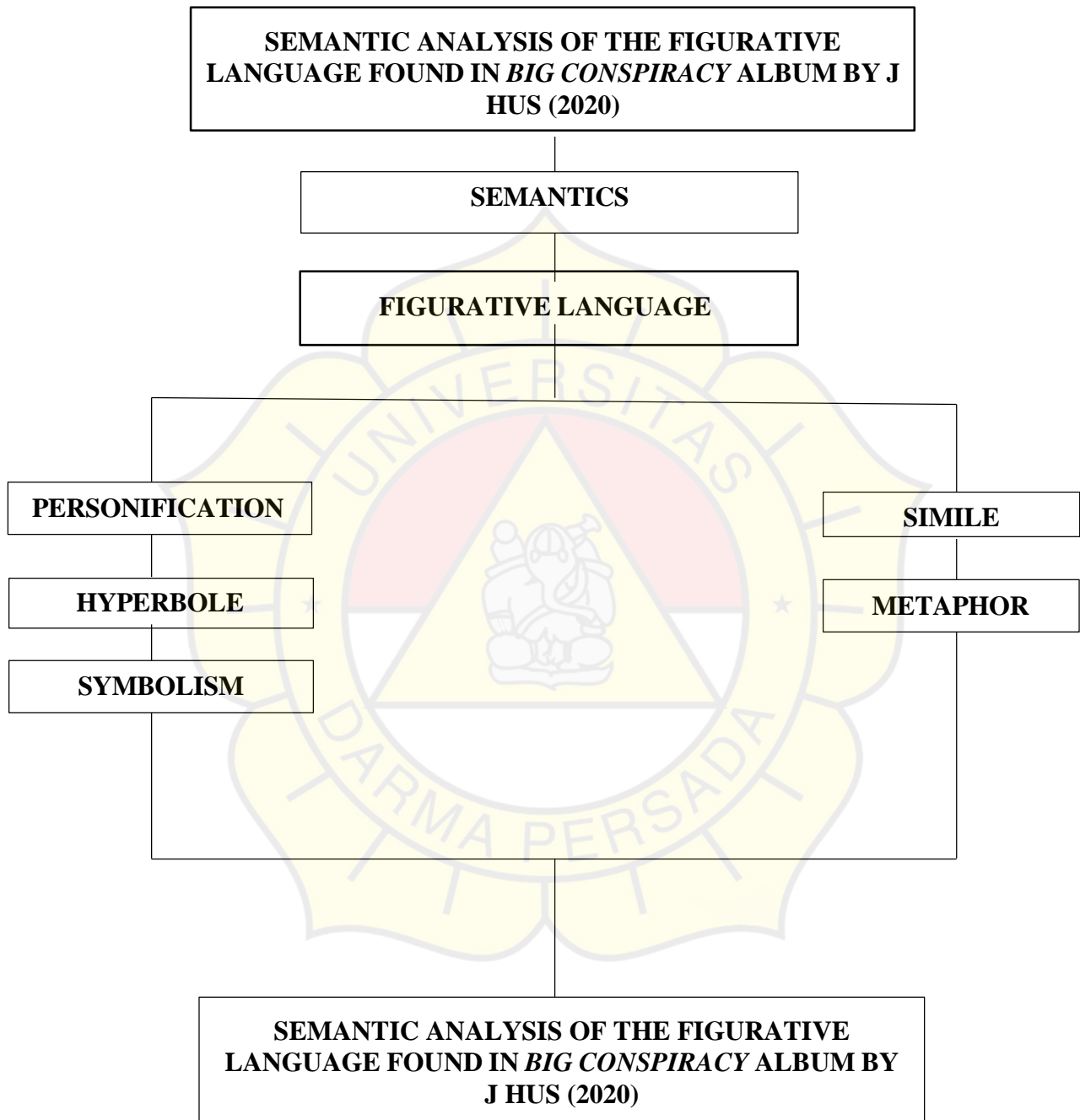


**APPENDIX 1**  
**SCHEME OF THE RESEARCH**



## APPENDIX 2

### POSTER OF THE RESEARCH

# SEMANTIC ANALYSIS OF THE FIGURATIVE LANGUAGE FOUND IN “BIG CONSPIRACY” ALBUM BY J HUS (2020)



## J HUS

J Hus (born Momodou Lamin Jallow on May 27, 1995) is a British rapper, singer, and one of the pioneers of the Afroswing genre in the UK. He's from Stratford, East London, and is of Gambian heritage. His music combines genres such as grime, afrobeats, dancehall, and R&B.

