FIGURATIVE LANGUAGE IN SIMPLE PLAN'S ALBUM *NO PADS, NO HELMETS … JUST A BALLS*: SEMANTICS AND SEMIOTICS STUDY

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Abstract

This article purposed to conduct a comprehensive analysis of figurative language found in the lyrics of Simple Plan's album "No Pads, No Helmets... Just Balls," as well as to explore its semiotic implications. The background of this research is rooted in the recognition that popular music lyrics are not only artistic expressions but also complex linguistic constructions that reflect broader cultural and emotional narratives. Despite the widespread influence of popular music, systematic studies combining figurative language analysis with semiotic interpretation remain limited, particularly in contemporary pop-punk genres. The research employs a qualitative descriptive method, focusing on an in-depth examination of five selected songs from the album. The analysis is grounded in Leech's (1981) theory of figurative language, which categorizes various forms of figurative expressions, and Barthes' (1977) theory of semiotics, which delves into the relationship between signs and meanings. The findings of this study reveal that the lyrics utilize five distinct types of figurative language: metaphor, personification, hyperbole, simile, and alliteration. Each of these elements plays a crucial role in enhancing the lyrical content, contributing to the overall impact of the songs. This research underscores the idea that figurative language serves not only as a tool for variation in expression but also as a powerful means to convey complex emotions and to establish a specific atmosphere within the music. Furthermore, the semiotic analysis indicates that the lyrics predominantly convey connotative meanings, which add layers of significance for the reader or listener. These connotations enrich the understanding of the songs, allowing for a deeper emotional connection and interpretation. By examining the interplay between figurative language and semiotics, this study contributes scientifically to the fields of linguistics, literary studies, and cultural semiotics. It expands understanding of how linguistic creativity in music can shape emotional resonance and cultural meaning, offering new perspectives on the analysis of language in popular media. In addition, the interplay between figurative language and semiotics contributes to a greater appreciation of how Simple Plan's lyrics resonate with audiences, highlighting the intricate ways in which language can evoke feelings and create meaning in the context of popular music.

Keywords: figurative language, lyric analysis, popular music, simple plan, semiotics

1. Introduction

Figurative language becomes an important element in a literary work, especially in the creation of song lyric. The uses of figurative language express the feelings, ideas, and thoughts experienced by a songwriter. "Figurative language is a tool used in communication to give deeper meaning and enrich the experience of the reader or listener. The use of figurative language helps in conveying complex emotions and ideas in a more interesting way." Gonzales, A. (2020). According to Simatupang et all. (2020) "Semantics is a branch of linguistics that study the meaning of linguistics

expressions in a language, or it can be said that the meaning is the most important thing in studying semantics term." Based on the definition, semantics plays an important role in communication because the language used in communication is to convey the meaning. Music is significant cultural artifact that reflects and shapes societal values, emotions, and moral perspectives. "Kartz (2019) explains that figurative language in song lyrics can create powerful images and help listeners to connect emotionally with the music."

This research aims to identify types of figurative language that found in the song lyrics on the album No Pads, No Helmets … Just a Balls by Simple Plan based Leech's (1981) theory and analyze the meaning of the lyrics based Roland Barthes's (1868) theory regarding the semiotics study. Using semantics and semiotics approach, this research will explore how figurative language are used and what the meaning can be relate to the listeners.

The researcher interested to identify types of figurative language that found in the song lyrics considering the music is popular with people, and has many variations of the language style used. According to Hargreaves and North (2018), music is a form of communication that can influence individuals feeling and behavior, and serve as means to build social and cultural identity.

Based on the background description above, the author formulates the research identification as follows:
1. What type of figurative language are used in each song of the album No Pads, No Helmets … Just a Balls by Simple Plan?
2. What type of semiotics are used in each lyric of the album No Pads, No Helmets … Just a Balls by Simple Plan?

