

**An Exploration of Figurative Language in Henry Moodie's Song Album Mood Swings****Pinta Kesadaran Gea<sup>1</sup>, Tiara Kristina Pasaribu<sup>2</sup>, Rony Arahta Sembiring<sup>3</sup>**Universitas HKBP Nommensen  
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**Abstract**

Figurative language plays a fundamental role in song lyrics as it enables songwriters to convey complex emotions, personal experiences, and deeper meanings beyond literal interpretation. This study aims to identify the types of figurative language found in Henry Moodie's song album *Mood Swings* and to explain how those figurative expressions are realized within the lyrics. This research employs a descriptive qualitative method. The data were collected from the lyrics of thirteen songs in the album, obtained from Spotify, and analyzed using Perrine's (1992) theory of figurative language. The findings reveal that five types of figurative language are found in the album, namely metaphor, simile, personification, symbol, and hyperbole, with a total of 40 instances identified. Symbol appears as the most dominant type with 10 instances, followed by hyperbole (9), metaphor (8), personification (7), and simile (6). The analysis demonstrates that each type serves a distinct expressive function in conveying emotional depth and personal experience throughout the lyrics. These findings indicate that figurative language is not merely a stylistic device in Henry Moodie's songwriting but a fundamental means of communicating emotional truth. This study is expected to contribute to the understanding of figurative language in song lyrics and to serve as a reference for students, researchers, and educators in the fields of linguistics and literary studies.

**Keywords:** Figurative Language, Semantics, Song Lyrics, Henry Moodie, Mood Swings**Citation:**

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## INTRODUCTION

Linguistics is the scientific study of language that examines its structure, use, and the mental processes involved in human communication. As a discipline, linguistics approaches language from a systematic and empirical perspective, analyzing it through theoretical frameworks and observable evidence rooted in general theories of language structure (Sunubi, 2016). One of the central concerns within linguistics is the study of meaning, known as semantics. Leech (1974) asserts that meaning refers to an idea or concept that is transferred from the speaker to the listener through a specific linguistic form. This process of meaning-making becomes particularly complex when language is used not in its literal sense, but in ways that are imaginative, metaphorical, and expressive a phenomenon widely recognized as figurative language.

Figurative language is widely employed across many forms of creative expression, including novels, poetry, films, and especially songs. Pedagogiki (2016) states that figurative language refers to the use of expressions that go beyond conventional usage to create special effects, clarify ideas, and enrich writing by adding depth, vividness, and expressive power. Furthermore, figurative language enables speakers to convey their ideas and thoughts to an audience, playing an essential role in semantics by being closely related to the construction of meaning (Aldi, 2024). In broader terms, figurative language is a style of expression in which words are used beyond their literal meanings to convey deeper ideas, emotions, or vivid imagery that resonate with the audience on a more profound level. Hulu, Deni Arnita (2021) adds that figurative language is often used to enrich language and to describe specific moods or settings, including feelings of loneliness, activity, and romance. In the Indonesian linguistic tradition, figurative language is commonly referred to as *majas* expressions that employ non-literal wording to convey messages imaginatively and creatively (Hulu, 2021). From a theoretical standpoint, Knickerbocker and Reninger (1963) classify figurative language into several categories, including simile, metaphor, personification, symbolism, irony, hyperbole, synecdoche, and metonymy. Building on this, Perrine (1992) identifies ten types of figurative language, namely metaphor, simile, personification, metonymy, symbol, allegory, paradox, hyperbole, understatement, and irony. This study adopts Perrine's framework as the theoretical foundation for analysis, focusing specifically on five types most prominently found in the data: metaphor, simile, personification, symbol, and hyperbole.

