

Analysis of Figurative Language and Its Function from a Morphological Perspective by Imagine Dragon in Album Continued Silence

Widyashanti Kunthara Anindita¹
Muchlishatuz Zahroh^{1*}

¹Surakarta University, INDONESIA

²Surakarta University, INDONESIA

Abstract

*Using morphological structures like prefixes, suffixes, compounding, and inflection as additional levels of meaning formation, this study aims to investigate metaphorical language in song lyrics. This study employs a descriptive qualitative research methodology. Five chosen songs from the album such as Radioactive, Demons, It's Time, Tiptoe, and Amsterdam were used to gather the data. The analysis uses Perrine's (1963) theory for classifying figurative language types and Bauer's (2019) framework of morphological analysis to examine how word production processes contribute to emotional intensity, thematic coherence, and stylistic impacts. The results indicate that metaphor is the most often used figurative category, with 22 instances out of 50 total figurative words (44 percent). Next are personification (6 occasions), hyperbole (7 instances), and symbolism (9 instances). In terms of morphology, 67% of verbal figurative phrases have the progressive suffix -ing. This suffix transforms static emotional states into dynamic, ongoing processes. 14% of figurative idioms are compound words, which are simplified metaphors. Heartache and daylight are two examples of these concepts. The negative prefix *un-, which paradoxically emphasizes power while rejecting weakness, is utilized in 16% of cases. The integration of morphological analysis demonstrates that figurative language is not just a semantic or syntactic phenomenon but also a morphological technique for condensing complex emotions into compact linguistic forms. By enabling listeners to process meaning through both lexical and sublexical signals, this approach improves the interpretative experience.*

Keywords: *Figurative language; Imagine Dragons; lyric analysis; Continued Silence; metaphor.*

1. INTRODUCTION

Since language enables people to communicate, share ideas, and express their emotions both orally and in writing, it is a crucial instrument for human communication and message transmission. Language can be employed both literally and

^{1*}Corresponding author, email: wk.anindita@gmail.com

metaphorically, depending on the context (SINAGA, 2024). Figurative language is particularly important in literary and creative expressions because it allows the portrayal of deeper meanings, emotions, and imagery beyond literal interpretation.

However, most previous studies on figurative language in song lyrics (Fajrin & Parmawati, 2021; Ibrahim et al., 2019; Muhammad et al., 2021; Nuraeni et al., 2020; Pangestu et al., 2022) have only considered semantic and stylistic classification, neglecting the morphological dimension that is, how the internal structure of words (affixes, roots, and compounding) affects the formation and interpretation of figurative expressions. This is a big gap since song lyrics often use morphologically complex phrases (such as *radioactive*, *unbreakable*, and *reawakening*) to create emotional and thematic effects that semantic analysis cannot fully capture.

Interscope Records released Imagine Dragons' extended play (EP), *Continued Silence*, on February 14, 2012. The complexity of theme and metaphor in the chosen songs *It's Time*, *Radioactive*, *Demons*, *Tiptoe*, and *Amsterdam* make them great texts for linguistic examination. By examining how word formation processes (affixation, compounding, and inflection) combine with figurative language to produce emotional resonance, this work contributes academically to the discipline of linguistics, specifically morphology integrated with stylistics.

The following research questions were addressed in this study: (1) In the album *Continued Silence*, what kinds of figurative language are present? (2) What morphological patterns (reduplication, compounding, inflection, and affixation) go along with each kind of figurative language? (3) In what ways does morphology support or alter figurative language's ability to express emotional themes? By employing Bauer's (2003) morphology framework for word formation analysis and Perrine's (1969) theory as the figurative framework, this study closes the research gap by examining both the kinds and functions of figurative language from an integrated morphological perspective.

2. LITERATURE REVIEW

Language is a systematic collection of arbitrary spoken symbols that promotes communication, according to Abrams (2018). Metaphor, personification, hyperbole, simile, irony, paradox, and allegory are the categories into which Perrine & Arp (1963) divides figurative language. These tools enable authors to economically and vividly convey abstract concepts.

1. Metaphor

A metaphor is a figure of speech in which two essentially unconnected objects are implicitly compared. Without utilizing explicit comparative language like "like" or "as," it operates by physically applying a word or phrase connected with one thought to an entirely different one.

