


Figurative Language Coldplay's Song Lyrics Of The Album "Parachute"

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ABSTRACT

Bahasa kiasan merupakan gaya bahasa yang digunakan untuk menyampaikan makna secara tidak langsung melalui perbandingan, pengulangan, atau ungkapan yang bersifat imajinatif dan emosional. Dalam lirik lagu, bahasa kiasan berperan penting dalam memperkuat pesan, menciptakan suasana, dan menggugah emosi pendengar. Analisis terhadap lirik-lirik lagu pada album *Parachutes* karya Coldplay menunjukkan bahwa terdapat lima jenis bahasa kiasan yang digunakan, yaitu simile, repetisi, metafora, hiperbola, dan retorik. Bentuk retorik menjadi yang paling dominan, menandakan kecenderungan penulis lagu dalam menyampaikan penegasan emosional melalui pertanyaan yang tidak memerlukan jawaban. Simile ditemukan paling sedikit. Lirik-lirik tersebut juga mengandung makna mendalam tentang kedekatan emosional, penyesalan, dan kerinduan dalam cinta. Temuan ini memperkuat posisi lirik lagu sebagai medium ekspresi artistik yang layak dikaji secara sastra karena kekayaan makna dan estetikanya.

Figurative language is a stylistic device used to convey meaning indirectly through comparisons, repetition, or imaginative and emotional expressions. In song lyrics, figurative language plays a vital role in reinforcing messages, creating atmosphere, and evoking emotional responses. An analysis of the lyrics in Coldplay's *Parachutes* album reveals five types of figurative language: simile, repetition, metaphor, hyperbole, and rhetoric. Rhetoric appears most frequently, indicating the songwriter's tendency to express emotional emphasis through rhetorical questions that require no answers. Simile is the least used. The lyrics also reflect profound meanings about emotional closeness, regret, and longing in love. These findings affirm the literary value of song lyrics as artistic expressions rich in meaning and aesthetic depth.



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INTRODUCTION

Language is one of the most sophisticated and essential tools possessed by human beings. It allows individuals not only to communicate but also to express complex thoughts, emotions, and cultural identities. As a symbolic system, language functions through structured sounds and meanings that are systematically arranged to form words, phrases, and sentences (Keraf, 2009). Beyond its primary communicative purpose, language also serves as a creative and expressive medium through which individuals construct and interpret their experiences of the world. The capacity of language to convey nuanced meanings is further enriched through the use of figurative language linguistic expressions that deviate from literal meaning to create vivid imagery and enhance emotional depth.

Figurative language plays a central role in literary and artistic expression. Rather than conveying information in a straightforward or literal manner, it operates by suggesting meanings through metaphors, similes, personification, hyperbole, and other rhetorical devices. According to Verdonk (2002), figurative language is a stylistic device used to create special effects of meaning and emotional intensity. Similarly, Keraf (2009) emphasizes that figurative language helps to explain, emphasize, or beautify a concept or idea by embedding deeper aesthetic and emotive values. For instance, a sentence like "the stars sing joyfully in the sky" not only illustrates the use of personification but also evokes a poetic and imaginative vision of nature. Such linguistic constructions are found across multiple genres—not only in poetry and prose but also in political speeches, advertisements, film scripts, and most significantly, in song lyrics.

The interplay between language and music represents a unique domain of artistic communication. Song lyrics, in particular, are an expressive fusion of linguistic and musical elements. As a form of poetic discourse, lyrics are often composed with the intent to evoke emotion, tell stories, or convey philosophical reflections. In this sense, song lyrics transcend the realm of mere entertainment and become powerful tools of emotional, cultural, and ideological expression. According to Peter (2002), the way individuals use language whether in writing or speech reflects their thought processes and identity. This perspective underlines the importance of examining song lyrics not only as cultural artifacts but also as texts worthy of serious linguistic and literary analysis.

One prominent example of such lyrical richness is the work of Coldplay, a British rock band known for their introspective and emotionally resonant songwriting. Their debut album, *Parachutes*, released in the year 2000, received critical acclaim and marked the beginning of the band's international success. The album's songs are characterized by melancholic melodies, minimalist instrumentation, and, most importantly, poetic lyrics that explore themes such as love, vulnerability, existential reflection, and human connection. Tracks like *Yellow*, *Shiver*, *Trouble*, and *Don't Panic* exemplify the band's lyrical depth, making extensive use of figurative language to articulate abstract emotions and philosophical insights.

