



The Use of Figurative Language in Survivor's Album Eye of the Tiger: A Semiotic Analysis of Metaphor, Simile, and Hyperbole

Ni Nyoman Ayu Purnamawati¹, I Made Perdana Skolastika²

^{1,2}Faculty of Foreign Languages, Universitas Mahasarawati Denpasar

Corresponding E-Mail: ninyomanayupurnamawati@email.com

Received: 2025-08-27 Accepted: 2025-12-31

DOI: 10.24256/ideas.v13i2.7900

Abstract

This study investigates the use of figurative language—specifically metaphor, simile, and hyperbole—in the lyrics of Survivor's 1982 album *Eye of the Tiger*. Employing a qualitative semiotic approach, the research analyzes 25 instances of figurative language across nine songs. The findings reveal metaphors as the dominant figure of speech (48%), followed by similes (32%) and hyperboles (20%). These rhetorical devices collectively enhance the expression of resilience, empowerment, and adversity, deepening the emotional resonance with listeners. This study addresses a research gap by exploring how these devices interact within the album's narrative rather than in isolation. The results demonstrate the essential role of figurative language in conveying complex cultural narratives in popular music.

Keywords: *Figurative language, Metaphor, Simile, Hyperbole, Survivor, Eye of the Tiger, Semiotic analysis, Popular music, Resilience, Empowerment, Adversity, Emotional resonance, Cultural narratives.*

Introduction

Figurative language is fundamental in shaping meaning in literature and music, where metaphors, similes, and hyperboles transcend mere decoration to communicate emotions and enrich thematic depth. Semiotic theory frames language as a system of signs that constructs meaning within cultural contexts (Barthes, 1977; Saussure, 1916). Recent scholarly work emphasizes that understanding song lyrics requires attention to the social and cultural environment influencing their creation (Adab & Valdés, 2020). Survivor's *Eye of the Tiger* exemplifies the blending of figurative language and cultural narrative, articulating themes of hope, bravery, and persistence. For instance, the metaphor "eye of the tiger" symbolizes focused survival

instinct, while similes like “like a tiger” evoke vivid images of courage and power. Hyperbolic expressions such as “went the distance” amplify the emotional stakes of personal struggle. Although previous research often isolates individual figures of speech, this study focuses on their interaction to reveal a cohesive lyrical narrative. The objectives are to identify and classify metaphors, similes, and hyperboles in Eye of the Tiger, interpret their contextual meanings, analyze their emotional and ideological functions, and explore their combined effect in reinforcing the album's themes.

Method

This qualitative descriptive study applies a semiotic approach to analyze figurative language in Eye of the Tiger (Survivor, 1982). Data consist of official lyrics from nine songs, sourced from verified materials including the album booklet and accurate online repositories like Genius.com and AZLyrics.

The analysis process involved:

- Multiple readings of each song’s lyrics for thematic and tonal understanding.
- Systematic identification and coding of metaphors, similes, and hyperboles based on established definitions: metaphors as indirect comparisons without "like" or "as," similes marked by “like” or “as,” and hyperboles as deliberate exaggerations for emphasis.
- Cross-validation of coding by a second researcher to ensure reliability.
- Contextual interpretation drawing on socio-cultural insights from early 1980s America through historical literature and music studies.

Semiotic theories from Saussure (signifier and signified), Peirce (icon, index, symbol), and Barthes (mythologies) guided the interpretation of figurative devices. Conceptual metaphor theory (Lakoff & Johnson, 2003) informed understanding of cognitive mappings in metaphors. Limitations include focus on English-language lyrics and potential cultural bias in interpretation. This framework allows replication through detailed data collection and coding protocols.

Result

Table 1: Distribution of Figurative Language in Eye of the Tiger

No	Type	Frequency	Percentage
1	Metaphore	12	48%
2	Simile	8	32%
3	Hyperbole	5	20%
	Total	25	100%

Metaphors predominate, indicating a preference for indirect, symbolic representation of resilience and struggle. Similes provide vivid and relatable comparisons, while hyperboles heighten emotional intensity.