Among these five types, metaphor is a figure of speech that directly compares two unlike things by asserting that one thing is another in order to highlight a shared quality or meaning, without using comparative words such as *like* or *as*. According to Perrine, as cited in Ariska et al. (2021), in a metaphor one thing stands for another, often involving inanimate objects or abstract concepts. Closely related to metaphor is simile, which also draws comparisons between two unlike things but does so explicitly through connecting words such as *like*, *as*, *than*, *similar to*, *resembles*, or *seems*. This distinction is fundamental: while a metaphor conveys comparison implicitly by substituting one thing for another, a simile makes the comparison transparent and direct, thereby helping clarify meaning and creating vivid imagery for the reader or listener (Perrine in Ariska et al., 2021). Personification, meanwhile, is a figure of speech in which human qualities, emotions, or actions are attributed to animals, objects, or abstract ideas, making them appear alive or human-like. Perrine, as cited in Ariska et al. (2021), states that personification endows inanimate objects or abstract ideas with human characteristics, behaviors, or emotions, serving to enhance imagery, intensify emotional impact, and assist readers or listeners in relating abstract concepts to human experience. Symbol, on the other hand, is a figure of speech in which an object, image, word, or action represents a deeper meaning beyond its literal sense, standing for an idea, emotion, or concept that is broader or more abstract than the thing itself. According to Perrine, as cited in Ariska et al. (2021), symbols carry multiple, interconnected layers of meaning that encourage readers or listeners to interpret the underlying ideas or emotions expressed in a text beyond what is directly denoted. Finally, hyperbole is a figure of speech that involves deliberate and extreme exaggeration used to emphasize a feeling, idea, or situation, and is not intended to be taken literally. Perrine, as cited in Ariska et al. (2021), explains that hyperbole intentionally exaggerates something beyond reality to create a strong impression and express intense emotion, helping the reader or listener feel the full strength of the message being conveyed.

Semantics plays a crucial role in understanding all of these figurative devices, as it examines how meaning is constructed beyond the literal interpretation of words. Figurative language involves the intentional use of expressions that depart from their direct meanings to communicate deeper, more

imaginative, and emotionally resonant ideas. Through devices such as metaphor, simile, hyperbole, and personification, language is able to express complex emotions and abstract concepts that literal wording cannot fully capture.

Song lyrics represent one of the most common and accessible media in which figurative language appears. Song lyrics are the words of a song the text written to be sung and they serve to convey messages, emotions, stories, or themes that the songwriter wishes to express. According to Sinta (2022), song lyrics are created to communicate messages to listeners who are usually targeted by the songwriter, and although a song's popularity is often influenced by its singer, melody, or musical arrangement, the lyrics themselves function as a form of literary expression that conveys meaning and can be interpreted from a linguistic and literary perspective. Similarly, Yoga et al. (2021) emphasize that lyrics are the words of a song that convey the songwriter's personal feelings and emotions in a creative and imaginative way.

In the contemporary digital and modern music era, many people tend to direct their attention more toward melody, rhythm, and viral trends rather than paying close attention to the meaning embedded in song lyrics. As a result, the deeper messages and emotional values contained in songs are frequently overlooked by listeners. In reality, many songwriters deliberately express their thoughts, feelings, and personal life experiences through figurative language a mode of expression that cannot be fully comprehended through literal interpretation alone. This condition creates a significant gap between what the lyrics intend to convey and what listeners actually understand. Observing this phenomenon, and guided by a strong interest in interpreting meaningful lyrics, this study undertakes a deeper exploration of figurative language in songs, since such analysis helps uncover hidden meanings, emotions, and messages that are conveyed indirectly. Therefore, figurative language becomes an important focus of this research to demonstrate how language is creatively used to express complex ideas and feelings, so that listeners can better understand the true meaning behind lyrics and appreciate songs not merely as entertainment, but also as meaningful literary texts.