## BACKGROUND

Linguistics studies language structure, meaning, and context, with semantics focused on literal and figurative expressions common in hip-hop and rap—genres with African American roots that have become globalized through wordplay, slang, and idioms representing misery, injustice, and culture. In his 2020 album *Big Conspiracy*, UK rapper J Hus combines genres such as grime, afrobeats, and dancehall, employing metaphors, simile, symbolism, hyperbole, and personification to explore paranoia, identity, and resistance. This study examines the title track's metaphorical language to discover its sociopolitical complexity, linguistic originality, and function in representing multicultural British tales.

## FORMULATION

1. What are the types of figurative language used in song lyrics in the *Big Conspiracy* album?
2. How can J Hus' *Big Conspiracy* album be interpreted in context with his social and personal experiences? What were the messages he conveyed?

## METHOD

- This Research focuses on J Hus' Album “Big Conspiracy.”
- This Research uses a qualitative approach
- This research uses a descriptive qualitative method

## RESEARCH FINDINGS

The result of this research looks at 74 examples of figurative language used in J Hus's *Big Conspiracy* 14 tracks. These include personification (4 examples), simile (17), hyperbole (18), metaphor (25), and symbolism (10). Similes, hyperboles, and metaphors are the most common. By studying the lyrics on Genius, the chapter shows how J Hus uses British slang, Patois, and cultural references to express themes like urban fear, strong faith, broken trust, and Afroswing identity. It also shows how his clever use of language turns stories from the streets into powerful forms of artistic resistance.

## CONCLUSION

As mentioned earlier in Chapter 1, the goal of this research is to identify and explain the different types of figurative language and to uncover the messages hidden in the lyrics of the songs on J Hus's “Big Conspiracy” album. Chapter 4 examines 74 examples of figurative language from the 14 tracks on the album, helping achieve the goals set out in Chapter 1 through a detailed qualitative analysis of meaning. Simile (14 examples, the most common type) uses “like” or “as” to compare things in a vivid and urgent way. Symbolism (10 examples) uses symbols to represent cultural and spiritual values in a meaningful but quiet way. The most frequent examples, similes, hyperboles, and metaphors (60 in total) mixed British slang, Jamaican Patois, Islamic, and Rastafarian influences, creating a unique blend of Afroswing, grime, dancehall, and rap. Future research could look into more types, compare other albums, or explore how audiences understand and use these expressions, which would confirm that rap can be a powerful form of poetic resistance.

# APPENDIX 3 PRESENTATION SLIDES

**SEMANTIC ANALYSIS OF THE FIGURATIVE LANGUAGE FOUND IN BIG CONSPIRACY ALBUM BY J HUS (2020)**



**Falah Nurani**  
202103097

ENGLISH LANGUAGE AND CULTURE DEPARTMENT PROGRAM  
DARMA PERSADA UNIVERSITY  
JAKARTA 2026

Bahasa & Kebudayaan Inggris

## Table of Contents

Background of Problem	Review of Previous Study
Identification of the Problem	Method of the Research
Formulation of Problem	Research Design & Ethics
Framework of the Theories	Conclusion

## Background of Problem

Linguistics studies language, focusing on its structure and meaning in different contexts. Semantics is a part of linguistics that looks at how words convey meaning, both literally and metaphorically. Metaphors and figurative language are common in everyday speech, especially in creative areas like music. Hip-hop and rap, which evolved from African American culture, use rich language, narratives, and slang to express issues like suffering and social injustice. In the UK, rap has developed uniquely with influences from grime and Afrobeats, enabling artists like J Hus to share their stories through distinctive linguistic styles.