Example: *I can feel it building up inside of me*

The song's lyrics depict unpleasant emotions or sentiments that a person experiences. It is a reflection of an internal battle or conflict that one is going through. Metaphors are used to more vividly and graphically represent emotions that are difficult to articulate directly and are abstract. The metaphor "building up inside" is used to describe the emotional process in a more poignant and realistic way.

2. Personification

Personification is a figure of speech that gives inanimate objects, animals, abstract concepts, or ideas human traits like feelings and sensibility. This technique successfully imbues non-human beings with human traits. According to Paxson

(1994), personification is the rhetorical device of giving inanimate objects or abstract abstractions human traits or dispositions.

Example: *The moon smiles at the stars.*

Personification is a literary device that imbues inanimate things, animals, or abstract ideas with human traits, feelings, or actions. By urging readers to visualize non-human beings as though they were human, this strategy makes them more relatable and vivid. For instance, the phrase "My phone sings endlessly when I turn on after a long day running out of its battery," personifies the phone by giving it the capacity to sing, which is a specific human action.

3. Hyperbole

Hyperbole is figurative language that use deliberate, exaggerated exaggeration to emphasize a genuine feeling or reality rather than to mislead. It is an exaggeration used for persuasive purposes.

Example: *I'm so hungry I could eat a horse.*

4. Simile

A simile is a rhetorical tactic used to directly compare two different objects by highlighting a commonality between them. Similes derived from commonplace objects or the natural world are frequently used in everyday conversation to express straightforward, intelligible analogies, as highlighted by Shaw (1972). This tool's main objective is to clearly and concisely illustrate the similarities between two things.

Example: *My skin is as dry as the Sahara Desert.*

5. Irony

The use of words to convey a meaning that contradicts what is said is known as irony. Irony has a deeper meaning than when it is only used as figurative language, according to Riwalidi et al. (2023).

Example: *When your dreams all fail and the ones, we hail are the worst of all.*

The song's lyrics express a deep sense of melancholy, contending that not only do goals frequently fall short, but our most cherished ones and the people we look up to can also be the most disappointing. This reveals a painful irony: there is a huge difference between our aspirations and the harsh reality of life, and our idols are often the biggest disappointments.

6. Paradox

A paradox, which derives from the Greek word "paradoxon," which meaning "contrary to expectation," is a claim that goes against accepted wisdom. According to Susanti (2018), in order to reconcile this seeming conflict, the reader must delve beyond the literal interpretation to discover a deeper, frequently philosophical truth.

7. Allegory

An allegory is a lengthy metaphor that appears to tell a complete, stand-alone narrative. However, the objective of this literal story is to communicate a different, deeper level of meaning.

Example; *The beast inside.*

The phrase "the beast inside" is an allegory, for instance. The term "beast" refers to the dark, wild, and hidden side of a person's nature that is full of suppressed negative impulses; it has a metaphorical meaning that is not literal.

2.1. Morphology: Word Formation Processes

According to Bauer (2019) and Lieber (2010), morphology is the branch of linguistics that studies the internal structure of words, specifically how morphemes—the smallest meaningful units—combine to form complex words. When analyzing metaphorical language in song lyrics, the following morphological processes are relevant:

a. Affixation (Derivation)

Adding prefixes or suffixes to a root morpheme can alter its grammatical category or produce a new word.

1. Prefixation, such as *re-* in *reawakening*, *un-* in *unbreakable*, and radio- in *radioactive*

2. Suffixation (e.g., -ing in *constructing*, -less in *hopeless*, -ness in *darkness*)

While suffixes can nominalize abstract ideas, prefixes frequently increase or reverse meaning in figurative language (e.g., dark + ness = *darkness* as a metaphor for depression).

b. Combining

Creating a new word by combining two free morphemes (e.g., day + light = daylight; heart + ache = sorrow; fire + breather = fire-breather). Because the meaning of the whole cannot be inferred from its parts, compounds frequently serve as condensed metaphors.

c. Inflection

Adding grammatical morphemes (such as walk-ing, strong-er, and fight-s) that express tense, number, aspect, or comparison without altering the word class. The progressive suffix -ing is especially significant in lyric analysis because it converts static feelings into dynamic processes.