Several prior studies have examined figurative language in various media and serve as relevant references for this research. The first is a study by Nehe et al. (2022), which analyzed figurative language in the *Maleficent* movie script using Perrine's theory and identified nine types, with simile as the most dominant. The second is a study by Mangaraja et al. (2023), which examined figurative language in Boywithuke's song lyrics using Keraf's theory and found fourteen types, with metaphor as the most dominant. The third is a study by Salsabila Kayla and Simatupang (2025), which analyzed figurative language in One Direction's album *Four* using a semantic approach and found that metaphor was the most frequently occurring type. The fourth is a study by Turnip et al. (2025), which explored figurative language in One Ok Rock's song lyrics and identified nine types, with personification and metaphor as the most dominant. The fifth is a study by Setiawati and Maryani (2018), which analyzed figurative language in Taylor Swift's song lyrics and identified six types of figurative language. For instance, in the song "22," four types were found, namely simile, hyperbole, paradox, and irony, while in the song "Red," four types were identified: simile, metaphor, hyperbole, and personification. The sixth is a study by Berutu et al. (2025), which analyzed figurative language in the novel *Cita Cinta Caraka* by Erisca Febriani using Keraf's theory and found ten types, with personification as the most dominant. The seventh is a study by Gea et al. (2025), which examined figurative language in Sabrina Carpenter's album *Short n' Sweet* and identified six types, with hyperbole as the most dominant. These prior studies confirm the relevance and consistency of analyzing figurative language across different media as a meaningful scholarly endeavor, while also demonstrating that different objects of study and theoretical frameworks yield varying dominant types of figurative language.

This research analyzes the figurative language used in Henry Moodie's song album *Mood Swings*. Henry Moodie is both the singer and songwriter of all the tracks in this album, making it a cohesive and personal body of work that reflects his emotional experiences and artistic voice. The present research is significant for several reasons. First, while previous studies have examined various linguistic aspects of song lyrics such as illocutionary acts, deixis, audience reception, and transitivity processes studies focusing specifically on figurative language in Henry Moodie's songs remain limited. Second, listeners often prioritize melody and musical arrangement over lyrical content, which results in a lack of understanding of the meanings conveyed through the songs. Finally, figurative language is frequently employed in songs to enhance emotional depth and expressiveness, yet this complexity can make listeners less aware of the underlying messages embedded in the lyrics. This study therefore aims

to identify the types of figurative language found in Henry Moodie's Mood Swings album and to explain how those figurative expressions are realized within the lyrics. Through this analysis, listeners are expected to gain a deeper understanding of the complexity and thematic richness that these songs communicate.

## **RESEARCH METHOD**

### **Research Design**

This study employs a descriptive qualitative research design. Descriptive qualitative research is a method that aims to understand and explain the characteristics and qualities of a phenomenon without focusing on statistical calculations, but rather on the meaning, context, and characteristics of the data being analyzed (Creswell, 2009). The results are presented in a descriptive form to provide a clear and comprehensive understanding of the phenomenon under investigation. This design was chosen because the nature of the data in this study song lyrics requires interpretive and contextual analysis rather than numerical measurement. As Moleong (2014) states, qualitative research produces descriptive data derived from written or spoken language used to describe the observed object. Therefore, a descriptive qualitative approach is considered the most appropriate method for identifying and explaining the types of figurative language found in Henry Moodie's song album Mood Swings.

### **Research Subjects**

This study does not employ a population-and-sample framework in the conventional quantitative sense. Instead, the research subject is the song album Mood Swings by Henry Moodie, which consists of thirteen songs: Mood Swings, Me Myself and I, Right Person, People Pleaser, Growing Pains, Favorite Mistake, Sunday Morning, Indigo, Ten Years Time, Cigarette, Comedown, Pick Up the Phone, and Dear Drew. All thirteen songs were included in the analysis as the primary source of data, making this study a total examination of the entire album. The lyrics of all songs were obtained from Spotify and accessed through the internet. Henry Moodie serves as both the singer and songwriter of all tracks in this album, which ensures that the figurative language found throughout the lyrics reflects a single, consistent artistic voice and personal perspective.

### **Research Instruments**

The primary instrument in this study is the researchers themselves, which is consistent with the nature of qualitative research in which the researcher acts as the key instrument in collecting, selecting, and interpreting data (Creswell, 2009). To support the data collection and classification process, a documentation sheet was used as an auxiliary instrument. This sheet was designed to record every lyrical line identified as containing figurative language, along with the song title, the relevant line or phrase, the type of figurative language, and a brief explanation of its meaning and realization. The classification of figurative language types was conducted based on Perrine's theory (1992), which served as the theoretical framework guiding the identification and categorization of data throughout the analysis process.