Figurative language allows hip-hop artists to communicate complex ideas powerfully. Using metaphors and similes, they create layers of meaning that reflect socio-political issues, symbolism, and wordplay add depth to their lyrics. J Hus, a British rapper known for his work in Afrobeats, effectively uses these devices in his album *Big Conspiracy*, which explores themes like love, and hardship. This study aims to analyze the use of figurative language in J Hus's lyrics, contributing to discussions on linguistic diversity and cultural narratives in British music.

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## IDENTIFICATION OF THE PROBLEM

Based on the background of the problem, it has been identified that as the primary songwriter of his album "Big Conspiracy", J Hus has used certain vocabularies in his song lyrics that may contain hidden meaning which the listeners might have some difficulties to interpret and understand the song lyrics since some of the song lyrics that contained slang or metaphors are often times ignored or misunderstood since the song lyrics J Hus made were frequently used along with figurative language.

## FORMULATION OF THE PROBLEM

**1 FORMULATION OF THE PROBLEM 1**

What are the types of figurative language used in song lyrics in "Big Conspiracy" album?

**2 FORMULATION OF THE PROBLEM 2**

How can I Hus' Big Conspiracy album be interpreted in context with his social and personal experiences? What were the messages he conveyed?

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## FRAMEWORK OF THE THEORIES

**1 Semiotic Theory**

- According to Peirce (1955), a sign is anything that stands for an object to somebody in some way or in some capacity.
- According to Barthes (1977), a signifier may be defined as any form that enables the being thought of, which, per se, is not itself the thing thought of.
- According to Lyons (2003), a sign is composed of a signifier and a signified.

01

02

03

**2 Figurative Language**

- According to Lyons (2003), figurative language is any use of language that conveys a meaning beyond the literal meaning of the words.

**3 Types of Figurative Language**

- The types of figurative language used in the album are: Metaphors, Similes, and Personification.

## REVIEW OF PREVIOUS STUDY

**01**

Mubandani (2020) studies the use of figurative language in J Hus's rap song "October" album.

**02**

Wahyuni (2020) studies the use of figurative language in J Hus's rap song "October" album.

**03**

Ali (2020) studies the use of figurative language in J Hus's rap song "October" album.

## METHOD OF THE RESEARCH

**1 Research Approach and Method**

- This research is conducted using the qualitative approach.
- According to Hickey (2018), qualitative research examines and interprets the underlying meanings and patterns of social phenomena.
- The method used for this research is the qualitative descriptive method.
- According to Hickey and Wada (2017), descriptive approach uses a variety of methods, including questionnaires, tests, interviews, and surveys, to describe, analyze, and interpret data.

**2 Data Collection Technique**

- The steps that were taken for this research were: 1) downloading the song lyrics of Big Conspiracy album by J Hus from the Genius website, 2) carefully reading the lyrics to detail, 3) choosing the song lyrics that contained figurative language and writing the list of the lyrics that are suitable with the research.

**3 Data Analysis Technique**

- The steps that were taken to analyze the research data were: 1) classifying the data based on the types of figurative language, 2) analyzing the data to find the answer based on the knowledge of the problem, 3) making the conclusion of the research result.

## RESEARCH FINDINGS AND ANALYSIS

### Data Analysis 1

**Personification in "Big Conspiracy" Album**  
**Personification in "Tonight" Song Lyrics**

*God give me guidance I might look for some  
 You always be my friend, I don't know the reason  
 (Chorus) (Line 1-3)*

**Analysis:** The phrase "God give me guidance" uses personification to attribute human-like behavior to a deity, suggesting a reliance on divine intervention for direction and support. The singer's vulnerability and search for meaning are highlighted by the divine phrase, which contrasts the brevity of their earthly existence with the eternal nature of God. The line serves as a prayer for a steady course, highlighting emotional desperation and a yearning for divine assistance amidst uncertainty and a perceived lack of control over their own destiny.