To prevent the problem from spreading, there are limitations to the research object in the process of preparing this thesis. Limiting the problem is intended to make research more focused and make it easier for researchers to determine the required data. The object of this research is only limited to the forms of five songs lyric contained in the album. In conducting research, the study used is a semantics and semiotics study of meaning relations which includes metaphor, simile, hyperbole, personification, and irony. while in semiotics contained connotative and denotative meaning.

Semantics
Semantics as a branch of linguistics, this science studies the meaning of words. Semantics is the study of meaning as it relates to language, including how meaning is formed, interpreted, and used in communication. said (Kearns,K. 2018). According to Pustejovsky, J. (2020) Semantics is the study of meaning that includes analyzing the structure of meaning in language, including how meaning can change depending on context and usage. This definition emphasizes that meaning is not fixed, it can change depending on the context in which language is used. this includes situational context, social and cultural context, and use in communication.

Semantics seeks to understand the meaning communicated by language in a more general sense, rather than in particular instance or situation. Semantics is a branch of linguistics that focuses on meaning, including how meaning constructed in language and how it can vary depending on context and usage. Said Lyons, J. (2022).

Semantics play an important role in creating meaningful and emotional lyrics. Songwriters use semantic elements to convey messages, evoke feelings, and build a connection with listeners. Harrison (2020) said that semantics is the study of the meaning contained in language, and in the context of songwriting, it plays an important role in conveying messages and emotions. Songwriters

use semantic elements to create lyrics that are not only musically interesting, but also rich in meaning.

Figurative Language

Figurative language is a type of language that has language variations to create impressions, convey moods, or produce emotional responses. Figurative language is a way to saying something other than the literal meaning of the words. The meaning of the word is used to reach and produce a certain effect.

According to Perrine (1992) citied Prasetyo & Yulianti (2022) "Figurative language are anyway od saying ideas or opinions other than the ordinary way. Most language is figurative language has many kinds of meaning because the word does not have a single objective meaning." Thus, figurative language are creative ways of expressing ourselves that go beyond the plain meaning of words.

Figurative language adds the color and depth to language, allowing to convey ideas and opinion in a creative way. According to Defisyani & Fitrawati (2016) in Fatahhela Dewi, et all (2020) stated that "figurative language could be found not only in written, but also in spoken languages."

Figurative language detracts from what users of a language known as the standard meaning of words, or else the standard arrangement of words to produce special meaning or effect, Abrams & Harpham (2011) in Anggreni, et all (2022). According to Keraf (2009: p.136) in Khairunnisa, Juanda (2022) "Figurative language is a word or phrase that departs from every literal language which is very difficult for people and even students to understand because it has differences in context and the reality of its meaning, to know that figurative language is formed based on comparisons and similarities". Therefore, these are the types of figurative language will be analyzed in the song lyrics based on Leech (1981):

a. Simile is generally the comparison of two things essentially unlike, on the basis of a resemblance in one aspect. Simile uses connective words such as word "like" and "as" to compare the similarity. As agreed by Abrams and Harpham (2012) citied by Melly (2022), "The term "like" or "as" plainly indicates a comparison between two totally different objects in a simile". Gao and Zhang (2018), highlight the effectiveness of similes in enhancing the aesthetic quality of poetic language. Their research shows that similes can create a bridge between abstract ideas and tangible experiences, enriching the reader's understanding. Moreover, similes are not limited to poetry; they are widely used in prose and everyday speech. Berenike (2020) stated that "Through similes, authors can convey multifaceted emotions succinctly, allowing readers to grasp the essence of a character's experience quickly." Zhang (2019) asserts, "Cultural familiarity with certain comparisons can enhance comprehension, revealing the importance of context in understanding figurative language."

b. Metaphor is also part of figures of similarity. Setiawati, Meryani (2008) in Nursolihat S, Kareviati E (2020), stated that "Metaphor is a variety of analogy which compares two things directly". Cameron and Deignan (2017) highlight how metaphors shape our understanding of abstract concepts, making them essential in both literary and everyday language. They argue that metaphors are not just linguistic devices but fundamental to human cognition, influencing how we perceive the world. In literature, metaphors can convey emotions, themes, and character insights in a compact form. For instance, Lakoff and Johnson (2020) discuss how authors use metaphors to convey complex feelings, allowing readers to empathize with characters.

