural and religious themes with universal human experiences.

The fourth study, *A Study of Figurative Language in Dangdut Song Lyrics* by Aisyah (2022) from Universitas Padjadjaran, examined figurative language in the lyrics of Dangdut songs, a popular Indonesian music genre. The researcher identified the frequent use of hyperbole, simile, and metonymy to create dramatic and emotional effects. Aisyah's study emphasized how these devices made the lyrics more relatable and entertaining for the audience.

The fifth study, *The Role of Figurative Language in Social and Political Rap Lyrics* by Pratama (2022) from Universitas Airlangga, explored the figurative expressions in Indonesian rap songs. Using Leech's theory, the study found that metaphors, irony, and symbolism were used to address social and political issues, helping to convey critical messages in an impactful manner.

The final study reviewed is *Figurative Language in Nasyid Lyrics: A Semantic Analysis* by Azizah (2023) from UIN Maulana Malik Ibrahim. This study analyzed the figurative language in Islamic Nasyid songs. It focused on using symbolism, hyperbole, and metaphor to highlight faith, resilience, and unity themes. The researcher concluded that figurative language is vital in delivering spiritual messages while making the lyrics aesthetically pleasing.

While these studies contribute significantly to understanding figurative language in music and literature, they do not specifically examine Khaled Siddiq's works or apply Leech's (1993) theory in detail.

In contrast, this research applies Leech's (1993) semantic theory systematically and critically to understand how figurative language operates in Khaled Siddiq's lyrics, especially in a context that merges Islamic spirituality, social commentary, and cross-cultural identity. By focusing on both form figurative types and function semantic meaning, this study fills a gap left by previous research that either lacks theoretical depth or limits its analysis to surface level identification.

Therefore, this study is not only distinct in its choice of artist and themes, but also in its consistent and detailed application of Leech's semantic theory to uncover how figurative language conveys deeper meanings in contemporary music.

1.7 Theoretical Approach

This research aims to analyze the figurative language found in the lyrics of Khaled Siddiq's songs under the "semantic" branch of linguistics. First, the study identifies the types of figurative language present in Siddiq's lyrics. Then, it focuses on the meanings conveyed by each figurative expression to provide a deeper understanding of the lyrics and the themes they explore.

Semantics, as a branch of linguistic study, plays a crucial role in determining meaning. According to Saeed (2016, p. 5), semantics is the study of how language conveys meaning through words, phrases, and sentences. It examines the relationship between linguistic structures and the meanings they express, emphasizing the complexity of how language represents ideas and concepts. Semantics provides a vital framework for exploring the meanings behind figurative expressions.

In semantic analysis, language that conveys unreal or non-literal meanings is referred to as figurative language. According to Leech (1993, p. 147), figurative language involves creative deviations from ordinary linguistic usage to express meanings in an imaginative and impactful way. It often adds layers of meaning beyond the literal interpretation of words.

To fully understand the figurative language embedded in Khaled Siddiq's lyrics, it is necessary to explore the literal and associative meanings, as defined in semantic theory.

Leech (1993) categorizes figurative language into several key types: metaphor, simile, synecdoche, metonymy, irony, symbolism, and allegory. These categories provide a framework for identifying and analyzing figurative language within Siddiq's songs. Each type serves a distinct purpose, enhancing the lyrics' emotional, cultural, and thematic resonance. For example, metaphors create implicit comparisons to highlight abstract ideas, while symbolism uses objects or concepts to represent broader themes.

The meanings in Siddiq's lyrics are sometimes explicitly stated and sometimes implicit, requiring careful semantic analysis to uncover their full significance. This study uses Leech's framework to systematically classify and interpret the figurative language in Siddiq's songs, emphasizing its role in conveying powerful messages about spirituality, resilience, and social justice. By doing so, the research provides valuable insights into the depth of figurative language in contemporary music.

1.8 Method of Research

1.8.1 Type of Research

This research is qualitative research employing a descriptive method. It involves analyzing written lyrics to identify the figurative language used in Khaled Siddiq's songs and the abstract meanings

behind them. Since the study does not involve numerical data or quantities, it aligns with qualitative research principles, focusing on textual analysis and interpretative understanding of the lyrics.

1.8.2 Data Sources

This research utilizes primary data. The primary data consists of the official lyrics of Khaled Siddiq's songs selected for their rich use of figurative language. Specifically, this study analyzes the following songs:

1. *Face of Gxd*

<https://genius.com/Khaled-siddiq-face-of-gxd-lyrics>

2. *God Forbid*

<https://genius.com/Khaled-siddiq-god-forbid-lyrics>

3. *Devils Applause*

<https://genius.com/Khaled-siddiq-devils-applause-lyrics>

The lyrics of these songs are sourced from verified platforms such as Siddiq's official website or trusted music streaming services.

1.8.3 Data Collection Technique

This research adopts a library research method for data collection. The researcher gathers information and materials relevant to the study. Then, the lyrics of Khaled Siddiq's songs are carefully examined, starting with reading and identifying phrases, clauses, or sentences containing figurative language. The identified figurative

expressions are then marked and categorized to facilitate further analysis.