### **Data Analysis**

The data collection was conducted by obtaining the lyrics of all thirteen songs in the Mood Swings album from Spotify. The lyrics were then read carefully line by line to comprehend their meaning and context. Any words, phrases, or sentences containing figurative language were marked and recorded in the documentation sheet to facilitate systematic identification during the analysis stage. After the data collection process was completed, the data were analyzed in several steps. First, the identified expressions were classified according to the five types of figurative language established in Perrine's theory (1992), namely metaphor, simile, personification, symbol, and hyperbole. Second, each expression was examined in detail to explain how the figurative language is realized within the context of the lyrics. Third, the frequency of each type was calculated to determine the most dominant type found across the album. Finally, conclusions were drawn based on the overall findings of the analysis. The entire analytical process was carried out descriptively, presenting the results through explanations and interpretations rather than statistical calculations.

## RESULTS AND DISCUSSION

### Results

This section presents the findings of the analysis of figurative language found in Henry Moodie's song album *Mood Swings*. The data were collected from the lyrics of thirteen songs in the album and analyzed based on Perrine's theory (1992). The analysis reveals that five types of figurative language are found throughout the album, namely metaphor, simile, personification, symbol, and hyperbole. The overall frequency of each type is presented in Table 1, followed by selected examples of each type along with their explanations in Table 2.

**Table 1. Frequency of Figurative Language in the "Mood Swings" Song Album**

Types	Frequency
Metaphor	8
Simile	6
Personification	7
Symbol	10
Hyperbole	9
Total	40

Table 1 presents the overall frequency of each type of figurative language identified in Henry Moodie's *Mood Swings* album. The findings indicate that all five types of figurative language are present throughout the album, with a total of 40 instances identified. Among the five types, symbol appears as the most dominant type with 10 instances, followed by hyperbole (9), metaphor (8), personification (7), and simile (6) as the least frequent. This distribution suggests that Henry Moodie tends to convey emotions and personal experiences through symbolic expressions and exaggerated language rather than through direct comparisons, reflecting a lyrical style that favors depth and emotional intensity over explicitness.

**Table 2. Types of Figurative Language Found in the "Mood Swings" Song Album**

No.	Types	Lyric	Explanation
	Metaphor	You were my favorite mistake	The word mistake is used metaphorically to describe a person who caused pain yet remains emotionally significant, expressing regret and affection simultaneously.
		You're my world, and you're my one	The word world functions as a metaphor to convey that the person addressed represents everything meaningful in the singer's life, emphasizing deep emotional attachment.
	Simile	Burn me out like a cigarette	The word like is used to compare emotional exhaustion to a cigarette that slowly burns out, vividly illustrating how the relationship drains the singer emotionally over time.
		Down, down, like the Summer	The word like draws a comparison between the singer's emotional decline and the gradual fading of summer, conveying a sense of slow and continuous sadness.
	Personification	Time is flying, it's kinda scary	Time is given the human-like ability to fly, emphasizing how quickly it passes and expressing the singer's anxiety about growing older and facing life's changes.
		Your thoughts lie, but I know the truth	Thoughts are attributed the human ability to lie, reflecting the singer's inner conflict between misleading self-perception and what she knows to be true.
	Symbol	Pick up the phone	The phone symbolizes emotional connection, care, and availability between two people, representing the act of being present and offering support during moments of loneliness.
		Float through the indigo for all of time	The color indigo, associated with sadness and emotional depth, symbolizes lasting feelings of longing and emotional attachment that persist over a long period of time.

Hyperbole	I'd sink deep in the ocean just to meet you at the bottom	Sinking to the deepest part of the ocean is an impossible action used to exaggerate the singer's willingness to go to any length for the person addressed, emphasizing the intensity of emotional devotion.
	Feeling so high, I could touch the clouds	Touching the clouds is physically impossible, but is used as an exaggeration to describe an overwhelming state of happiness and emotional elevation beyond what can be expressed literally.

Table 2 presents ten selected examples of figurative language drawn from the Mood Swings album, representing two instances of each of the five types identified. The examples illustrate how Henry Moodie employs figurative language across different songs to convey a wide range of emotions, from romantic devotion and emotional exhaustion to inner conflict and existential anxiety. Each type of figurative language serves a distinct expressive function: metaphors compress complex emotions into single powerful images, similes create vivid and relatable comparisons, personification brings abstract feelings to life, symbols layer meaning beyond the literal, and hyperbole amplifies emotional intensity to its fullest expression. Taken together, these examples demonstrate that figurative language is not merely a stylistic device in Henry Moodie's lyrics, but a fundamental means through which he communicates deeply personal experiences and emotional truths to his listeners.