Table 1: Examples of Figurative Language in Key Songs

Num	Song	Metaphor	Simile	Hyperbole
1	Eye of the Tiger	"Eye of the tiger" (focus, survival drive)	"Like a tiger" (bravery)	"Went the distance" (effort)
2	Burning Heart	"Burning heart" (passion, conflict)	"Like a warrior" (strength)	"Fight to survive" (challenge)
3	I Can't Hold Back	"Can't hold back" (emotional overload)	"Like a river" (unstoppable)	"I'll give it all" (dedication)
4	The Moment of Truth	"Moment of truth" (life-changing decision)	"Like a dream" (aspiration)	"Everything is on the line" (stakes)
5	Man Against the World	"Man against the world" (individual struggle)	"Like a lone wolf" (isolation, courage)	"Fighting against the odds" (difficulty)

Discussion

The metaphor "eye of the tiger" anchors the album's central theme of focused determination. This cognitive image resonates as a psychological anchor, motivating listeners to persist through adversity. Similes such as "like a tiger" and "like a warrior" draw vivid analogies to strength, enhancing the visual imagination. Hyperboles, while less frequent, serve to intensify the emotional stakes, transforming abstract challenges into tangible struggles.

The interaction between these devices creates a layered narrative. For example, in *Eye of the Tiger*, the metaphor "eye of the tiger" aligns with the simile "like a tiger" to reinforce a symbol of raw power and bravery, while hyperbolic expressions underscore the emotional cost and stakes involved. This synergy enriches meaning and engages listeners cognitively and emotionally.

Culturally, the early 1980s American rock context, marked by themes of individualism and resilience during economic uncertainty, informs and intensifies the interpretation of these devices. The album's figurative language reflects broader societal values, contributing to its enduring appeal. Compared to prior research (e.g., Middleton, 2000; Moore, 2012), this study highlights the holistic interaction among figurative devices rather than isolated usage, deepening our understanding of lyrical semiotics in popular music.

Conclusion

This research demonstrates that figurative language-metaphor, simile, and hyperbole-plays an essential, interconnected role in Survivor's Eye of the Tiger album, articulating themes of resilience, empowerment, and struggle. By applying a semiotic qualitative approach, the study shows how these devices enhance emotional depth and listener engagement, serving as cultural signifiers within the 1980s rock genre. These findings emphasize the importance of analyzing multiple rhetorical devices together to capture the complexity of musical meaning.

Practically, this research informs lyric writing, music education, and cultural studies by illustrating how language crafts powerful narratives that resonate with audiences. Future research should extend this approach to different musical genres and cultural contexts, as well as longitudinally exploring how figurative language in rock music evolves over time. A comparative analysis involving other bands from the era could further illuminate shared or divergent semiotic strategies.

References

- Al-Sharafi, A. G. (2012). *Al-Sharafi, A. G. (2012). Textual Metonymy: A Semiotic Approach.* London: Palgrave Macmillan. <https://doi.org/10.1057/9781137026683>. link.springer.com.
- Barthes, R. (1977). *I.-M.-Text.* N. Y. H. and Wang. (Available on J. (1977). Barthes, R. (1977). *Image-Music-Text.* New York: Hill and Wang. (Available on JSTOR).
- Forceville, C. (2020). *V. and multimodal metaphor in advertising: C. perspectives.* S. of C. 12(2), 26-41. <https://doi.org/10.2478/sc-2020-0003>. (2020). Forceville, C. (2020). *Visual and multimodal metaphor in advertising: Cultural perspectives.* Styles of Communication, 12(2), 26-41. <https://doi.org/10.2478/sc-2020-0003>.
- Goddard, C. (2018). "Like a crab teaching its young to walk straight": P. semantics and indexicality in E. and Malay. P. and S. 9(4), 598-622. <https://doi.org/10.1075/ps.16066.god>. (2018). Goddard, C. (2018). "Like a crab teaching its young to walk straight": Proverbiality, semantics and indexicality in English and Malay. *Pragmatics and Society*, 9(4), 598-622. <https://doi.org/10.1075/ps.16066.god>.
- Ho-Abdullah, I. (2019). *F. linguistic metaphor to cognitive metaphor: R. the validity of conceptual metaphor theory.* 3L: L. L. L. 25(3), 161-174. <https://doi.org/10.17576/3L-2019-2503-12>. (2019). Ho-Abdullah, I. (2019). *From linguistic metaphor to cognitive metaphor: Revisiting the validity of conceptual metaphor theory.* 3L: Language, Linguistics, Literature, 25(3), 161-174. <https://doi.org/10.17576/3L-2019-2503-12>.
- Lakoff, G., & J. M. (2003). *M. W. L. B. (2nd ed.).* C. U. of C. Press. <https://press.uchicago.edu/ucp/books/book/chicago/M/bo3637992.html>. (2003). Lakoff, G., & Johnson, M. (2003). *Metaphors We Live By (2nd ed.).* Chicago: University of Chicago Press.