The present study focuses on an in-depth analysis of the figurative language employed in Coldplay's *Parachutes* album. It seeks to identify, categorize, and interpret the various types of figurative expressions found within the lyrics. The theoretical foundation of this study is informed by the works of Keraf (2009), who classifies different forms of figurative language; Leech, who provides insights into semantic and pragmatic interpretation; and Perrine (1977), whose taxonomy of literary devices offers a comprehensive lens for literary analysis. The research aims to examine how these figurative elements function in the lyrics to enhance narrative structure, elicit emotional responses, and construct complex meanings that resonate with listeners.

Previous studies have explored the function of figurative language in popular music. For instance, Brunner (2012) examined the emotional role of metaphors in song lyrics across various genres, while Stockwell (2014) conducted a broader stylistic analysis of lyrical figurative devices in contemporary music. However, such studies often focus on cross-genre or multi-artist analysis, thereby overlooking the detailed examination of a single cohesive body of work. This research seeks to address this gap by offering a focused exploration of one specific album, thereby allowing a more nuanced and contextually grounded understanding of how figurative language operates within and across songs.

The study also draws on the theoretical expansion of linguistics, particularly in areas such as cognitive semantics, which argues that meaning is shaped by human conceptual structures like metaphors and image schemas (Lakoff & Johnson, 2003), and usage-based linguistics, which emphasizes the role of actual language use in shaping mental grammar (Bybee, 2010). These perspectives underscore the significance of figurative expressions not merely as literary embellishments but as essential cognitive and communicative mechanisms that structure how people think, feel, and interact with the world.

The use of figurative language in *Parachutes* exemplifies how music can function as a cultural and emotional mirror, capturing the complexities of human experience through metaphorical and symbolic language. The song *Yellow*, for instance, uses color imagery and metaphor to express devotion and admiration, while *Spies* employs personification and symbolism to critique surveillance and existential anxiety. These linguistic choices not only intensify the emotional weight of the songs but also

invite listeners to engage in interpretive acts, making personal connections with the themes and messages conveyed.

Moreover, analyzing figurative language in music holds pedagogical significance. It can be used as a valuable tool in English language education, particularly in the fields of literature and stylistics, by offering learners authentic and emotionally engaging materials for linguistic analysis. As Sharndam and Suleiman (2013) argue, figurative language enables speakers and writers to communicate ideas and emotions indirectly, thereby cultivating critical thinking and interpretive skills in readers and listeners. Furthermore, Bannet and Royle (2004) note that creative language use, including figurative expressions, reflects and cultivates originality a core objective in both literary creation and language teaching.

This study is therefore grounded in the conviction that song lyrics, particularly those crafted with poetic and figurative richness, deserve to be studied with the same rigor as literary texts. By exploring the intricate use of figurative language in *Parachutes*, this research contributes not only to the appreciation of Coldplay's lyrical artistry but also to the broader understanding of how language functions within artistic media. The album's lyrical content offers an ideal case study due to its depth, cohesion, and thematic resonance. It allows for an exploration of how metaphor, personification, simile, symbolism, and hyperbole work collectively to shape meaning, evoke emotion, and establish aesthetic value.

By achieving these objectives, this study seeks to demonstrate that the study of figurative language in music is not only a valid academic endeavor but also a powerful way to understand the intersection of language, art, and human experience.

METODE

Research Setting

This research adopts a qualitative descriptive methodology because the primary objective is to analyze and interpret the types and functions of figurative language found in the lyrics of Coldplay's *Parachutes* album. Qualitative research is ideal for examining language phenomena in depth, as it focuses on textual interpretation rather than numerical measurement. According to Bogdan and Taylor (as cited in Moleong, 2004), qualitative research produces descriptive data in the form of words—either spoken or written—from observed phenomena. Moleong (2001) further asserts that qualitative research emphasizes meaning-making and does not involve statistical computation.

In this study, the researcher serves as the primary instrument, responsible for data collection, selection, interpretation, and analysis. The research is interpretative in nature and relies heavily on the researcher's analytical skills and understanding of linguistic theory. Theoretical frameworks from Perrine (1977), Kennedy (1983), Keraf (2009), and Leech are employed to classify and interpret the figurative expressions identified in the lyrics.