"Metaphors serve as a window into the psyche of characters, enabling readers to engage with their emotional journeys on a deeper level" Lakoff and Johnson (2020). This connection fosters a richer reading experience and enhances character relatability. Furthermore, metaphors reflect cultural values and societal beliefs. Kövecses (2018) argue that "The metaphors prevalent in a culture can reveal its underlying values and collective mindset." By examining the metaphors people commonly use, we can gain insights into the shared worldview and priorities of a society.

c. According to Keraf (2002) in Yusnitasari et al., (2022), "Personification is a figure of speech that describe inanimate objects such as living things." Example: the flowers danced in the wind. Morrison (2021) stated that, "By giving human traits to inanimate objects or abstract ideas, authors can evoke empathy and deepen the reader's engagement with the text." personification can transform ordinary elements into characters with agency and emotion. For instance, in poetry, nature is often personified to express human feelings and experiences. Jones and Lee (2019) argue that "the use of personification in nature poetry serves to mirror the emotional states of the speaker, creating a dynamic interplay between external and internal landscapes." This connection enhances the thematic depth of the work, allowing readers to explore the relationships between humanity and the natural world.

d. In short, hyperbole is defined as overstretching, exaggeration, and sometimes it is not realistic. According to Fitria (2018), "Hyperbole is simply exaggeration but exaggeration in the service of the truth. It means that saying thing in a bigger way than its ordinary one" Hyperbole usually used to capture the attention of the reader. Peterson (2019) states "Authors leverage hyperbole to highlight key traits, using exaggeration to enhance character dynamics." Jenkins (2021) argue, "Through exaggerated claims, authors can expose societal absurdities, prompting readers to reflect on their own beliefs." This dual function of hyperbole enriches the narrative, transforming it into a vehicle for both entertainment and critical commentary.

e. This figure of speech uses words to express a meaning that is the opposite of the literal meaning. Irony is words with the opposite implication of expressing humorous (Mc Arthur, 1996:532) in Krisnawati (2017) citied by Yusnitasari et al. (2022). Irony is characterized by contrasts between expectations and reality, allowing for a layered exploration of meaning. Meyer (2021) emphasizes that irony creates complexity in narratives, stating, "Irony invites readers to engage with the text on multiple levels, revealing deeper truths about characters and their circumstances." This engagement fosters critical thinking and enhances thematic depth. Irony also establishes tone and mood. Smith (2020) argue that "Irony can serve as a vehicle for social critique, highlighting the absurdities of societal norms." This function encourages readers to reflect on their own beliefs and values, enriching the reading experience. Liu (2022) asserts, "In online interactions, irony can navigate complex social dynamics, allowing users to express dissent subtly." This adaptability underscores irony's relevance in both literary and contemporary contexts, showcasing its enduring significance in language.

Semiotics

There are several different types of meaning relationships, namely; homonymy, polysemy, synonymy, antonymy, hyponymy and hypernymy. Of the many types of meaning relations that exist, the author is interested in discussing and analyzing synonymy (Feist, 2022). Semiotics, the study of signs and symbols, provides a foundational framework for understanding how meaning is constructed and communicated across various forms of expression. As posited by Kress and Van

Leeuwen (2016), semiotics emphasizes the relational nature of signs, where meaning is derived from the interplay between signifiers and signifieds within specific contexts. They argue that "the way we understand signs is fundamentally shaped by social practices and cultural contexts," highlighting the importance of situating semiotic analysis within broader societal frameworks. This perspective is crucial for exploring how language and visual elements convey complex ideas and emotions.