- <https://press.uchicago.edu/ucp/books/book/chicago/M/bo3637992.html>.
- Middleton, R. (2000). *R. P. A. to T. A. in P. Music*. O. O. U. Press. <https://global.oup.com/academic/product/reading-pop-9780198166128>. (2000). Middleton, R. (2000). *Reading Pop: Approaches to Textual Analysis in Popular Music*. Oxford: Oxford University Press. <https://global.oup.com/academic/product/reading-pop-9780198166128>.
- Moore, A. F. (2012). *S. M. A. and I. R. P. Song*. L. Routledge. <https://doi.org/10.4324/9781315593806>. (2012). Moore, A. F. (2012). *Song Means: Analysing and Interpreting Recorded Popular Song*. London: Routledge. <https://doi.org/10.4324/9781315593806>.
- Zbikowski, L. M. (2002). *C. M. C. S. T. and Analysis*. O. O. U. Press. <https://doi.org/10.1093/acprof:oso/9780195140231.001.0001>. (2002). Zbikowski, L. M. (2002). *Conceptualizing Music: Cognitive Structure, Theory, and Analysis*. Oxford: Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780195140231.001.0001>.
- Zoizner, A. (2019). *T. power of hyperbole in public debate: E. evidence*. J. of L. and S. P. 38(4), 438-455. <https://doi.org/10.1177/0261927X19834557>. (2019). Zoizner, A. (2019). *The power of hyperbole in public debate: Experimental evidence*. *Journal of Language and Social Psychology*, 38(4), 438-455. <https://doi.org/10.1177/0261927X19834557>.
- English Language Teaching and Learning, Linguistics and Literature*, 10(1), 1094-1100. doi:<https://doi.org/10.24256/ideas.v10i1.3024>
- Melion, W. S., & Ramakers, B. (2016). *Personification: An introduction*. In *Personification*. https://doi.org/10.1163/9789004310438_002
- Mukti, B. R., Novan, D., & Nugraha, S. (2022). *Figurative language analysis in "Sing 2" movie by Garth Jennings: A semantics study*. *Ethical Lingua*, 9(2), 2022. <https://doi.org/10.30605/25409190.485>
- Padillah, E. N., Firmawan, H., & Purwaningsih, E. (2016). *Simile, Hyperbole, Personification and Metaphor used in Gayle Forman's If I Stay*. *Jurnal Ilmiah Sastra*, 4(1).
- Putra, G. A. B. S., Sudana, G. P., & Maharani, S. A. I. (2016). *The figurative language in "Twilight" movie script*. *Jurnal Humanis*, 16(3), 100-108. <https://ojs.unud.ac.id/index.php/sastra/article/view/33786>
- Violita, V., & Cholsy, H. (2022). *Speech Acts Equivalence of Audiovisual Translation on Enola Holmes Netflix Movie Subtitle*. *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature*, 10(1), 209-225. doi:<https://doi.org/10.24256/ideas.v10i1.2589>
- Yule, G. (2020). *The Study of Language 7th edition (7th ed)*. Cambridge University Press.
- Zaimar, O. K. S. (2002). *Majas dan pembentukannya*. *Makara, Sosial Humaniora*, 6(2), 45-57.