2.2. The Intersection of Morphology and Figurative Language

The lexical or phrasal level has been the main focus of traditional investigations of figurative language. For example, the phrase "the beast inside" has only been examined as a metaphor for emotional internal strife. However, morphemes can also have their own figurative meaning. According to Bauer (2019), speakers employ morphological creativity to convey new meanings when existing lexical items are inadequate. This morphological innovation becomes crucial since songwriters frequently have to express novel emotional states that lack conventional verbal categories. Morphology thus functions as an poetic neologism tool. The compound pattern X-heart (as in *heartache* or *heartbreak*) represents the heart as a container of pain; the negative prefix *un-* (as in *unbreakable* or *untamed*) creates paradoxical strength through the act of negation; the nominalizing suffix -ness (as in *darkness* or *sadness*) personifies adjectives; the prefix *re-* (as in *reborn* or *reawaken*) suggests cyclical transformation or a second chance; and the suffix -ing (as in *burning*, *breaking*, or *building*).

2.3. Function of Figurative Language

Figurative language can be used both orally and in writing to explain a scene or image that is connected by dramatic and emotional feelings (Abrams, 2018)

a. To provide creative enjoyment

The purpose of the first figurative language is to provide creative pleasure, which suggests that it inspires listeners or readers to expand their imaginations. In order to give readers or listeners a source of entertainment in the form of creativity, authors

and songwriters turn their stories or lyrics into wordplay. Readers or listeners can therefore understand more of what is spoken.

b. To bring additional imagery.

According to Abram (2018), employing a figure of speech is a way to concretize the abstract, add imagery to lines, and make poetry enjoyable. This feature makes an object or abstract idea tangible and inspires listeners or readers to engage their imaginations and develop their thoughts

c. To Increase emotional intensity

A figure of speech can convey feelings as well as information and can give an otherwise strictly informative statement more emotional depth. Perrine (1963) The reader's imagination and fantasy coming to life in their minds naturally results in the heightened emotional intensity. When they are completely engrossed in their fantasy, they could feel the feelings that the speaker or author wanted them to.

d. To say much in a brief compass

According to Perrine (1963), a figure of speech is a linguistic economy method that makes it possible to express complicated ideas succinctly. By employing this strategy, writers can express meaning and intent without giving a thorough explanation, which encourages readers to engage in more active and inferential interpretation.

2.3. Figurative Language in Literary Works

Meaning and purpose are important characteristics of language. Meaning is defined in linguistic studies as an agreement reached by the speaker and the listener. Standard grammatical definitions, such as a verb signifying an action or a phrase making up a whole, coherent unit, serve as examples of this. According to Zulaikah et al. (2024), the interaction between a linguistic form and its referent is where meaning originates. As a result, meaning can be seen as a person's interpretation of the concepts or symbolic representations of another.

2.4. Figurative Language in Song

One of the most fascinating and culturally rich tools available for everyday language use is the song. A song is a type of music with spoken lyrics that is used to convey ideas and emotions. Songs are a type of literature that is closely related to poetry. Poetry and songs both use words to convey meaning, are often written down before being published, and can also be set to music for public listening. A soloist, duet, trio, or larger ensemble with several voices can all write and sing a song.

3. METHODS

3.1. Types of Research

This study uses a morphologically informed content analysis methodology in conjunction with a qualitative descriptive research method. Sugiyono (Sugiyono, 2013) asserts that qualitative research prioritizes meaning and process above quantitative statistics. The descriptive approach generates descriptive data in the form of words, which are subsequently understood through textual explanation rather than statistical analysis. It is used to explain and understand phenomena based on observed or read data. Because the data are couplets and phrases taken from the song lyrics of the album Continued Silence, this method is especially appropriate for the current study.

3.2. Techniques of Collection Data

The methods Sugiyono (2013) suggested were used in the data collection process. First, publicly accessible online sources provided the lyrics for the five chosen songs: *Radioactive*, *Demons*, *It's Time*, *Tiptoe*, and *Amsterdam*. In order to accurately identify metaphorical language, the researcher simultaneously studied the lyrics and listened to each music several times. Third, morphological segmentation which divides words into their component morphemes, such as roots, prefixes, and suffixes was applied to every recognized figurative expression. Fourth, the figurative expressions were classified using Bauer's (2019) framework for morphological pattern and Perrine's (1963) categorization for type.

3.3. Data Analysis Techniques

There were several steps involved in the data analysis process. Morphological parsing was the initial step, which involved breaking down each word in a figurative expression into its individual morphemes. For instance, the prefix **un-** and the root *break* plus the suffix *-able* were used to parse the term *unbreakable*. The identification of morphological processes, such as reduplication, compounding, inflection, and affixation (prefixation and suffixation), comprised the second stage. Figurative language classification using Perrine's (1963) typology included the third level. Functional-morphological mapping was the fourth and last step, in which the researcher ascertained the relationship between particular morphological decisions and particular figurative functions and thematic effects.