### Metaphor

Data 1 : You were my favorite mistake

The lyric "favorite mistake" functions as a metaphor by directly equating a person with the concept of a mistake, without using comparative words such as like or as. The term mistake generally refers to something regrettable or wrong; however, in this context, Henry Moodie employs it paradoxically to describe a person who caused pain yet remains deeply emotionally significant. This metaphor effectively captures the complexity of a relationship that is simultaneously a source of happiness and disappointment. Through this figurative expression, the singer conveys emotions of regret, affection, and emotional conflict in an indirect yet powerful manner, allowing listeners to feel the weight of a love that is acknowledged as flawed but still cherished. The contradiction embedded in the phrase favorite mistake is what makes this metaphor particularly effective in expressing the emotional ambiguity that often characterizes romantic relationships.

Data 2 : You're my world, and you're my one

The expression "my world" in this lyric functions as a metaphor by equating the person being addressed with the entirety of the singer's world. This comparison is made without the use of connective words such as like or as, which distinguishes it as a metaphor rather than a simile. The term world carries connotations of completeness, centrality, and supreme importance, suggesting that the person represents everything that is meaningful in the singer's life. Through this metaphor, Henry Moodie conveys a profound sense of emotional attachment and dependence, indicating that the partner occupies the center of his emotional universe. The realization of this metaphor serves to express love and commitment in a powerful yet concise way, emphasizing how deeply the presence of another person can define one's entire emotional existence within a romantic relationship.

### Simile

Data 3 : Burn me out like a cigarette

The lyric "burn me out like a cigarette" is classified as a simile because it uses the connective word like to draw an explicit comparison between two unlike things: emotional exhaustion and a cigarette burning out. A cigarette is an object that gradually consumes itself until nothing remains, and this image is used to illustrate how the relationship slowly drains and depletes the singer emotionally over time. The choice of a cigarette as the point of comparison is particularly significant, as it also implies an element of addiction something harmful that one continues to return to despite knowing the damage it causes. Through this simile, Henry Moodie expresses feelings of emotional fatigue and pain in a vivid and highly relatable way, making the abstract experience of being emotionally drained feel tangible and immediate to the listener.

Data 4 : Down, down, like the Summer

The lyric "down, down, like the summer" is categorized as a simile through its use of the connective word like to compare the singer's emotional state to the gradual fading of summer. Summer, as a season, is associated with warmth, brightness, and vitality; its decline therefore carries a sense of loss, melancholy, and inevitable change. By comparing his emotional descent to the fading of summer, Henry Moodie conveys a feeling of sadness that is not sudden or dramatic, but rather slow, continuous, and inescapable. This simile effectively communicates emotional vulnerability and a sense of helplessness in the face of declining feelings, using a natural and universally familiar image to make the emotional experience more accessible and relatable to listeners.

### **Personification**

Data 5 : Time is flying, it's kinda scary

The expression "time is flying" is categorized as personification because it attributes to time a physical ability flying that is normally associated with living beings. By personifying time in this way, Henry Moodie emphasizes the sensation of time passing rapidly and uncontrollably, creating a feeling of urgency and unease. The addition of the phrase it's kinda scary further reinforces the emotional weight of this personification, revealing that the swift passage of time is not merely an observation but a source of genuine anxiety for the singer. Through this figurative expression, the lyric communicates a deeper theme of fear surrounding growing older, facing change, and the uncertainty of what the future holds emotions that are universally relatable and particularly resonant for a young audience.

