

LANGUAGE STYLE IN THE LYRICS OF THE PINK ALBUM SONGS**BY LUKAS GRAHAM****Rifky Sultan Nico Sembiring, Azhary Tambusai**

Fakultas Sastra Universitas Muslim Nusantara Al-Washliyah

rifkysultannicosembiring@umnaw.ac.id

Abstract

This research analyzes the language styles in the lyrics of Lukas Graham's Pink album using Gorys Keraf's theory, focusing on two classifications language styles based on sentence structure and meaning with the aim of identifying the types used and interpreting their meanings, employing a qualitative descriptive method, the researcher examined 11 song lyrics through domain analysis, revealing that repetition (especially epizeuxis and anaphora) is the most dominant structure-based style, while meaning based styles include symbolism, metaphor, personification, hyperbole, irony, paradox, antithesis, euphemism and rhetorical question, where denotative meaning appears more frequently than connotative meaning, ultimately showing that Lukas Graham's use of language styles enhances emotional expression, clarity, and artistic quality in the lyrics.

Keywords: Language Style, Song Lyric, Pink Album, Lukas Graham

Abstrak

Penelitian ini menganalisis gaya bahasa dalam lirik lagu album Pink dari Lukas Graham dengan menggunakan teori Gorys Keraf, dengan fokus pada dua klasifikasi-gaya bahasa berdasarkan struktur kalimat dan makna-dengan tujuan mengidentifikasi jenis-jenis gaya bahasa yang digunakan dan menginterpretasikan maknanya; Dengan menggunakan metode deskriptif kualitatif, peneliti meneliti 11 lirik lagu melalui analisis domain, mengungkapkan bahwa repetisi (terutama epizeuksis dan anafora) merupakan gaya bahasa berbasis struktur yang paling dominan, sedangkan gaya bahasa berbasis makna meliputi symbolism, metafora, personifikasi, hiperbola, ironi, paradoks, antitesis, eufemisme dan pertanyaan retorik di mana makna denotatif lebih sering muncul dibandingkan dengan makna konotatif, yang pada akhirnya menunjukkan bahwa penggunaan gaya bahasa oleh Lukas Graham dapat meningkatkan ekspresi emosional, kejelasan, dan kualitas artistik pada lirik lagu.

Kata kunci: Gaya Bahasa, Lirik Lagu, Pink Album, Lukas Graham

1. INTRODUCTION

Language is very important in human life because without language we cannot communicate with each other. To communicate and build relationships with others, people use language as a means of communication (Wardhaugh: 2009). It operates through systems of sound and meaning that allow people to communicate effectively. In literature, language style enhances the beauty and emotional impact of written works, including song lyrics. This research focuses on Lukas Graham's Pink album, which expresses personal and emotional experiences through a variety of language styles. The lyrics in this album are rich in stylistic elements that reflect recurring themes across different songs. The research aims to explore how these styles are used to convey meaning and artistic expression in the song lyrics. This study identifies and analyzes the types of language styles used in the Pink album and the meanings they convey. The research is limited to 11 selected songs from the album and applies a qualitative descriptive method. It focuses on two main aspects: identifying the language styles used and interpreting their meanings based on Gorys Keraf's theory. The objective is to describe both the stylistic elements and the messages they carry within the lyrics. The significance of this research lies in helping readers understand different types of language styles and in serving as a reference for other researchers conducting similar studies in the field of linguistics or literary analysis.

2. METHODOLOGY

Research is an essential academic process aimed at exploring problems and contributing to the development of knowledge. It is generally categorized into two types: Quantitative Research, which involves collecting and analyzing data in numerical form, and Qualitative Research, which focuses on words, phrases, or sentences to interpret meaning. In this study, the researcher used Qualitative Research to examine the language styles found in the lyrics of Lukas Graham's Pink album. The data were gathered from the lyrics of 11 selected songs, which were obtained from online sources. These lyrics were then compiled into a Word document, stored in a Google Drive folder, and printed for further analysis. Once the data collection process was completed, the researcher proceeded to analyze the data. This stage involved systematically organizing and interpreting the collected materials to generate meaningful insights. The analysis was conducted using Gorys Keraf's theory and Domain Analysis techniques. Domain Analysis is particularly useful in Qualitative Research, as it helps to gain a broad and comprehensive understanding of the data. After analyzing the data, the results were presented in a structured way by grouping and organizing them according to the main research problems.