The phrase "I'm waking up to feel" from the song *Radioactive* was examined as follows to demonstrate this analytical process. The verb *waking* is morphologically composed of the progressive suffix *-ing* and the root *wake*. In a metaphorical sense, *awakening* is a metaphor for personal development. The morphological function of the suffix *-ing* is to emphasize that the singer's metamorphosis is continuous rather than instantaneous by converting a punctual action (waking as a single event) into a durative process (waking as an ongoing condition).

3.4 Framework Integration

The following is a summary of the analytical framework that combines morphological and figurative analysis. The study uses Perrine's (1963) theory, which categorizes statements as metaphor, hyperbole, personification, simile, irony, paradox, or allegory, at the level of figurative kinds. The study uses the frameworks developed by Bauer (2019) and Lieber (2010) to examine morphemes, affixes, compounds, and inflections at the morphological structural level. The study incorporates both frameworks at the functional interpretation level to ascertain how morphology either strengthens or alters figurative meaning.

4. RESULTS

4.1 Distribution of Figurative Language Types in the Album *Continued Silence*

A total of fifty figurative terms, divided into seven categories, were found in the analysis of the five chosen songs. Table 1 displays the entire distribution.

Table 1 Analysis of Figurative Language in Album Continued Silence

No.	Figurative language types	Radioactive	Demons	Its time	Tiptoe	Amsterdam	Total
1.	Simile	0	0	0	1	0	1
2.	Metaphor	4	5	3	3	7	22
3.	Personification	1	3	2	0	0	6
4.	Symbol	1	3	3	3	2	9
5.	Allegory	0	1	1	0	0	2
6.	Paradox	1	1	1	0	0	3
7.	Hyperbole	1	1	2	0	0	7
	Total	8	14	12	7	9	50

With 22 instances throughout the five songs, metaphor is the most commonly used figurative language type, as shown in Table 1. This accounts for 44% of all recognized metaphorical expressions. With seven metaphors, the song *Amsterdam* has the most, followed by *Demons* (five) and *Radioactive* (four). There are seven instances of hyperbole, mostly in the songs *It's Time* and *Radioactive*. There are six instances of personification, mostly in *Demons* and *It's Time*. With the exception of *Amsterdam*, symbolism appears nine times and is dispersed fairly evenly throughout all songs. There are fewer instances of simile, paradox, and allegory: one, three, and two, respectively. The band uses a number of rhetorical techniques to preserve thematic variation and improve lyrical complexity, as evidenced by the songs *It's Time* and *Demons*, which each use six different kinds of figurative language.

4.2. Morphological Patterns in Figurative Expressions

Table 2. Morphological Processes in Figurative Language Across All Songs

Morphological Process	Frequency	Percentage	Example (Lyric & Song)
Progressive -ing suffix	34	67 %	<i>building</i> (Amsterdam), <i>burning</i> (Radioactive), <i>waking</i> (Radioactive), <i>breaking</i> (It's Time)
Negative prefix (-un, -im, -in)	8	16%	<i>unbreakable</i> (It's Time), <i>untamed</i> (Tiptoe)
Compound Word	7	14%	<i>daylight</i> (It's Time), <i>heartache</i> (Amsterdam), <i>fire-breathing</i> (Demons)
Nominalizing Suffix (-ness, -tion)	5	10%	<i>darkness</i> (Demons), <i>transformation</i> (implied in Radioactive)

Prefix –re (repetition/reversal)	3	6%	<i>reborn</i> (implied in Radioactive)
Morphological Process	Frequency	Percentage	Example (Lyric & Song)
Reduplication	0	0%	Not Found

The progressive suffix *-ing* is the most common morphological process, occurring in 34 out of 50 figurative expressions (67%), according to the data in Table 2. To denote continuous or ongoing action, this suffix is appended to verbal roots. The suffix *-ing* serves to change static emotional states into dynamic processes in metaphorical language. When an emotion is encoded as *building* or *burning*, for instance, it is no longer displayed as a stable state but rather as a pressure that builds up over time.

