

# AN ANALYSIS OF HYPERBOLE IN PINK SWEAT\$ SONG LYRIC

Dina Melawati<sup>1</sup>, Diana Chitra Hasan<sup>2</sup>

<sup>1</sup>Student of English Department, Faculty of Humanities, Bung Hatta University

<sup>2</sup>Lecturer of English Department, Faculty of Humanities, Bung Hatta University

Email: [dinamelawati07@gmail.com](mailto:dinamelawati07@gmail.com) , [diana.hasan@bunghatta.ac.id](mailto:diana.hasan@bunghatta.ac.id)

---

## ABSTRAK

In this study investigates the use of hyperbole in the song lyrics of Pink Sweat\$, particularly within the albums Pink Planet and Volume 2. Hyperbole, as an element of the figurative language, is of significant relevance in music, owing to its role in creating emotional expression. This analysis is based on the theory of hyperbole which classifies hyperbole into seven types: single-word, phrasal, clausal, numerical, superlative, comparison, and repetition [1]. Using a descriptive qualitative method, the study identified 50 hyperbolic expressions in the lyrics considered. The results indicate clausal and numerical hyperbole as the most common types used. It also underlines love, longing, loyalty, and emotional devotion through these exaggerative formulations. The study argue that hyperbole acts as emotional intensifier and contributes to the poetic quality of contemporary R&B lyrics.

**Keywords:** Hyperbole, Figurative Language, Song Lyrics, Pink Sweat\$, Semantics

## INTRODUCTION

Music expresses emotions largely by using language. In song lyrics, figurative language is used to amplify meaning and emotional impact. Hyperbole is one of the most popular figures of speech. Hyperbole is defined as 'intentional exaggeration' made for emphasis or for emotional effect [1]. Hyperbole functions both semantically and pragmatically [1]. Semantically, it magnifies understanding in ways that are not always literal. Pragmatically, it can reinforce emotional communication between listener and communicator. Hyperbole can occur in words, phrases, clauses and even macro discourse units. In linguistics, meaning is studied through the field of semantics [2]. Semantics studies interpretation and construction of meaning in language. Figurative language, which includes hyperbole, encompasses more than literal meaning and is suggestive of emotive or metaphorical

expression [3]. Hyperbole within lyrics of different artists has been extensively covered in these studies. Studies of hyperbole in pop lyrics suggest that exaggeration accentuates romantic and emotional themes [4]. However, limited research examines hyperbole specifically within Pink Sweat\$. Pink Sweat\$ is known for emotional and romantic R&B lyrics. His songs often contain exaggerated expressions such as "I'd wait a lifetime for you" or "I've cried a thousand tears," which indicate strong emotional states. Hence, this research intends to scrutinize: 1. What types of hyperbole are found in Pink Sweat\$'s songs? 2. What meanings are conveyed through those hyperbolic expressions?

## METHOD

This study uses a descriptive qualitative approach for data analysis. In qualitative research, textual data are presented as words rather than numbers [5]. The basic data of the study came from the lyrics of the albums *Pink Planet* and *Volume 2* by Pink Sweat\$. This data includes listening carefully to the selected songs, reading and analysing the official lyrics, identifying sentences or phrases with exaggerated meanings, highlighting hyperbolic expressions, classifying the data based on the seven types of hyperbole [1], and analyzing the contextual meaning and emotional function of the expressions.

## FINDINGS AND DISCUSSION

Of the 50 data identified, all seven categories of hyperbole were present in the lyrics [1].

1. Single-Word Hyperbole used is what we call exaggeration in one extreme word.

Example: "I've been thinking about you every single day, endless nights." The word *endless* exaggerates time. Nights can't literally be endless but with longing, time can seem endless. The hyperbolic nature really amplifies the loneliness.

Another example: "You're perfect to me." The word *perfect* exaggerates human characteristics. There is no perfect person, but this word reveals a love of and idealization of the other human kind. One-word hyperbole occurs often because it permits emotional intensity without complicating a sentence.

2. Phrasal hyperbole comes in the form of a phrase.

Example: "You're my whole world." It exaggerates emotional importance. It implies total dependence and deep affection.

Example: "Drowning in your love." The phrase creates an extreme impression of love like water: it is a flood. This exaggeration makes emotional absorption all the more salient.

3. Clausal hyperbole exists in full clauses that are subject and predicate.

Example: "I'll never let you go." The word *never* exaggerates permanence and commitment.

Example: "I'd wait a lifetime for you." Waiting a lifetime is impossible, but it implies complete devotion. Clausal hyperbole reigns here as it grants the songwriter the room to make emotional commitments with grandiosity and fullness.

4. Numerical Hyperbole (Frequent exaggeration) Hyperbole by the number of people is called a nominal overstatement.

Example: "I could walk a million miles for you." The million number exaggerates sacrifice.

Example: "I've cried a thousand tears." The thousand amplifies grief. Numbers in hyperbole represent emotional intensity rather than number.

5. Superlative hyperbole uses extremes like best, greatest, and most.

Example: "You're the best thing in my life."

Example: "The most beautiful girl in the world." That statement conveys admiration through unreasonable comparison.