### Data Analysis 2

**Metaphor in "Big Conspiracy" Album**  
**Metaphor in "Light for Your Light" Song Lyrics**

*We are here with you in the darkness  
 They can't see us, but we're a light  
 (Chorus) (Line 1-2)*

**Analysis:** The line "They can't see my face, but the light" connects the singer's physical identity to a source of inner light. The line evokes the metaphor of the "light of truth" or "light of knowledge" that is not physically visible but is essential for understanding. The singer's face is metaphorically covered by a veil or a mask, suggesting a hidden truth or a desire for anonymity. The metaphorical light represents wisdom and enlightenment, contrasting the singer's physical appearance with their inner strength and resilience. The line suggests a hidden truth or a desire for anonymity, contrasting the singer's physical appearance with their inner strength and resilience.

### Data Analysis 3

**Hypothetical in "Big Conspiracy" Album**  
**Hypothetical in "Love, Peace, and Prosperity" Song Lyrics**

*I pray a life of goodness I have to know  
 (Chorus) (Line 1)*

**Analysis:** The line "I pray a life of goodness" is a hypothetical statement, suggesting a desire for a better future. The singer expresses a wish for a life of virtue and happiness, contrasting their current state with a potential future of peace and prosperity. The line serves as a prayer for a better life, highlighting the singer's yearning for a more meaningful and fulfilling existence.

### Data Analysis 4

**Metaphor in "Big Conspiracy" Album**  
**Metaphor in "Tonight" Song Lyrics**

*When the police arrive  
 This is a message  
 I can't say it, but I can't see a moment  
 (Chorus) (Line 1-3)*

**Analysis:** The line "When the police arrive" is a metaphorical statement, suggesting a sense of urgency and danger. The singer implies that the police's arrival is a significant event, possibly related to the "big conspiracy" mentioned in the album title. The line serves as a warning or a call to action, highlighting the singer's awareness of the consequences of their actions.

### Data Analysis 5

**Personification in "Big Conspiracy" Album**  
**Personification in "Tonight" Song Lyrics**

*Don't let me be a ghost  
 (Chorus) (Line 1)*

**Analysis:** The line "Don't let me be a ghost" is a personification of the singer's fear of being forgotten or abandoned. The singer expresses a desire to remain present and meaningful, contrasting their current state with the emptiness of a ghostly existence. The line serves as a plea for attention and validation, highlighting the singer's need for a sense of purpose and belonging.

## Conclusion


The research focuses on analyzing the figurative language in Irfan's "Big Conspiracy" album, using the topic personification, simile, metaphor, and hypothetical. It explores how these devices enhance the album's lyrics, contributing to its emotional depth and thematic richness. The analysis identifies various figurative devices used throughout the album, including personification, simile, metaphor, and hypothetical. It explores how these devices enhance the album's lyrics, contributing to its emotional depth and thematic richness. The analysis identifies various figurative devices used throughout the album, including personification, simile, metaphor, and hypothetical. It explores how these devices enhance the album's lyrics, contributing to its emotional depth and thematic richness.

# THANK YOU

NAME: **Fadhil Nurrohmah**      Email: **fadhil.nurrohmah@dp.u**


# APPENDIX 4

## TOEIC CERTIFICATE



**LISTENING AND READING**  
**OFFICIAL INSTITUTIONAL SCORE REPORT**

ETS Security Seal  
 Result no. 1985536

KNOW ENGLISH. KNOW SUCCESS.  KNOW ENGLISH. KNOW SUCCESS.  KNOW ENGLISH. KNOW SUCCESS.  KNOW ENGLISH. KNOW SUCCESS.  KNOW ENGLISH. KNOW SUCCESS.  KNOW ENGLISH. KNOW SUCCESS.	<b>Faizah Nurasri</b> Name <hr/> Identification Number 2025/12/19 Test Date (yyyy/mm/dd)	<b>2002/10/30</b> Date of Birth (yyyy/mm/dd) <hr/> <b>2027/12/19</b> Valid Until (yyyy/mm/dd)	<b>LISTENING</b> Your score <b>475</b> 5  495	<b>READING</b> Your score <b>405</b> 5  495	<b>TOTAL SCORE</b> <div style="font-size: 2em; font-weight: bold; border: 2px solid black; border-radius: 50%; width: 40px; height: 40px; margin: 0 auto; display: flex; align-items: center; justify-content: center;"> <span>880</span> </div>  Scan to Verify
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Client/Institution Name: PT International Test Center