Eight of the figurative usages of the *un-* negative prefix are the only examples of it from the data source (16%). However, the prefix in these examples does not simply serve as a negation of the meaning. Rather, in the example *unbreakable* the prefix paradoxically implies a strength by explicitly denying a weakness, the consequence being that this morphological approach is more economical to achieve than alternative phrasal alternatives and has a stronger impact than either one.

There are 7 compound word expressions which account 14% of all figurative language in the study. These compounds, when used as metaphors, are considered to be condensed in the sense that there is more than one way (binary opposition) of viewing or understanding the relationship between the two elements of the compound. An such as 'daylight' represents both 'day' (which represents hope & clarity, with visibility) and 'light' (which represents truth & revelation); thus, it condenses two types of representations of what is being said. Similarly, 'heartache' simply combines with a tangible noun such as 'heart' and an intangible noun such as 'ache' therefore drawing together a conceptually similar idea (physical vs. emotional pain).

Of the total number of expressions provided here, 10% (5 expressions) include nominalizing suffixes such as *-tion* and *-ness*. Words with the suffix *-ness* are adjectives turned into abstract nouns (e.g., dark becomes darkness), allowing for the use of abstract characteristics as metaphorical entities that may be personified or owned.

The lyrical framework for the song Radioactive centers heavily on rebirth and reawakening, both of which include prefixes with *re-* in three respective instances (i.e., 6%) and frequently occur through inference. Although it has been analyzed as a potential morphological device, reduplication did not appear in the five review songs analyzed.

4.3 Affixation Distribution Across Figurative Types

Table 3 provides data on how different types of figures (i.e., figurative language or figurative types) utilize a variety of morphologically defined affixes morphologically through different types of figures/types.

Table 3. Affixation Distribution Across Figurative Types

Figurative Types	Most Frequent Affix	Example	Morphological Function
Metaphor	Suffix <i>-ing</i>		Emotional processing, which converts static

		"The sorrow growing inside" (<i>Amsterdam</i>)	feelings into continuous accumulation
Hyperbole	Prefix *un-*	"Unbreakable spirit" (<i>It's Time</i>)	Strength is asserted by denying fragility; paradoxical affirmation via negation
Personification	Suffix <i>-ing</i>	"The city is calling" (<i>Tiptoe</i>)	gives inanimate objects dynamic agency and enables abstractions to act
Symbolism	Compounding	"Daylight" (<i>It's Time</i>)	reduces binary opposition to a single lexical item (day/night as hope/despair).

In the case of both personification and metaphor, they prefer to use the suffix *-ing*; although their reasons are different, both are positive uses of this particular affix. When metaphors utilize the suffix *-ing*, they create an accumulation and transformation of abstract emotions into a narrative. However, personification gives objects which are typically non-existent to possess great amounts of activity; these activating objects would be able to perform the action of calling out, breathing, or observing another object. Conversely, hyperbole generally uses the prefix **un-** which creates emphasis by removing (denying) the existence of an object/evidence. Conversely, symbolism generally favours compounding, which takes complex oppositional themes and condenses them into a single word.

5. DISCUSSION

The findings laid out in the previous section of this paper indicate a consistent relationship between the literal meaning of *Imagine Dragons'* lyrics and the metaphorical meanings they evoke through their structural form (Fajrin & Parmawati, 2021; Muhammad et al., 2021). The current study demonstrates that the internal structure of a word (i.e., affixes, compounds, and inflections) carries a significant degree of figurative meaning when compared to previous studies, which focused on figurative meanings as being purely semantic or syntactic. The results of this research lead to three main conclusions.

To start, there was evidence of the repeated usage of the *-ing* words such as "*building*", "*burning*", "*breaking*", and "*waking*" by the researchers in the lyrics of the band Imagine Dragons. This was important because using *-ing* endings is more than simply showing that an action occurs; it shows the action is being intensified and reinforced by their emotional state. For example, when you state "I am eating" or "I am walking", the *-ing* ending demonstrates that the action is occurring at the time referenced. When the band uses the *-ing* ending in their lyrics to describe an emotional feeling (anger for instance), it creates a perception of pressure building; therefore, the emotion will continue to build until it reaches a breaking point. The emotional impact of the feeling is much stronger by using the *-ing* ending versus

simply stating "I am angry". Additionally, the band does not generally rely upon hyperbole (exaggerated statements, such as "I'm so hungry I could eat a horse") to dramatize their emotion since simply using the -ing endings creates a dramatic/strong feeling (Lakoff & Johnson, 1980). Therefore, the use of the -ing ending (e.g., "I am waking up" and "I am breaking through") indicates there is a gradual, strong, and continuous event occurring on the way to something major (in contrast to something that is quick and direct).