6. Comparison hyperbole employs simile or metaphor.

Example: "Your love is like the ocean."

Example: "My heart is like a fire." Fire denotes passion and power.

7. Repetition hyperbole augments emotion by repeating words.

Example: "I need you, need you, need you." The repetition enhances urgency and emotional dependence.

The results corroborate that hyperbole enhances subjective truth over literal accuracy [1]. Hence, the hyper-realistic statements that pop out in lyrics are not meant to mislead listeners, but

rather express emotional experiences for the speaker. By exaggeration, the singer can turn common feelings into higher-level emotional truths. When Pink Sweat\$ deploys such phrases as “I’d wait a lifetime for you,” or “I’ve cried a thousand tears,” the concern is not with truthfulness but with the ferocity of the feelings of devotion, sadness or longing being expressed. This is why hyperbole is such a potent linguistic strategy it paints the most beautiful vivid picture of what we think as an inner emotional experience that any literal language is not able to capture. Also, hyperbole intensifies emotions and adds poetics to the lyrics. Exaggeration adds to the drama, memory and looks of the expressions. According to figurative language theory [3], exaggeration gives vivid scenes and an emotional impact because listeners get to feel what the speaker feels and relate to. With hyperbolic language, “imagination” makes all sorts of abstract feelings, such as love, pain and desire, tangible and imaginable. The listener isn’t so much said how you feel as invited to emotionally enter into it. This makes the songs both lyrical, and, artistically, all the more intense! In the data, clausal and numerical hyperbole show forth the most. The concentration of clausal hyperbole suggests that Pink Sweat\$ is likely to exaggerate through complete descriptions, rather than through isolated words or brief phrases. With full-sentence exaggeration, he can state strong promises, deep commitments, and strong emotional responses more comprehensively and dramatically. Conversely, the frequent use of numerical hyperbole reveals his reliance on large, impossible numbers to represent emotional force. The words “a thousand,” “a million” or “a lifetime” expand the meaning, stretch the time, distance or number of a certain point beyond reasonable limits of a certain thing, in some cases to indicate the feeling we’re going to get overwhelmed or overcome. This indicates that Pink Sweat\$ usually exaggerates emotional loyalty and desire with great language. Allusion to a million makes clear unwavering loyalty and devotion, and allusions to a thousand and multiples embody

great love and misery. In the context of both the types of hyperbole, which he uses, it fortifies the emotional tenor of the songs while also upholding the romantic and sentimental tone of his stylistic voice.

## CONCLUSION AND SUGGESTIONS

The results suggest that hyperbole is core to Pink Sweat\$’s songwriting aesthetic. Clausal hyperbole and numerical hyperbole are most apparent, implying that full-sentence exaggeration and extreme quantities are the more effective means of emotional amplification. Hyperbole is thematically related to: Romantic devotion, Emotional vulnerability, Longing and separation, Idealization of a partner, and Commitment and sacrifice.

Hyperbole converts subjective feelings into dramatic declarations. It creates the connective tissue between private feeling and public expression. And that hyperbolic exaggeration lets listeners relate, in a profound way, to the fact that an emotional truth often comes to feel bigger than reality. And, yes, hyperbole helps Pink Sweat\$ keep its poetic simplicity. It’s not that the lyrics are linguistically complex, his lyrics are clear and it’s emotional exaggeration that gets the better of it all. This accords with R&B’s tradition of emotional intensity.

This study identified 50 hyperbolic expressions in Pink Planet and Volume 2 of Pink Sweat\$. All seven types of hyperbole were identified in the lyrics[1]. The predominant types are clausal and numerical hyperbole, indicating that both full sentence exaggeration and extreme quantities are effective strategies for emotional enhancement. Hyperbole is an emotional amplifier that doubles romantic connotation while it also heightens creative use of language itself. Subsequent analysis might explore figurative language of other types in Pink Sweat\$ songs: metaphor, simile or personification; and hyperbole use across genres of music.

## **ACKNOWLEDGEMENTS**

The writer would like to express her sincere and deepest gratitude to her supervisor or advisor, Diana Chitra Hasan, M.Hum., M.Ed Ph.D., for her valuable time, continuous support, guidance, encouragement, suggestions, and assistance throughout the completion of this thesis. The writer also extends her deepest appreciation to the examiners, Prof. Dr. Elfiondri, S.S, M. Hum, and Dra. Nova Rina, M.Hum., for their constructive suggestions, advice, and support.

## **REFERENCES**

- [1] Claridge C. *Hyperbole in English: A Corpus-Based Study of Exaggeration*. Cambridge: Cambridge University Press; 2011.
- [2] Yule G. *The Study of Language*. 4th ed. Cambridge: Cambridge University Press; 2010.
- [3] Kennedy XJ, Gioia D. *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*. 12th ed. New York: Pearson; 2012.
- [4] Creswell JW. *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. 3rd ed. Thousand Oaks: Sage Publications; 2013.
- [5] Bogdan RC, Biklen SK. *Qualitative Research for Education: An Introduction to Theories and Methods*. 5th ed. Boston: Pearson; 2007.