Research Design

The design of this study is descriptive qualitative, which allows for a detailed, systematic, and in-depth exploration of linguistic expressions in song lyrics. This approach emphasizes the identification, classification, and interpretation of figurative language. As stated by Moleong (2001), qualitative research enables the exploration of underlying meanings, concepts, and contextual nuances found in textual data.

The corpus of this study includes all ten songs from the *Parachutes* album, which serve as the primary data sources. Each lyric was carefully analyzed to identify examples of metaphor, simile, personification, hyperbole, and symbolism. These instances were categorized and interpreted in light of their contribution to the song's narrative, emotional resonance, and thematic coherence.

Data Source

The data for this research were drawn from the official lyrics of Coldplay's *Parachutes* album, accessed through reliable online sources such as *kapanlagi.com*. The lyrics are treated as the main textual material through which linguistic analysis is conducted. In the context of qualitative research, Bryman (as cited in Muhammad, 2013) emphasizes that data may take the form of words, images, or documents, and are often examined to interpret social or artistic realities.

Data Collection Technique

The documentation method was employed to gather data. This involved collecting song lyrics, reading and observing the lyrics multiple times, identifying instances of figurative language, and categorizing them according to established theories (Risdianto, 2011). Each identified expression was annotated and interpreted to answer the research questions regarding types and functions of figurative language.

Data Validity

To ensure the validity of the data, the technique of triangulation was applied. As explained by Creswell (2007), triangulation in qualitative research involves cross-verifying data from multiple sources, perspectives, or theoretical frameworks. Supardi (2013) also supports this by stating that triangulation ensures the reliability of findings through consistent verification. In this study, triangulation involved cross-checking the classification and interpretation of figurative language using multiple theoretical lenses and previous studies.

Data Analysis Technique

The analysis was conducted through a series of structured steps:

1. Reading and familiarizing with the entire set of lyrics multiple times.
2. Identifying figurative expressions within the lyrics.
3. Categorizing them into types (e.g., metaphor, simile, etc.).
4. Interpreting their meanings in context.
5. Determining the dominant types and their functions in conveying emotion or theme.
6. Drawing conclusions on the stylistic and communicative roles of figurative language in the album.

As described by Moleong (2001), this form of analysis allows the researcher to derive patterns and themes from qualitative data, offering insight into the use and impact of figurative language in Coldplay's lyrics.

RESULT AND DISCUSSION

Simile

Simile is a comparison in which two different objects or concepts are compared with each other using "like" or "as". According to Keraf (2009), true simile create explicit comparisons between two things that are so different from each other that they make comparisons seem impossible. The research showed that of the eleven song lyrics, two of them contained simile entitled Don't Panic and Spies and the data are:

1. Don't Panic

Bones, sinking like stones

"Bones, sinking like stones" is categorized as simile. Bone is any of the hard parts that form the skeleton of the body of a human or an animal. Stone is a hard solid mineral substance that is found in the ground, often used for building. Like is similar to something or somebody. "Like" is also used to ask somebody's opinion of somebody or something. In the lyric above, it's like comparing something similar to bone and stone very hard on each other. The true meaning of the lyric above is life is nothing compared to people who are stricken by disaster.

2. Spies

I said, how do you live as a fugitive

"I said, how do you live as a fugitive" is categorized as simile. Live is people to have your home in a particular place. "Fugitive" is a person who has escaped or is running away from somewhere and is trying to avoid being caught. As is used to describe somebody or something appearing to be somebody or something else. In the lyric above, as compares something to a live place and a fugitive that describes someone's place. The true meaning of the lyric above is life is only like a shadow that will always haunt us and we should not live as an escape.

Repetition

Repetition is figure of speech, which used by research to repeat several words in the sentence. As mentioned by Keraf (2009) repetition is repeating sound, words or a whole of word in sentence form intensifying in suitable context. The research showed that of the eleven songs lyrics, three of them contained repetition entitled Don't Panic, Sparks, and Parachutes and the data are:

1. Don't Panic

Yeah, we do, yeah, we do

“Yeah, we do, yeah, we do” is categorized as repetition. Because the lyric is repeated. Songwriter says that life is nothing, meaningless, as in the video clip of an earthquake. Songwriters also say we live in a beautiful world because we have someone to lean on and someone we love. Songwriters say that we all have a place we call home and that is what we do to keep that memory alive, we grow, work, have families and then die. That is the beauty of the world we live.