Data 6 : Your thoughts lie, but I know the truth

The expression "your thoughts lie" is classified as personification because it attributes the human act of lying a conscious and intentional deception to thoughts, which are abstract and intangible in nature. Lying is an action that can only be performed by beings capable of conscious intent; by ascribing this quality to thoughts, Henry Moodie vividly illustrates an internal psychological struggle in which negative or distorted thinking contradicts what the singer knows to be true. This personification reflects a state of cognitive dissonance, where the mind creates false narratives that conflict with reality. Through this expression, the lyric captures the emotional difficulty of overcoming self-doubt and misleading thoughts, conveying the singer's determination to hold on to truth in the face of an internal voice that seeks to deceive.

### **Symbol**

Data 7 : Pick up the phone

The phrase "pick up the phone" is categorized as a symbol within the context of this song. While a phone is literally a communication device, in this lyric it transcends its physical function to represent something far more emotionally significant namely, emotional connection, care, and availability between two people. The act of picking up the phone symbolizes the willingness to be present, to listen, and to offer support during moments of loneliness or emotional need. This symbol is particularly effective in a modern context, where the phone has become one of the primary means through which people maintain emotional bonds. Through this symbol, Henry Moodie conveys a message of intimacy and reassurance without stating it explicitly, allowing the listener to feel the depth of the emotional connection being described through a simple, everyday action.

Data 8 : Float through the indigo for all of time

The word "indigo" in this lyric is classified as a symbol. Indigo is a deep shade of blue that is conventionally associated with sadness, emotional depth, melancholy, and introspection. In this context, indigo moves beyond its literal identity as a color to represent an enduring emotional state specifically, lasting feelings of longing, grief, and deep emotional attachment that persist indefinitely. The image of floating through indigo for all of time suggests being completely immersed in and surrounded by these emotions with no foreseeable end, conveying a sense of emotional permanence. Through this symbol, Henry Moodie expresses profound and enduring feelings in an indirect and evocative manner, inviting listeners to interpret the emotional landscape of the song through the rich associative meaning carried by color.

## Hyperbole

Data 9 : I'd sink deep in the ocean just to meet you at the bottom

This lyric is classified as hyperbole because it presents a deliberate and extreme exaggeration of physical action to convey the depth of an emotional experience. Sinking to the deepest part of the ocean is not only physically impossible for a human being, but it also implies entering a place of complete darkness, pressure, and danger a sacrifice of the highest order. By using this image, Henry Moodie exaggerates his willingness to endure any hardship or danger in order to be with the person he is addressing. This hyperbole effectively communicates the intensity of emotional devotion and the lengths to which one would go for someone they deeply love. The exaggeration is not meant to be taken literally, but rather to convey a feeling so strong that ordinary language would be insufficient to express it fully.

Data 10 : Feeling so high, I could touch the clouds

This lyric is categorized as hyperbole because it employs an exaggerated and physically impossible image touching the clouds to describe an emotional state. In reality, no human being is capable of reaching the clouds through feeling alone; however, this exaggeration is used to convey an overwhelming sense of joy, elation, and emotional elevation that exceeds the boundaries of ordinary expression. The phrase feeling so high already suggests an elevated emotional state, and the addition of touch the clouds amplifies this to its furthest extreme, making the intensity of the emotion palpable to the listener. Through this hyperbole, Henry Moodie captures the euphoric quality of a peak emotional experience the kind of happiness so profound that it feels as though the boundaries between the self and the sky have dissolved entirely.

## Discussion

The analysis of figurative language in Henry Moodie's Mood Swings album reveals that figurative language is extensively and consistently employed throughout the lyrics as a primary means of emotional expression. The findings demonstrate that five types of figurative language are present in the album, namely metaphor, simile, personification, symbol, and hyperbole, with a total of 40 instances identified across thirteen songs. These findings directly address the two research questions of this study: first, that figurative language in the Mood Swings album can be categorized into five distinct types based on Perrine's (1992) framework; and second, that each type is realized in the lyrics through specific linguistic mechanisms that serve to convey complex emotions, personal experiences, and psychological states that would be difficult to express through literal language alone. The presence of all five types across the album suggests that Henry Moodie employs a diverse and sophisticated range of figurative devices, indicating that the lyrical content of Mood Swings functions not merely as musical accompaniment but as a rich literary text worthy of linguistic and literary analysis.