Semiotics can be a social science that considers the world as a framework of "sign" relationships with essential solidarity (Sobur, 2006: 87). Semiotics and semiology have the same terms and implications. The term "semiotics" was first introduced by a Swiss rationalist, Ferdinand de Saussure, in the early 20th century. According to Saussure, a sign consists of two components: the signifier (meaning carrier) and the implied (meaning carried).

In semiotics, there are a few critical concepts, such as signification (strict meaning of a sign), implication (conceptual meaning or based on individual elucidation), and the relationship between signs in a semiotic framework. Semiotics moreover considers dialect structure, representation, and elucidation of signs in different societies and communication settings. In this way, semiotics may be a logical teach that makes a difference us get it how signs and implications are made, caught on and utilized in communication. As a logical teach, semiotics is utilized in different areas, such as etymology, writing, craftsmanship, media, anthropology, and communication to analyze and get it the method of human communication in its different shapes. Semiotics can moreover offer assistance in investigating hidden or covered up implications within the signs we experience in daily life. Semiotics can offer assistance us get it how signs shape our understanding of the world and how signs can be utilized to pass on messages, values, and cultural identity.

2. Method

This research has the aim to analyze the type of figurative language and the types of semiotics conveyed that were found in the songs from No Pads, No Helmet, … Just a Balls from Simple Plan's album. In conducting this study, the researchers used qualitative descriptive method, where the researcher is going to analyze and describe the type of figurative language and describe type of semiotics.

Wiersma (1991) cited by Swarniti Ni Wayan (2022), "Qualitative research relies heavily on narrative descriptions." Meanwhile. The data of this research were lyrics and from the songs in the album No Pads, No Helmets, … Just a Balls. The data was collected with the following steps: listening the full album, searching the lyrics on the internet, selecting the words or phrase that used figurative language. Then analyze the figurative language that conveyed in the song album. The analysis of the lyrics was guided by Geoffrey Leech's theories on figurative language, while types of semiotics were examined through Rolland Barthes's semiotic framework.

3. Result and Discussion

In this research, five songs were analyzed using a semantic and semiotics approach, especially with figurative language relationship measuring instruments. All of them are taken from Simple Plan's album manuscripts to provide data limits.

Data 1
Song title: Perfect

Lyric: "Did you know you used to be my hero?"

(Verse 2/1:56)

The main theme of the song "Perfect" is imperfection and disappointment in relationships, particularly between children and their parents. The song touches on the feelings of a child who feels they can never meet their parents' expectations, despite trying their hardest. This theme is explored through lyrics that express heartache, regret, and a desire for recognition. The song tells the story of a child who struggles to gain acceptance and pride from their father. The child feels that no matter what they do, it is never good enough, and they constantly feel like a failure. The lyrics depict the child's inner struggle, the pain they feel from not being able to meet their father's expectations, and ultimately, the acceptance that they cannot be "perfect" as desired. The song also implies a change in the relationship between the child and the father, shifting from a close and loving bond to one that feels distant and cold.

In the lyric "Did you know you used to be my hero?", the author uses a metaphor. In this line, the father is compared to a "hero." This comparison does not mean that the father has superpowers or literally saves the world. Instead, this metaphor expresses that, for the child, their father was once a figure who was highly respected, admired, and served as a role model. The father is portrayed as strong, reliable, and always there for them.

The lyric "Did you know you used to be my hero?" uses connotative meaning. In this line, the word "hero" does not only refer to someone who is brave and accomplished. It also carries a symbolic meaning of a figure who is reliable and serves as a role model. The use of this connotative meaning aims to convey the child's feelings of admiration, respect, and love for their father in the past.

Data 2

Song title: The Worst Day Ever

Lyric: "Yesterday was the worst day ever and tomorrow won't be better"

(Verse 2/1:08)

The main theme of the song "The Worst Day Ever" is the feeling of despair and being trapped in a monotonous and unpleasant routine. The song depicts the emotions of someone who feels that their days are always bad and that there is no hope for a better change. This theme is explored through lyrics that describe a boring routine, loss of hope, and feelings of loss. The song tells the story of someone who feels that their days are always the same and filled with misfortune. It starts with waking up in the morning feeling heavy, endless work, and feelings of loss and loneliness.