PT International Test Center, Plaza Senilai, 7th Floor, Jl. Jend. Sudirman, Kav. 47, Jakarta, Indonesia 12930

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This score report is intended for use only by the institution which sponsored the test administration.

LISTENING	READING																																				
Your scaled score is between 400 and 495. Test takers who score around 400 typically have the following strengths: <ul style="list-style-type: none"> <li>• They can infer the central idea, purpose, and basic context of short spoken exchanges across a broad range of vocabulary, even when conversational responses are indirect or not easy to predict.</li> <li>• They can infer the central idea, purpose, and basic context of extended spoken texts across a broad range of vocabulary. They can do this even when the information is not supported by repetition or paraphrase and when it is necessary to connect information across the text.</li> <li>• They can understand details in short spoken exchanges, even when negative constructions are present, when the language is syntactically complex, or when difficult vocabulary is used.</li> <li>• They can understand details in extended spoken texts, even when it is necessary to connect information across the text and when this information is not supported by repetition. They can understand details when the information is paraphrased or when negative constructions are present.</li> </ul> To see weaknesses typical of test takers who score around 400, see the "Proficiency Description Table."	Your scaled score is between 350 and 450. Test takers who score around 350 typically have the following strengths: <ul style="list-style-type: none"> <li>• They can infer the central idea and purpose of a written text, and they can make inferences about details.</li> <li>• They can read for meaning. They can understand factual information, even when it is paraphrased.</li> <li>• They can connect information across a small area within a text, even when the vocabulary and grammar of the text are difficult.</li> <li>• They can understand medium-level vocabulary. They can sometimes understand difficult vocabulary in context, unusual meanings of common words, and idiomatic usage.</li> <li>• They can understand rule-based grammatical structures. They can also understand difficult, complex, and uncommon grammatical constructions.</li> </ul> To see weaknesses typical of test takers who score around 350, see the "Proficiency Description Table." If your performance is closer to 450, you should review the descriptors for test takers who score around 450.																																				
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Can understand grammar in written texts	91																																				

\* Proficiency Description Table can be found on our web site, [www.ets.org/toEIC](http://www.ets.org/toEIC)

#### HOW TO READ YOUR SCORE REPORT:

##### Percent Correct of Abilities Measured:

Percentage of items you answered correctly on this test form for each one of the Abilities Measured. Your performance on questions testing these abilities cannot be compared to the performance of test-takers who take other forms or to your own performance on other test forms.

**Note:** TOEIC scores more than two years old cannot be reported or validated.







## APPENDIX 5 CERTIFICATES



**APPENDIX 6**  
**TERM-PAPER COUNSELLING FORM**

Nama Mahasiswa : Faizah Nurasri  
 Dosen Pembimbing : Nurul Fitriani, S.S., M. Hum  
 Judul Skripsi : Semantic Analysis of The Figurative Language Found in  
*Big Conspiracy Album* by J Hus (2020)  
 Mulai Bimbingan : 18 Maret 2025  
 Tahun Akademik : Genap 2024/2025


20

NO	Hari & Tanggal	Catatan Pembimbing	Paraf
1	Selasa, 18 Maret 2025	Bimbingan perdana Bab 1 + Lanjut Bab 2	
2	Selasa, 28 Oktober 2025	Bimbingan Bab 2	
3	Selasa, 04 November 2025	Laporan revisi Bab 2 + Lanjut Bab 3	
4	Selasa, 11 November 2025	Bimbingan Bab 3	
5	Selasa, 25 November 2025	Laporan revisi Bab 3 + Lanjut Bab 4	
6	Selasa, 19 Januari 2026	Laporan revisi Bab 4 (Skripsi lengkap)	