1.8.4 Data Analysis Technique

This research employs a descriptive analysis technique. First, the researcher reads and reviews the lyrics of Khaled Siddiq's selected songs to identify figurative language expressions. Based on Leech's (1993) semantic framework, the researcher categorizes the identified expressions into types of figurative language, such as metaphor, simile, synecdoche, metonymy, irony, symbolism, and allegory. Each expression is then analyzed to determine its meaning and significance in the context of the lyrics. Following the analysis, the researcher interprets the data using a semantic approach and describes the meanings conveyed by the figurative language. Finally, the researcher summarizes the findings and concludes to provide a comprehensive understanding of the use of figurative language in Siddiq's songs.

1.9 Paper Organization

This research paper is organized into four chapters. The first chapter, Introduction, includes the background of the study, research questions, objectives of the study, literature review, theoretical framework, method of research, and paper organization, providing a foundation for the research. The second chapter, Theoretical Framework, presents the theories and concepts used in the analysis, focusing on Leech's (1993) semantic framework and types of figurative language. The third chapter, Findings and

Discussion, provides the analysis results, identifying and categorizing the figurative language in Khaled Siddiq's lyrics and interpreting their meanings. The fourth chapter, Conclusion and Suggestion, summarizes the research findings and provides recommendations for further studies or applications in figurative language and lyrical analysis.



CHAPTER IV

CONCLUSION AND SUGGESTION

The researcher presents the conclusion and suggestions for subsequent research. In this chapter, the conclusion represents the crux of the whole discussion, and it also suggests some recommendations for students, teachers, and other researchers who desire to conduct similar research.

4.1. Conclusion

After researching the figurative language found in Khaled Siddiq's selected songs, Face of Gxd, God Forbid, and Devils Applause, the researcher identified 35 instances of figurative language. Based on Leech's theory, seven types of figurative language were found: metaphor (7 instances, 20%), simile (3 instances, 8.6%), synecdoche (4 instances, 11.5%), metonymy (5 instances, 14.3%), irony (3 instances, 8.6%), symbolism (8 instances, 22.9%), and allegory (5 instances, 14.3%).

First, the researcher classified the types of figurative language contained in the selected songs. Then, each figurative expression was analyzed using a semantic approach to determine its deeper meaning. The results showed that figurative language in Siddiq's lyrics is crucial in enriching the lyrical content, emphasizing spiritual themes, and conveying complex emotions. Among these, metaphor and symbolism were the most frequently used, highlighting their significance in communicating abstract ideas.

Through this study, the researcher concludes that figurative language

in Khaled Siddiq's songs is essential in illustrating the depth of meaning behind the lyrics. His use of metaphors, symbols, and other stylistic devices not only enhances the aesthetic quality of his music but also serves as a medium for expressing faith, social concerns, and personal struggles. The prominence of symbolism reflects Siddiq's artistic goal to convey strongly spiritual and moral messages in a way that goes beyond simple interpretation. Symbolism lets him hide delicate or strong ideas, such as the conflict between good and evil, divine guidance, and inner conflict, into moving and easily accessible forms, enabling his music to appeal to many listeners from many backgrounds. These findings can help listeners, especially those interested in linguistics and literature, appreciate more how figurative language functions in contemporary music.

4.2. Suggestions

The overall findings of this research emphasize the challenges in interpreting figurative language in contemporary music, particularly in Khaled Siddiq's songs. Henceforth, the researcher suggests that future studies explore his lyrics more deeply. For example, researchers can apply different theoretical approaches, such as foregrounding or cognitive semantics, to further examine the role of figurative language in shaping meaning.

Therefore, readers, learners and scholars of linguistics, can gain more insight into the benefits of figurative language in interpreting complex messages in song lyrics. Additionally, this research can serve as a reference for those interested in the intersection of music, language, and culture.

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KHALED SIDDIQ'S SELECTED SONGS

Face of Gxd

[Intro]

Mm

Yeah-eah-eah-eah

Yeah-eah-eah, oh

The best is the best, leave the rest

If, i— if, if you get what I'm sayin' then you understand

If you don't, then where is there left to go?

You see what— you see what I'm sayin'? (Yeah, yeah-eah-eah, yeah, yeah-eah-eah)

Ayy

You know what I'm sayin'?

Ayy-yeah-yeah

[Verse 1]

Tasbih keep on flickin' cause it's all I know

Couple sibbies with me chillin' that I call my bros

Sun line, one time, for Allah I know

Devil's steppin' through the Fire, that's how far I'll go

I've been creepin' on the edge of the Mustaqeem

(But you're cryin' a hunnid tears, if you see what I'm sayin')

Mothers cryin', hear the sirens on these local (loco) streets (Woop-woop-woop)

With the pressure from the people like it's all on me

I'm a lover, not a fighter, but with no halo

Plus I told that I been searching, I don't need no ring roads

She be asking, 'Are you Salaf or are you a Sufi?'

I love Allah and His Rasul, now what more do you need?

Change never, same nigga, and it's all I'll be

If you're tryna take it from me then it's R.I.P

Every seen a life bless, yeah it's far I see

I be comin' for my riches like it's all for me (Me)

Praise Allah tonight

In His holy light

Fallin' from the skies

Fall to my demise

[Outro]

And that's it, everywhere you turn (Can you feel the fire?)

There is the Face of Allah (We'll take it higher)

That's it, khalas, dunno (We'll take it higher)