The use of hyperbole in the lyrics "Yesterday was the worst day ever and tomorrow won't be better" aims to emphasize that the singer is experiencing a truly terrible day and cannot imagine that tomorrow will be any better. The excessive use of the words "worst" and "better" highlights a deep sense of despair and disappointment.

In these lyrics, the phrase "worst day" is interpreted connotatively as the worst day in someone's life. This phrase serves more as a symbolic representation of the negative feelings, despair, and lack of enthusiasm experienced by the character in the song.

Data 3

Song title: I'm Just a Kid

Lyric: "I am alone and the world is having more fun than me tonight"

(Chorus/0:37)

The main theme of the song "I'm Just a Kid" is alienation and the feeling of isolation during adolescence. The song captures the common feelings often experienced by teenagers, such as feeling misunderstood, lonely, and excluded from social circles. This theme is explored through lyrics that depict feelings of being estranged from friends, uncertainty about the future, and the sense that the world is more enjoyable for others. The song tells the story of a teenager who feels alone and unnoticed. He is waiting for a call from his friends, but no one reaches out to him. he feels like he has many friends, yet he doesn't feel close to any of them. He spends the night alone and feel that others are having fun while he is isolated.

In the lyrics "I am alone and the world is having more fun than me tonight," the author uses personification. In this line, "the world," which is an abstract concept, is given the ability to "have fun," a human trait. The use of personification here aims to emphasize the feeling of isolation by suggesting that the world is enjoying itself without the character, making them feel increasingly estranged and excluded.

The lyric "I am alone and the world is having more fun than me tonight" uses connotative meaning. In this line, the phrase "the world is having fun" should not be taken literally as everyone in the world is partying. Instead, this phrase serves as a symbolic representation of the feeling that others are happier and enjoying life, while the character in the song feels lonely and isolated.

Data 4
Song title: Addicted
Lyric: "I tried to make you happy but you left anyway"
(Pre-Chorus/0:36)
The main theme of the song "Addicted" is addiction and dependency in a toxic relationship. The song depicts the feelings of someone who is "addicted" to a person who hurts them, even though they know the relationship is unhealthy. This theme is explored through lyrics that express a mix of emotions, including love, hate, and the desire to break free from that dependency. The song tells the story of someone who is trapped in an unhealthy relationship. They are "addicted" to a person who hurts them, even though they know that the relationship causes them suffering. The lyrics depict the inner struggle of this person, the pain they feel, and their desire to break free from that dependency.

In the lyric "I tried to make you happy but you left anyway," the author uses irony. In this line, the statement that they tried to make someone happy but that person still left contains situational irony. This irony emphasizes that despite their hard efforts, those efforts were in vain, and they were still abandoned. It also implies a sense of injustice in the situation, where they have sacrificed but still did not receive what they desired.

The lyric "I tried to make you happy but you left anyway" uses connotative meaning. In this line, the phrase "make you happy" does not only refer to providing literal happiness. It also carries a symbolic meaning of the efforts and sacrifices that the person has made in the relationship. The use of this connotative meaning aims to convey the heartache, disappointment, and sense of injustice felt by that person.

Data 5
Song title: One Day
Lyric: "Sometimes this house feels like a prison"

(Verse 1/0:12)

The main theme of the song "One Day" is hope and the desire for change in the future. The song speaks about the feeling of being trapped in an unpleasant situation, yet having the belief that one day things will get better. This theme is explored through lyrics that depict struggle, uncertainty, and a longing for freedom. The song tells the story of someone who feels constrained and unhappy with their current life. They feel "trapped" in their own home, possibly due to parental rules or other limitations. However, beneath the feelings of despair, they hold onto the hope that one day they will have the freedom to do what they want and achieve their dreams. The lyrics depict the struggle between the feeling of being trapped and the hope for a better future.