2. Sparks

Oh yeah I will, yeah I will, yes I will, yeah

3. Sparks

My heart is yours

“My heart is yours” is categorized as a metaphor. This song tells the story of love or love that failed between partners. Songwriter describes as someone who is less fortunate about love. Songwriter is a former lover who has many flaws but still wants to get back with someone he loves.

4. I will

“Oh yeah I will, yeah I will, yes I will,

“Oh yeah I will, yeah I will, yes I will, yeah I will” is categorized as repetition. These lyrics depict a songwriter who says that he will not repeat his mistakes again. He will not disappoint his lover like a spark. Songwriter considers himself an unlucky loser when it comes to love. Songwriter tries to convince her boyfriend that she deserves another chance. Even though her lover knows he will disappoint her again. “And I know I was wrong,” he sings over the gentle acoustic guitar. “But I won't let you down. Oh yeah, oh yeah, oh yeah, yeah I will, yes I will.

5. Parachutes

I'll be round, I'll be loving you always always

“I'll be round, I'll be loving you always always” is categorized as repetition. In the lyric above, songwriter said that his love was completely for the woman he loved. The true meaning of the lyric above is don't waste someone you love, and don't give hope if you don't intend to love them. Songwriter tells about a love that can help someone. “In a haze, a storm haze, I'll be round, I'll be loving you always,” read a piece of the lyrics.

Metaphor

According to Keraf (2009) a metaphor is a figure of speech that makes a comparison between two unlike things. Metaphor creates implicit comparisons without the express use of “like” or “as.” The research showed that of the eleven songs lyrics, three of them contained metaphor entitled Sparks, Yellow, We Never Change and Everything's Not Lost and the data are:

1. Sparks

My heart is yours

“My heart is yours” is categorized as a metaphor. This song tells the story of love or love that failed between partners. Songwriter describes as someone who is less fortunate about love. Songwriter is a former lover who has many flaws but still wants to get back with someone he loves.

2. Yellow

And everything you do

Yeah, they were all yellow

“And everything you do” and “Yeah, they were all yellow” is categorized as metaphor. Songwriter compares two things “everything you do” and “all yellow”. Two things that are compared bring a feeling that is alive, in which the meaning of life means something that has in common with the word everything, as if it shines. This interpretation is based on the previous line of the lyrics which reads “Look how they shine for you”. On this line, the word “shine” clearly indicates the characteristic of a shining star, always bright and sparkling. Furthermore, the word “yellow” has a meaning like something that shines and can also be interpreted as happiness.

And all the things you do

And it was all Yellow

“And all the things you do” and “And it was all yellow” is categorized as metaphor. On this line the metaphor shown in the frase “all the things” which is compared to the word in the next line. “it was

all yellow" these line carry meaning that the things in this line as it is something that has "yellow" characteristic. . In this case it can be interpreted that the word lightening. It is can be said so because if we look at back to the lyric, the characteristic of stars that shining and sparkling. That is why the meaning that can be attained from the word "yellow" is shining and lightening.

Your skin, oh yeah, your skin and bones

Turn into something beautiful

"Your skin, oh yeah, your skin and bones" and "Turn into something beautiful" is categorized as metaphor. On these lyric the word "skin and bones" are compared with "something beautiful". This lyric is implicitly explained as "beautiful things" the meaning of them will be as if the skin and bones of you turn into something beautiful.

3. We Never Change

I wanna live where the sun comes out

"I wanna live where the sun comes out" is categorized as metaphor. While composing the song, songwriter was in a crisis that almost made him not want to continue his life. As if screaming grief through the lyrics of this song. In his downturn, the songwriter thought he could live a better life in the future. Songwriters will be kind, never cruel. It's a shame, all the good lives that are spoken in these lyrics are just wishful thinking, because the songwriters never put them into practice.

4. Everything's Not Lost

I'll be counting up my demons, yeah

"I'll be counting up my demons, yeah" is categorized as metaphors. On this line the metaphor is shown in the word "counting" as compared to the word on the next line. The line "my demons" means that the demons that are around you will not disappear. In this case it can be interpreted that the word "demons" is something very scary and evil. The lyrics above show that the songwriter is facing domestic problems. Put aside all doubts and fears that have passed before and look to the future.