3. FINDINGS AND DISCUSSIONS

The results of the analysis of language styles found in the lyrics of Lukas Graham's Pink album are presented. The findings in this study are derived from a thorough process of collecting and analyzing data, which aimed to identify and interpret the types and meanings of language styles contained in the lyrics. The researcher adopted the theoretical framework of Gorys Keraf, who classifies language style into two major categories: styles based on sentence structure and styles based on meaning. From the analysis of 11 songs in Lukas Graham's Pink album, the researcher identified a total of 12 types of language styles, consisting of 3 types based on sentence structure epizeuxis, anaphora, and parallelism and 9 types based on meaning metaphor, symbolism, hyperbole, personification, irony, antithesis, paradox, euphemism and rhetorical question.

a. Language Style Based On Structure of Sentences

This study identified two types of language styles, namely parallelism and repetition based on sentence structure: Epizeuxis and Anaphora, following the theory of Gorys Keraf (2021). These styles are classified according to the arrangement and repetition of words or phrases in a sentence. Epizeuxis involves the direct repetition of the same word or phrase for emphasis, while Anaphora refers to repetition at the beginning of successive lines or clauses to create rhythm and emotional effect. Parallelism, on the other hand, is the repetition of grammatical structures in a sequence to produce balance and clarity. An analysis of Lukas Graham's album Pink reveals how these stylistic devices are used effectively to enrich the lyrical content and emotional resonance of the songs.

a) Parallelism

1) Stay Above

The researcher identified three instances of parallelism that contribute to the structural balance and musicality of the lyrics. Lines such as "Tell me what you want, you want to grow, so be it," "So if you got a little / We could share a little," and "Just a little is enough" exemplify repeated grammatical structures. This use of parallelism enhances the lyrical flow while emphasizing recurring themes of sharing, personal growth, and sufficiency. The symmetrical phrasing reinforces the song's core message of resilience and unity in the face of challenges.

2) Wish You Were Here

The researcher identified three instances of parallelism that contribute to the rhythm and cohesion of the lyrics. This stylistic device, which involves repeating the same grammatical structure, is evident in lines such as "After all this time and all these years" and "All these places, all these faces." These parallel structures create a harmonious flow

that enhances the musicality of the song. By using balanced phrasing, the lyrics underscore the lasting power of love and memory, drawing a reflective connection between past experiences and the present moment.

3) This is Me Letting You Go

The researcher identified eight instances of parallelism that enhance the structural clarity and emotional tone of the lyrics. Parallelism, defined as the repetition of similar grammatical forms, appears in lines such as “Make me doubt if I’m the only one” and “Try to tell me that it’s only fun,” reflecting the speaker’s emotional uncertainty and recurring doubts. Other examples, like “You could be sitting right here with me” and “We could be on a plane now, sky high,” present imagined alternatives that underscore feelings of longing and lost opportunities. These parallel constructions bring cohesion and balance to the lyrics, while also emphasizing the cyclical nature of emotional dependence and detachment woven throughout the song.

4) Share That Love

The researcher identified ten instances of parallelism that enhance the song’s lyrical structure and emotional depth. Repeating similar grammatical constructions to create rhythm and clarity is characteristic of parallelism, as seen in the lines “I got plenty in my pocket if you’ve ever needed it” and “Forget about the past, what’s done is done and that is that.” These phrases establish a sense of balance and continuity, making the lyrics more fluid and cohesive. The use of parallelism reinforces the themes of resilience, shared strength, and the enduring presence of love, while also bridging contrasts such as past and present, struggle and support, and isolation and unity.

b. Epizeuxis

1) Stay Above

The researcher identified three instances of epizeuxis in the song, marked by the immediate repetition of a word or phrase to convey intensity. One notable example is the line “‘bove, 'bove, 'bove, 'bove,” which emphasizes the act of staying above emotional turmoil. This repetition creates a rhythmic urgency that mirrors the speaker’s internal struggle and determination to persevere. The use of epizeuxis in this context evokes a sense of emotional weight and insistence, capturing the cyclical nature of trying to rise above adversity.