Jakarta, 20 Januari 2026

Menyetujui:

Dosen Pembimbing



(Nurul Fitriani, S.S., M. Hum)

Mengetahui:

Pembimbing Akademik



(Nurul Fitriani, S.S., M. Hum)

Ketua Program Studi S-1  
Bahasa dan Kebudayaan Inggris



(Dr. Yoga Pratama, M. Pd)



## APPENDIX 7

### TURNITIN RESULT



**UNIVERSITAS DARMA PERSADA**  
**UPT PERPUSTAKAAN**  
Gedung Rektorat Lantai 3,  
Jl. Taman Malaka Selatan, Pondok Kelapa – Jakarta Timur 13450

#### SURAT KETERANGAN HASIL PENGECEKAN TURNITIN

UPT Perpustakaan Universitas Darma Persada menerangkan telah selesai melakukan pemeriksaan duplikasi/*similarity* menggunakan perangkat lunak Turnitin terhadap hasil karya sebagai berikut:

Judul : Figurative Language Found in "Big Conspiracy" Album by J Hus  
(2020)

Penulis : Faizah Nurasri

NIM : 2021130017

Tgl pemeriksaan : 21 Januari 2026

Dengan hasil Tingkat Kesamaan (*similarity index*) 6%

Demikian Surat Keterangan kami buat, untuk dipergunakan sebagaimana mestinya.

Jakarta, 21 Januari 2026

Ka.UPT Perpustakaan Unsada



Yus Rusmiyati, SS., MM

2021130017\_Faizah Nurasri

ORIGINALITY REPORT

**6**% SIMILARITY INDEX      **6**% INTERNET SOURCES      **1**% PUBLICATIONS      % STUDENT PAPERS

PRIMARY SOURCES

<b>1</b>	<b>noblereporters.news.blog</b> Internet Source	<b>3</b> %
<b>2</b>	<b>123dok.com</b> Internet Source	<b>1</b> %
<b>3</b>	<b>vdocuments.mx</b> Internet Source	<b>&lt;1</b> %
<b>4</b>	<b>e-journal.unmas.ac.id</b> Internet Source	<b>&lt;1</b> %
<b>5</b>	<b>eprints.uny.ac.id</b> Internet Source	<b>&lt;1</b> %
<b>6</b>	<b>id.123dok.com</b> Internet Source	<b>&lt;1</b> %
<b>7</b>	<b>journal.ikipsiliwangi.ac.id</b> Internet Source	<b>&lt;1</b> %
<b>8</b>	<b>rsucon.rsu.ac.th</b> Internet Source	<b>&lt;1</b> %
<b>9</b>	<b>studentsrepo.um.edu.my</b> Internet Source	<b>&lt;1</b> %
<b>10</b>	<b>www.coursehero.com</b> Internet Source	<b>&lt;1</b> %
<b>11</b>	<b>Kiki Ariska, Syamsurrijal Syamsurrijal, Wahyu Kamil Syarifaturrahman. "An Anylisis of</b>	<b>&lt;1</b> %

## APPENDIX 8

### CURRICULUM VITAE



# FAIZAH NURASRI

## Profile

### CONTACT ME

+628-1295177213  
faizahnuraasriprime@gmail.com  
Jl. H Suta No. 38B

### PERSONAL DATA

**Name** Faizah Nurasri  
**Place, Date of Birth** Jakarta, 30<sup>th</sup> October 2002  
**Gender** Female  
**Religion** Islam  
**Address** Jl. H Suta No. 38B  
**Status** Single

### EDUCATION

**DARWIN HIGH SCHOOL**  
2018  
**PKBM WIRAGUNA**  
2019 - 2020  
**UNIVERSITAS DARMA PERSADA**  
2021 - Present

### LANGUAGES

Indonesian  
English

### AWARD

**ASSISTANT PRICIPAL AWARD (2018)**  
Recognized for consistent contributions to a positive environment and the school community