Among the five types identified, symbol emerges as the most dominant type with 10 instances, representing 25% of the total figurative language found in the album. This finding is particularly significant because it reveals a fundamental characteristic of Henry Moodie's lyrical style a preference for conveying meaning indirectly through objects, colors, and actions that carry deeper associative significance beyond their literal denotation. Unlike metaphor or simile, which make comparisons relatively explicit, symbolism operates on a more subtle and layered level, requiring the listener to actively engage with the text in order to uncover the intended meaning. The prevalence of symbolic language in Mood Swings suggests that Henry Moodie favors emotional depth and interpretive openness over directness, inviting listeners to bring their own experiences and associations to the lyrics. Examples such as the use of indigo to represent enduring sadness and emotional depth, and the phone as a symbol of emotional connection and availability, demonstrate how everyday objects and sensory experiences are transformed into powerful carriers of meaning. This tendency toward symbolism reflects a lyrical maturity and an artistic choice to communicate the complexity of human emotion through suggestion rather than explicit statement.

In contrast, simile appears as the least frequent type with only 6 instances, representing 15% of the total. While simile is one of the most accessible and commonly used forms of figurative language due to its explicit use of connective words such as like and as, its relatively low frequency in the Mood Swings album further reinforces the observation that Henry Moodie tends to favor more indirect and layered forms of expression. The similes that do appear in the album, however, are notably vivid and

emotionally evocative as seen in expressions such as burn me out like a cigarette and down, down, like the summer suggesting that when Henry Moodie does employ simile, he does so with deliberate precision and strong imagistic effect. The lower frequency of simile relative to other types therefore does not indicate a weakness in the use of comparison, but rather reflects a broader stylistic preference for figurative devices that operate beneath the surface of language.

The findings of this study are consistent with and supported by Perrine's theoretical framework (1992), which identifies ten types of figurative language. Of these ten types, this study finds five to be present in the *Mood Swings* album, while the remaining five metonymy, allegory, paradox, understatement, and irony are not identified in the data. This selective presence is not a limitation of the album's linguistic richness, but rather reflects the nature of the genre and the personal themes that dominate the lyrics. Song lyrics, particularly in the contemporary pop genre, tend to favor figurative devices that create immediate emotional resonance and vivid imagery qualities most effectively achieved through metaphor, simile, personification, symbol, and hyperbole. Devices such as allegory and paradox, which typically require more extended and complex narrative structures to be fully realized, are less suited to the compressed and emotionally direct format of song lyrics. The alignment between Perrine's definitions and the figurative expressions found in the album confirms the validity and applicability of his framework as a theoretical lens for analyzing figurative language in contemporary song lyrics, demonstrating that classical literary theory remains relevant and productive when applied to modern popular music.

The findings of this study also invite meaningful comparison with previous research on figurative language in song lyrics. The first point of comparison is with Salsabila Kayla and Ervina C.M. Simatupang (2025), whose study of figurative language in One Direction's album *Four* similarly identified five types of figurative language, with metaphor as the most dominant type. While both studies find the same number of types, the difference in the dominant type is notable: metaphor dominates in *Four*, while symbol dominates in *Mood Swings*. This contrast suggests that different artists employ figurative language in ways that reflect their distinct artistic personalities. One Direction's more explicit emotional comparisons through metaphor versus Henry Moodie's more layered and symbolic approach. The second comparison is with Setiawati and Maryani (2018), whose analysis of Taylor Swift's lyrics identified six types of figurative language across different songs, with varying dominant types depending on the specific track examined. The greater variety of types found in Taylor Swift's lyrics may reflect the broader thematic range of her songwriting, as well as the larger body of work examined. The third comparison is with Mira et al. (2025), who found six types of figurative language in Sabrina Carpenter's album *Short n' Sweet*, with hyperbole as the most dominant type. The contrast between hyperbole as dominant in Sabrina Carpenter's work and symbol as dominant in Henry Moodie's work is particularly illuminating, as it points to a fundamental difference in expressive strategy: Carpenter's lyrics tend toward bold, exaggerated emotional declarations, while Moodie's lyrics favor quiet, symbolic depth. Taken together, these comparisons confirm that while figurative language is a universal feature of song lyrics across different artists and genres, the specific types and their relative dominance vary significantly depending on each artist's individual voice, thematic concerns, and intended emotional effect.