Hyperbole

Mentioned by Keraf (2009) hyperbole is figure of speech which contains a point statement of exaggeration as it is. Hyperbole is an exaggeration more than the fact. The language can make attention to the reader and it is an exaggeration of object. The research showed that of the eleven songs lyrics, six of them contained hyperbole entitled Shiver, Yellow, Trouble, High Speed, We Never Change and Life is for Living and the data are:

1. Shiver

So you know how much I need you

"So you know how much I need you" is categorized as hyperbole. On this line, songwriters place the word "you" as someone to look forward to. The word "need" is said to be someone who needs his lover. In the lyrics above, songwriter really needs the presence of someone he loves. Songwriter wants the person to know how much he wants and needs it.

2. Yellow

For you, I'd bleed myself dry

"For you I'd bleed myself dry" is categorized as hyperbole. On this line the songwriter puts the word "blend myself dry" to emphasize his intention. In this case the word "bleed" gives meaning as if the songwriter is a soft thing. Implicitly, songwriter tries to place himself as something that can be blended. The meaning that can be inferred from the line is the songwriter is willing to do crazy things just to show and express his love to someone even "blend himself dry".

3. Trouble

A spider web is tangled up with me

"A spider web is tangled up with me" is categorizes as hyperbole. On this line, the songwriters put the word "spider web" as a problem. The word "tangled up" is said to be getting into a problem. The songwriter intends to express the regret that has been done to someone he loves. The guilt is then assumed by the songwriter as a spider web that entangles him. The songwriter seemed to want to explain that his mistake was accidental, and did not mean to hurt the people he loved.

And I lost my head

"And i lost my head" is categorizes as hyperbole. On this line, the songwriter puts the word "lost" as lost. The word "my head" is said to have lost its head. The word "my head" indicates that the songwriter has been embarrassed and admits his guilt. That means as exaggerated in the word "lost my

head" due to the use of Hyperbole. The songwriter intends to express the regret that has been done to someone he loves.

4. High Speed

Before my head explodes

"Before my head explodes" is categorized as hyperbole. In this line the hyperbole indicated by the word "my head" indicates that his mind is now beginning to shake. The phrase "explodes" means to break or make something explode with anxiety in the relationship. The lyrics above suggest that there is more to anxiety in relationships as a skirmish romance compared to the dangers of gliding on a high-speed plane.

Or my head starts to ring

"Or my head starts to ring" is categorized as hyperbole. In this line the hyperbole is shown in the word "my head" indicating that the memory in his head is always about him falling in love with someone. The word "to ring" means that someone always calls him in his mind. This song is about someone who is in love, but they are not really sure how they feel about it. Despite the uncomfortable feelings, the relationship continues because of trust.

5. We Never Change

And I wanna fly and never come down

"And I wanna fly and never come down" is categorized as hyperbole. In this line the hyperbole shown on the word "fly" indicates that songwriter wants to leave here because he feels it never changes for someone. The word "never come down" means that songwriter does not want to end a relationship with a loved one. It's about relationships that hold someone back. Songwriter didn't want to end the relationship because he loved her too much. I want to live life, and be nice to you.

6. Life Is For Living

And I don't wanna live it alone

"And I don't wanna live it alone" is categorized as hyperbole. This is a song about how badly he feels about being wrong and how much he misses her. Songwriter knows that "Life is for Living" but he do not care because he would rather die than without them. The lyric "Ah, ah, oh" in the end is like a cry of regret and sadness towards someone.

Rhetoric

Rhetoric is a question expression whose answer is contained in the question. Which means the rhetoric of a question that does not require an answer. Therefore the answer that comes out of this question is only an affirmation. The research showed that of the eleven song lyrics, six of them contained rhetoric entitled Shiver, Spies, Sparks, Trouble, High Speed and We Never Change and the data are:

1. Shiver

But you pay me no attention, do you?

"But you pay me no attention, do you?" categorized as rhetoric. Someone who wants himself to be noticed by someone he loves. Therefore, anything that catches one's attention will be done by the songwriter. For example doing anything for someone they care about and always looking for ways to connect with them. This shows the seriousness of a person towards others.

Cause you say you see straight through me, don't you?

"Cause you say you see straight through me, don't you?" is categorized as rhetoric. Songwriter says that whatever she needs, she will be for him even if it's not what she wants. Songwriter also said that he was looking directly at her. Even if the person is not interested in what the songwriter is saying, because she do not want to listen, it is as if the songwriter isn't there. This song is about a writer falling in love with someone he loves, as if that person do not like him.

Oh, did you want me to change?

"Oh, did you want me to change?" is categorized as rhetoric. It's about unrequited love. Songwriter tries to get her affectionate attention, transforms herself, promises her eternal love. In the same way he seems unsuccessful at it. Even do, all the songwriters do is keep trying, even if it's futile. Until now her love didn't seem to notice him no matter how hard she tried.