In the lyric "Sometimes this house feels like a prison," the author uses a simile. In this line, the house is compared to a "prison." This comparison does not mean that the house physically has bars or high walls. Instead, this simile expresses that, for the character, the house feels like a place that confines them and restricts their freedom.

The lyric "Sometimes this house feels like a prison" uses connotative meaning. In this line, the word "prison" does not only refer to a place for holding inmates. It also carries a symbolic meaning of limitation, lack of freedom, and feelings of confinement. The use of this connotative meaning aims to convey the discomfort and pressure felt by the character in the song.

4. Conclusion

Based on the results of the analysis, it can be concluded that variations of synonyms in the Harry Potter Series film scripts are used effectively to enrich dialogue, clarify meaning, and build character. The choice of synonyms in this text is influenced by various factors, including nuances of meaning, social context, and communication goals in the story. The synonyms used not only provide variation in word usage, but also contribute to conveying emotions and dynamics of interactions between characters.

The results of this research show that from the analyzed data, five types of synonyms were found with the following distribution: overlapping synonyms (37.2%), stylistic synonyms (25.7%), synonyms with emotive or evaluative meaning (25.7%) , collocation synonyms (5.71%), and dialect synonyms (5.7%). In addition, based on meaning analysis, data was found with conceptual meaning (40%), affective meaning (31.6%), reflective meaning (8.5%), social meaning (5.7%), collocative meaning (5.7 %), thematic meaning (5.7%), and connotative meaning (2.8%).

The words witchcraft and wizardry in Data 3 exemplify overlapping synonyms, meaning they share the same or nearly identical definitions but differ slightly in their usage and connotations. Both words refer to magical practices, yet witchcraft is traditionally associated with female practitioners (witches), while wizardry is linked to male practitioners (wizards). This distinction reflects historical and cultural perceptions of magic, where gender roles have played a significant part in shaping linguistic usage.

From a cultural context perspective, the distinction between witchcraft and wizardry is deeply rooted in folklore, mythology, and historical narratives. In Western traditions, witchcraft has often been associated with secrecy, mysticism, and, at times, persecution—especially during historical witch hunts that predominantly targeted women. The term carries connotations of both revered ancient knowledge and feared supernatural power. Wizardry, on the other hand, is more commonly linked to structured magical learning, wisdom, and male authority, often depicted in legendary

figures such as Merlin from Arthurian legends. These gendered associations continue to influence modern fantasy literature and films, including the Harry Potter series.

The phrase Hogwarts School of Witchcraft and Wizardry reflects this linguistic and cultural heritage, acknowledging both male and female magical traditions. The inclusion of both terms ensures inclusivity while maintaining historical and literary resonance. The use of witchcraft and wizardry together also enhances the grandeur and prestige of Hogwarts, positioning it as an institution that respects the traditions of magic regardless of gender.

Based on this analysis, the meaning conveyed by the words witchcraft and wizardry aligns with affective meaning, as defined by Leech. Affective meaning describes how language expresses emotions, attitudes, and speaker intent. In this context, the phrase appears in a letter from Professor Dumbledore to Harry, where Dumbledore conveys excitement and pride in informing Harry of his acceptance into Hogwarts. The formal yet celebratory tone of School of Witchcraft and Wizardry reflects both the prestige of the institution and the warmth of Dumbledore's message. This choice of words enhances the magical and emotional significance of the moment, making Harry's entrance into the wizarding world feel both grand and deeply personal.

Furthermore, the cultural connotations of these words contribute to world-building in the Harry Potter universe. By using terms with rich historical and mythological roots, J.K. Rowling reinforces the depth and authenticity of the magical world, making it feel like an extension of real-world traditions and linguistic evolution. The careful selection of these overlapping synonyms not only adds to the narrative's cultural richness but also subtly informs the audience about the historical perceptions of magic and gender within the wizarding world.

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