The imaginative band Imagine Dragons uses words like *indestructible*, *untamed* and *unforgiven* that include the negative prefix *un-* to create "paradoxical affirmations" according to these researchers. Generally, words have their meanings reversed after the prefix *un-* is added. For example, "happy" becomes "unhappy," therefore "not happy." However, when the lead singer states in the song "*It's Time*" that he is "unbreakable," he does not simply mean that he is "not breakable," like a literal negation with the tone that implies weakness. Rather, he is expressing how strong he is in an extremely constructive way. By stating that he is not breakable he asserts strongly and positively who he is (strong, solid, etc.) by identifying specifically that he is not breakable. Conversely, to express the same idea positively without using the word unbreakable, he would have had to say something much more lengthy with words including: "I am strong because I keep going, regardless of how many times I break down and fall apart until I reach a point of complete breakdown". The songwriter can convey a lot in a brief and punchy way by using a single word with the prefix *un-*, which increases the lyric's emotional impact and memorability (Perrine & Arp, 1963).

Through their work, researchers found that Imagine Dragons use compound words like *heartbreak*, *fire-breathing*, *daylight*, and *lifeline* to combine a complex idea into one word. Compound words serve as "condensed metaphors," as they have a high level of symbolic importance but don't have to be explained in lengthy detail. For example, the lyric "I will never change who I am to feel the daylight," from "*It's Time*," creates the compound word daylight from the two words day (representing hope, clarity, and clarity) and light (representing truth, honesty, and revelation). In addition, the expression "I want to feel the daylight" means that the artist longs for freedom, authenticity, and the ability to live openly without being hidden. It is a more direct statement than writing something like "I want to live honestly and openly without pretending to be someone I'm not." By creating one compound word, the songwriter is able to deliver a complicated idea that juxtaposes two opposing forces (darkness and light, concealment or truth) in an articulate, memorable, and emotional way for the listening audience.

The results of this study differ greatly from those of earlier studies that did not use morphological analysis. The line "I'm radioactive" from *Imagine Dragons'* song *Radioactive* was investigated by earlier researchers, who came to the conclusion that it was only a metaphor for transformation that is, the vocalist was comparing himself to a radioactive substance to convey that he was evolving or maturing. However, the current study found a far deeper meaning by using morphological analysis, which entails examining the minute details within a word. The word "radioactive" is composed of two parts: *-active*, which indicates "doing something or working," and *radio-*, which derives from radiation, such as the energy from a nuclear power plant or atomic bomb. When these components are combined, the word signifies more than just "changing"; it also refers to irreversible, uncontrollable change, similar to nuclear decay. Radiation cannot be halted, reversed, or controlled once it is discharged, and it will continue to change indefinitely. As a result, when the singer declares, "*I'm radioactive*," he is expressing more than just that he is changing; rather, he is expressing that his change is explosive, irreversible, and as potent as a nuclear

reaction, there is no turning back. This demonstrates how examining the minute details within words can uncover hidden levels of meaning that conventional analysis might entirely overlook.

6. CONCLUSION

In conclusion, it is fair to say that figurative language is intentionally used in Imagine Dragons' compositions, with the intent to communicate to their audience more complex ideas and sentiments than would be possible without some way of delivering that complexity through song. Emotions that are expressed as processes by the presence of the suffix -ing create an illusion of ongoing efforts that are perceived to be happening gradually over time. Conversely, strength is developed from contradictions inherent in expressing a fragile state through the use of the prefix *un-* to create a paradoxical affirmation to signify the strength of one's resolve. A highly concentrated metaphor constructed in the form of a compound uses binary oppositions to construct a single example of a complex metaphorical expression. Through the intentional use of morphological techniques, *Imagine Dragons* demonstrates its emphasis on themes such as ongoing development of change, continued endurance by exposing vulnerability, and the transformation of abstract feeling into a tangible example of expression. The findings from the current investigation demonstrated that not only do words convey meaning; they also provide insight into the separate building blocks of the word (morphemes) via morphological analysis of song lyrics. There are justifiable reasons why any theoretical framework regarding the use of figurative language must take into consideration the morphological component of figurative language; given the fact that morphemes are the smallest units of language, they carry a significant amount of poetic weight.

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