But you never even see me, do you?

"But you never even see me, do you?" is categorized as rhetoric. Songwriter feels disappointed

and sad about the attitude of someone he likes. Because Songwriters feel their love is not reciprocated. Songwriter makes situations that feel like hell sound so beautiful in the same vein, because even though unrequited love is hell, it's still beautiful because at least to me it changes my whole way of thinking.

And is this my final chance of getting you?

"And is this my final chance of getting you?" is categorized as rhetoric. The meaning of the song is that the songwriter does anything for someone he loves. Know that I will always love you and that feeling will never change. Songwriter hopes this opportunity will bring him to girlfriend so that songwriter can get back to how it was. Hearing that, I really improved myself, which I think is a good thing.

2. Spies

Down here, where I cannot see so clear?

"Down here, where I cannot see so clear?" is categorized as rhetoric. This song is about all the different things in life that can't be avoided. Worries, stressors, small or big problems in daily life and their complications are always there, and there is no way to avoid them even if there are ways to deal with them. Songwriter said that life is sometimes not what is imagined.

I said, "What do I know?"

"I said, "What do I know?" is categorized as rhetoric. This song is about someone who is trying to spy on and annoy someone. Even songwriters can't touch them because they are spies. If we don't hide here they will find actually songwriters do not know where to go and asked someone to show us the way.

I said, "Which way do I turn?"

"I said, "Which way do I turn?" is categorized as rhetoric. This song tells about spies trying to get someone down. Songwriter doesn't know where to go and asks someone for directions. Because no one seemed free there.

Songwriter just realized that he was around the fugitive. Here, I can't sleep because spies are popping up from every angle.

3. Sparks

Did I drive you away?

"Did I drive you away?" is categorized as rhetoric. Songwriter says the first verse where he says "Did I drive you away? But I promise you this I'll always look out for you" is a promise that even though he is driven this person away he assures still look out for them. Songwriter admits he is done a wrong but tries to correct it by making that promise. This is a very honest and sincere song that doesn't hide any truth.

4. Trouble

Oh no, what's this?

"Oh no, what's this?" is categorized as rhetoric. This song is about hurting someone accidentally, apologizing and not being able to get their forgiveness. Songwriter explains how it can cause a person to become so caught up in emotion that it becomes symbolic through the spider's web. It can drag us down when we make mistakes and all you can do is apologize. Until finally made himself regret having done it.

5. High Speed

Can anybody fly this thing?

"Can anybody fly this thing?" is categorized as rhetoric. This song is about how sometimes life moves fast and you don't even know it because you live in a shell not open to anything. Where songwriter said "Can anybody fly this thing?" is where the songwriter ask if anyone feels the same way as him about how fast life is going and if anyone knows how to deal with it. Even though the message of the song is "confidence in high speed" it means don't think of high speed as bad because the songwriters do well in life.

6. We Never Change

We never change, do we? no, no

"We never change, do we? no, no" is categorized as rhetoric. Songwriter does not know that in reality, he cannot continue to fly in one place where he will never fall. He can't always be with friends. Songwriter can't not even contain his anger. Even though no matter how much he realized that it

would never happen, his mind kept drifting back to the idea of “we never change”.
We never learn, do we?

“We never learn, do we?” is categorized as rhetoric. A touching song about living a life of simple existence and pleasure. Songwriter talk about being disappointed with themselves. In his downturn, songwriter thought of a better life in the future. Songwriter do not want to give up on life. Songwriter leave out all the insignificant things in life. Songwriter only focus on what really matters having good friends, being nice, and enjoying nature

CONCLUSION

Based on the analysis of figurative language in selected Coldplay song lyrics, the researcher concluded that there are five types of figurative language found: simile, repetition, metaphor, hyperbole, and rhetoric, with rhetoric being the most dominant. This suggests that the band frequently uses rhetorical questions to deliver emotional or satirical emphasis without expecting direct answers. The analysis also reveals deeper meanings behind the lyrics, such as the emotional closeness between the songwriter and a younger person, as well as themes of regret and longing in love. Quantitatively, the study identified 2 similes, 3 repetitions, 6 metaphors, 9 hyperboles, and 12 instances of rhetoric, indicating that rhetoric is the most frequently used figurative device, while simile appears the least.

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