2) Wish You Were Here

The researcher identified the use of epizeuxis in fifteen instances throughout the lyrics, characterized by the immediate repetition of words or phrases within the same line. Notable examples include “I, I wish you were here,” “Yeah, I’m out here, I’m out here

without you,” and “These years, these years.” This stylistic device amplifies the emotional resonance of the song, expressing feelings of grief, longing, and disbelief. The repetition mirrors natural speech patterns during moments of intense emotion, drawing the listener deeper into the narrator's internal experience and reinforcing the song's themes of absence, remembrance, and emotional vulnerability.

3) This is Me Letting You Go

The researcher identified the use of epizeuxis in Lukas Graham's song *This Is Me Letting You Go*, with a total of 14 occurrences that amplify the emotional intensity of the lyrics. This rhetorical device, marked by the immediate repetition of words or syllables, appears in phrases such as “Oh, oh-oh,” “Miss you,” “Around again,” “Bye, bye,” and “Do-do, do-do, do.” These repetitions evoke a sense of urgency and emotional turbulence, mimicking the natural rhythm of speech during moments of sorrow, pleading, or reflection. Through epizeuxis, Lukas Graham conveys the raw and repetitive nature of heartbreak, reinforcing themes of regret, emotional confusion, and the cyclical thoughts that accompany the process of letting go.

4) Share That Love

In *Share That Love*, the researcher found that 15 instances of epizeuxis were used to strengthen the song's emotional and rhythmic impact. The line “Share that love,” which is used repeatedly to emphasize the main subject of giving and emotional connection, and repeated phrases like “Oh, oh, oh,” which give the chorus excitement and melodic energy, are examples of this. The phrase “That is that,” which is repeated for emphasis to convey a sense of closure and definite conclusion, is another noteworthy example. The chant-like effect produced by these continuous repetitions captures the emotional duality of healing and optimism while also adding festive vibrancy and introspective weight.

c. Anaphora

1) Stay Above

The researcher identified anaphora as the dominant sentence structure style in *Stay Above*, with 15 occurrences found throughout the lyrics. Anaphora involves the repetition of a word or phrase at the beginning of successive lines or clauses to emphasize a particular idea or emotion. This is clearly seen in lines such as “You don't really want to live that way / you don't really want to hurt forever / you don't need to push me away,” where the phrase “You don't” introduces a sequence of emotional appeals. Similarly, the phrase “We all need” is repeated in lines like “We all need a bit of love / we all need some of their hardships, too / we all need a bit of sun,” creating a rhythmic flow that reinforces the message of shared human vulnerability and resilience. Through this use of anaphora, the

song builds emotional momentum and highlights the importance of empathy, connection, and mutual support.

2) Home Movies

The researcher identified a modest use of anaphora in Home Movies, with four notable occurrences that contribute to the song's emotional continuity and nostalgic tone. This rhetorical device appears in the structured conditional progression: "If they wonder who I was / Even if they don't / Then play 'em just because," where the repeated clause format creates a poetic rhythm and reflective flow. Additionally, the chorus line "Play 'em our home movies" is repeated at the beginning of several lines, reinforcing the central theme of preserving memories. These repeated openings emphasize the act of remembering and retelling personal stories, highlighting the narrator's longing to keep meaningful moments alive. Through anaphora, the song deepens its message of reflection, memory, and emotional legacy.

3) All of It All

The song All of It All also features a limited but meaningful use of anaphora, appearing in two distinct instances. This repetition at the beginning of lines, such as "I know you don't want me to go," emphasizes the emotional tension and internal conflict within the relationship. These repeated openings reflect the speaker's awareness of emotional dependence and the difficulty of letting go. Although used sparingly, anaphora in this context draws attention to recurring emotional truths and reinforces the song's themes of attachment, mutual longing, and the persistence of unresolved feelings despite ongoing struggles.