Considered as a whole, the distribution and realization of figurative language in the *Mood Swings* album reveal a coherent and distinctive lyrical identity for Henry Moodie as a songwriter. The predominance of symbol and hyperbole suggests a songwriter who is drawn to two complementary modes of emotional expression: the quiet, layered depth of symbolic meaning on one hand, and the intense, amplified declaration of hyperbolic language on the other. Meanwhile, the use of metaphor and personification demonstrates an ability to transform abstract emotions love, grief, anxiety, self-doubt into concrete and relatable images that resonate with listeners on a personal level. The consistent use of figurative language across all thirteen songs in the album further indicates that this is not an incidental feature of the lyrics but a deliberate artistic strategy, one that positions Henry Moodie as a songwriter who regards language itself as a central instrument of emotional communication. The album *Mood Swings*, as its title suggests, is fundamentally concerned with the shifting and often contradictory nature of emotional experience, and it is through figurative language that this emotional complexity is most powerfully and authentically conveyed.

The findings of this study carry meaningful implications for both academic research and pedagogical practice. From an academic perspective, this study contributes to the growing body of

literature that examines figurative language in contemporary song lyrics as a legitimate and productive object of linguistic and literary analysis. It demonstrates that popular music, often dismissed as a trivial cultural product, contains sophisticated uses of figurative language that merit serious scholarly attention. The application of Perrine's classical framework to a contemporary pop album also affirms the enduring relevance of traditional literary theory in analyzing modern texts. From a pedagogical perspective, the findings of this study offer valuable material for educators in the fields of linguistics, semantics, and literary studies. Song lyrics, due to their accessibility, emotional resonance, and cultural familiarity, represent an engaging and effective medium through which students can learn to identify and analyze figurative language in context. The use of Henry Moodie's *Mood Swings* album as a teaching resource has the potential to make the study of figurative language more relevant and enjoyable for students, particularly those who may find traditional literary texts less immediately relatable. Future researchers are also encouraged to expand upon this study by examining a broader range of songs, applying alternative theoretical frameworks, or exploring other linguistic aspects of the album such as discourse structure, pragmatic meaning, or intertextuality.

## CONCLUSION

This study aimed to identify the types of figurative language used in Henry Moodie's song album *Mood Swings* and to explain how those figurative expressions are realized within the lyrics. Based on the analysis of thirteen songs in the album using Perrine's (1992) theoretical framework, five types of figurative language were identified, namely metaphor, simile, personification, symbol, and hyperbole, with a total of 40 instances found across the album. Symbol appears as the most dominant type with 10 instances, followed by hyperbole (9), metaphor (8), personification (7), and simile (6) as the least frequent. The realization of each type demonstrates a distinct expressive function: metaphors convey complex emotions through implicit comparisons, similes provide vivid and relatable imagery through explicit connective words, personification brings abstract concepts to life by attributing human qualities to them, symbols carry layered meanings that extend beyond their literal sense, and hyperbole amplifies emotional intensity through deliberate exaggeration. The dominance of symbol over other types reveals a lyrical style that favors indirect, layered, and interpretively rich expression, distinguishing Henry Moodie's songwriting from other artists examined in previous studies and confirming that figurative language functions as a fundamental dimension of how he communicates personal experience and emotional truth throughout the album.

Based on the findings of this study, several suggestions are offered for future researchers, students, and educators. Future researchers are encouraged to expand the scope of analysis by examining a larger body of work, applying alternative theoretical frameworks, or exploring other linguistic dimensions of song lyrics such as pragmatic meaning, discourse structure, or the interplay between figurative language and musical elements. For students, this study demonstrates that song lyrics represent an accessible and rewarding medium for linguistic and literary analysis, one that can deepen both linguistic competence and literary appreciation. For educators in the fields of linguistics, semantics, and literary studies, the findings suggest that contemporary song lyrics such as those in Henry Moodie's *Mood Swings* album can serve as effective and engaging teaching materials for illustrating figurative language concepts in the classroom, making the subject more relevant and relatable to students in the current digital and musical era.

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