4) By The Way

The song By the Way features seven instances of anaphora, where repeated phrases at the beginning of lines serve to underscore emotional struggles and internal affirmations. Lines such as "By the way, you are not the only one" and "I understand" recur throughout the lyrics, offering comfort and validation to both the speaker and the listener. These repeated openings enhance the emotional appeal of the song, emphasizing themes of empathy and shared vulnerability. Additionally, the phrase "I'm right here with you" appears at the end of several stanzas, reinforcing the message of emotional presence and support. Through anaphora, the song maintains a consistent emotional thread, highlighting self-acceptance, mutual understanding, and the healing power of connection.

b. Language Style Based on Meaning

In this study, language style has been identified based on meaning, meaning, denotation and connotation, and the meaning of the lyrics in Lukas Graham's songs. In the

table below, there are 8 metaphors, 6 symbols, 4 hyperboles, and 1 paradox in the song Stay Above. Next, in the song Wish You Were Here, there are 5 hyperboles, 3 metaphors, 4 epizeuxes, 1 paradox, and 1 symbolism. Next, in the song This is Me Letting You Go, there are 6 metaphors, 4 hyperboles, 3 personifications, 3 paradoxes, 2 ironies, 2 symbols, and 1 simile. Next, in the song Share That Love there are 6 metaphors, 7 symbols, 7 personifications, 3 hyperboles and 1 antithesis. In the song Home Movies there are 6 metaphors, 4 symbols, 3 paradoxes, 3 antitheses, and 1 hyperbole. Next, in the song All of It All there are 15 metaphors, 6 hyperboles and 1 euphemism. Next, in the song By the Way there are 5 metaphors, 2 antitheses 1 paradox. Next, in the song Lie there are 2 ironies, 5 metaphors, 4 hyperbole and 2 euphemism. Next, in the song Never Change there are 13 metaphors, 5 hyperboles, and 3 antitheses. Next, in the song Say Forever there are 13 metaphors, 3 paradoxes, 3 ironies, 3 rhetorical questions, 4 hyperbole. Next, in the song One by One there are 17 metaphors, 5 hyperboles, 1 antithesis, and 1 paradox.

1) Lie

The song Lie by Lukas Graham conveys themes of emotional betrayal, heartbreak, and unresolved longing through a rich use of figurative language based on meaning. A detailed line-by-line analysis using Gorys Keraf's theory identified 40 instances of figurative expression, consisting of 27 epizeuxis, 5 metaphors, 4 hyperboles, 2 euphemisms, and 2 ironies. The dominant use of epizeuxis seen in lines like "li-i-i-ie" and "no-o-o-ow" heightens the emotional intensity and reflects the speaker's inner turmoil and disbelief. Metaphors such as "turns into make-believe" and "you've been lying to yourself" communicate deeper emotional truths through implicit comparisons. Hyperboles amplify the anguish of betrayal, while euphemisms gently frame painful experiences like separation. Irony, as in the contradiction between expectations and reality, reveals the painful unraveling of what was once believed to be love. These stylistic choices enrich the emotional expression of the lyrics and illustrate the complexity of the speaker's emotional journey.

2) Never Change

The song Never Change by Lukas Graham explores emotional endurance, relational vulnerability, and unwavering commitment through various figurative language styles based on meaning. A line-by-line analysis using Gorys Keraf's theory identified 52 instances of figurative language, including 13 epizeuxis, 13 metaphors, 14 generalizations, 5 hyperboles, and 3 antitheses. The repeated plea "Don't leave me, don't let me down" (epizeuxis) intensifies the speaker's fear of abandonment, while the metaphor "Bend so far, but we never break" symbolizes the couple's resilience through hardship. Generalizations

like “It’s too good to ever walk away” express universal emotional truths, and hyperboles such as “So many sorry I can’t keep counting” exaggerate the speaker’s remorse. The use of antithesis in the line “When they all run, we fight to stay” highlights the contrast between the couple’s perseverance and others’ tendency to give up. These figurative devices work together to depict a relationship tested by challenges but held together by hope, portraying resilience as the song’s central message.

3) Say Forever

The song Say Forever by Lukas Graham reflects on the fragility of love, emotional closure, and the longing to preserve meaningful moments. Using Gorys Keraf’s theory of language style based on meaning, the researcher analyzed 45 lyric lines, identifying 34 that contain figurative language and 15 that convey meaning directly without stylistic devices. Metaphor emerges as the dominant style, appearing in 13 lines, including “The photographs are in my mind” and “So if it’s the last song then let’s dance,” which symbolically convey themes of memory, transition, and closure. Antithesis is found in 6 lines, such as “If it’s a goodbye then don’t speak,” emphasizing emotional contradictions by valuing silence over farewell. Paradox appears in 3 lines, particularly in “Let’s say forever one last time,” expressing the tension between finality and the wish for permanence. Irony is present in 3 lines, exposing hidden emotional pain beneath surface-level calm. Additional styles include 1 instance of epizeuxis and 3 rhetorical questions, both of which contribute emotional urgency, while 4 uses of hyperbole, such as “There is a moment everything switches,” dramatize the intensity of emotional shifts in love.

4) One by One

The song One by One by Lukas Graham explores themes of memory, emotional impermanence, and the fear of being forgotten through a variety of figurative language styles based on meaning. Using Gorys Keraf’s theory, the researcher conducted a line-by-line analysis and identified 37 instances of figurative language, including 17 metaphors, 7 generalizations, 6 epizeuxis, 5 hyperboles, 1 antithesis, and 1 paradox. The phrase “One by one by one,” repeated multiple times, exemplifies epizeuxis and underscores the gradual fading of memories. Metaphors such as “Memories, one by one by one, they fade to grey” symbolize how time erodes once-vivid emotional experiences. Generalizations like “One day soon enough you’ll understand” reflect anticipated emotional realizations, while hyperboles such as “Every day with you has been the best day of my life” express deep gratitude through exaggeration. Antithesis in the line “Remember me for who I was, who you want me to be” contrasts reality with idealized memory, and the paradox “The more I live the less I really know” captures the complexity of emotional growth over time.

Together, these stylistic devices convey a poignant sense of nostalgia, vulnerability, and the transience of human connection.

4. CONCLUSIONS

Lukas Graham's Pink album uses dominant repetition especially epizeuxis and a mix of denotative and connotative meanings to convey emotional and universal themes clearly and memorably, while future writers and researchers are encouraged to thoughtfully apply language styles and theoretical frameworks like Gorys Keraf's to enhance expression, analysis, and understanding.

5. REFERENCES

- Abubakar, H. R. I. (2021). Pengantar metodologi penelitian. SUKA-Press UIN Sunan Kalijaga.
- Arikunto, S. 2010. Research Procedures, a Practical Approach. Jakarta: Rineka Cipta.
- Creswell, J. W. (2017). Research design: Qualitative, quantitative, and mixed methods approaches (5th ed.). SAGE Publications
- Fadlilah, U., Ulya, M., & Rofiqoh, M. (2021). An analysis of language style in the song lyrics of "Manusia Kuat" Tulus: A stylistic study. *Lintang Songo: Jurnal Pendidikan*, 4(2), 12-18.
- Hurford, J. R., Heasley, B., & Smith, M. B. (2007). *Semantics: a coursebook*. Cambridge university press.
- Keraf, G. (2004). *Diksi dan Gaya Bahasa*, cet. ke-20. Jakarta: PT Gramedia Pustaka Utama.
- Keraf, Gorys.(2021). *Diksi dan Gaya Bahasa*, Edisi Revisi. Jakarta: PT. Gramedia.
- Mawaddah, M. Z., & Nurmala, D. (2024). Language Style In The Song Lyric Taking It Back by Meghan Trainor. *PHILOLOGY Journal of English Language and Literature*, 4(2), 84-93.
- Moore, E. (2004). Sociolinguistic style: A multidimensional resource for shared identity creation. *Canadian Journal of Linguistics/Revue canadienne de linguistique*, 49(3-4), 375-396.
- Nabila, A. N., & Selviana, I. (2024). Language Style in the Lyrics of the Song Salam Alaikum-Haris J. *Dinamika Bahasa dan Budaya*, 19(2), 94-104.