Figurative Language Analysis in Billie Eilish's Selected Songs

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Abstract
In this study, the varieties of metaphorical language and their significance will be identified and analyzed in the lyrics of a few of Billie Eilish's songs. In this study, two theories were employed. The first is Leech's (1981) theory of meaning, which examines the meaning of figurative language, and the second is Knickerbocker and Reninger's (1974) theory of figurative language. This study employed a qualitative methodology. In this study, simile, metaphor, and hyperbole were discovered to be three types of figurative language employed in a few of Billie Eilish's songs. By listening to the song's lyrics, data was gathered. This research led to the discovery of six different forms of figurative language in song lyrics for the study. They consist of 2 items, or 33% similes, 3 items, or 50% metaphors, and 1 item, or 16% hyperbole. There were 13 items or 48% hyperbola, 4 items or 14% simile, 6 items or 22% metaphor, 2 items or 7% personification, and 1 item each of synecdoche and metonymy. Hyperbole, which accounts for 48% of all figures of speech in these songs, is the most prevalent variety. Two of the seven categories of meaning employed in the lyrics—connotative meaning and emotive meaning—are used to interpret the figurative language.

Keywords*: figurative language, song lyrics, meaning*

Abstrak
Dalam penelitian ini, ragam bahasa metafora dan maknanya akan diidentifikasi dan dianalisis dalam beberapa lirik lagu Billie Eilish. Dalam penelitian ini, ada dua teori yang digunakan. Yang pertama adalah teori makna Leech (1981), yang mengkaji makna bahasa kiasan, dan yang kedua adalah teori bahasa figuratif Knickerbocker dan Reninger (1974). Penelitian ini menggunakan metodologi kualitatif. Dalam penelitian ini, simile, metafora, dan hiperbola ditemukan menjadi tiga jenis bahasa kiasan yang digunakan dalam beberapa lagu Billie Eilish. Dengan mendengarkan lirik lagu, data dikumpulkan. Penelitian ini mengarah pada penemuan enam bentuk bahasa kiasan yang berbeda dalam lirik lagu untuk penelitian ini. Mereka terdiri dari 2 item, atau 33% perumpamaan, 3 item, atau 50% metafora, dan 1 item, atau 16% hiperbola. Terdapat 13 item atau hiperbola 48%, 4 item atau simile 14%, 6 item atau metafora 22%, 2 item atau personifikasi 7%, dan masing-masing 1 item sinekdoke dan metonimi. Hiperbola, yang menyumbang 48% dari semua kiasan dalam lagu-lagu ini, adalah variasi yang paling umum. Dua dari tujuh kategori makna yang digunakan dalam lirik—makna konotatif dan makna emotif—digunakan untuk menafsirkan bahasa kiasan.

Kata kunci*: bahasa kiasan, lirik lagu, makna*

Introduction

The use of language as a medium of communication is widespread. According to the Oxford Learner's Dictionary, language is a form of spoken and written communication used by citizens of a given nation. Language is necessary for humans to connect, communicate, and receive information from others in daily life. The members of a social group employ language as a system of sound symbols and an arbiter character to cooperate, communicate, and identify themselves (Herman, 2018:33). Language is spoken and written. The novel, newspaper, poem, movie and magazine subtitles all use written language. The spoken word is present in songs, speeches, movies, and conversations. People cannot exist without language since social contact and communication are a part of who we are as human beings.

The scientific study of language is called linguistics. Semantics, morphology, phonology, pragmatics, and syntax are some of the subfields of linguistics. Leech (1981:10), referenced in Syafitri and Marlinton (2018:44), asserts that semantics is a field of linguistics that studies meaning. The study of meaning has been approached with a degree of analytical rigor that is unique to linguistics and is seen as an integral part of the larger theory of how language functions. Another expert concurs with this assertion. Semantic analysis is the study of the sentence meaning coded in the overall sentence based on the fundamental meaning of the sentence units, according to Griffiths (2006:15), as referenced in Sembiring, et.al. (2020:103). It is an attempt to define and comprehend the kind of knowledge that people have about the meaning of their language as a result of understanding the language. Semantics is a branch of linguistics that studies about meaning of language while figurative language is a language expression that has more than one meaning to express something different from the actual meaning.

Songs are brief musical compositions with spoken lyrics. A song's lyrics can include an introduction, a verse, a chorus, a bridge, and a coda (Hornby, 2000:1281). Sitorus and Herman (2019:24) assert that one kind of communication that enables people to cooperate is singing. Songs are viewed of as a system of communication with others that use sounds and music to convey ideas, emotions, or thoughts. Sometimes when listening to music, people do not pay attention to the lyrics that are being used. Most of the time, a song's appeal comes from the performer or perhaps from the quality of the music. People occasionally struggle to understand the lyrics of a song when they try to concentrate on them especially if the lyrics contain metaphors.

For a variety of reasons, analysing metaphorical language in song lyrics was crucial. First, singing a song while understanding the meaning of the words was preferable to singing without understanding the lyrics. Second, examining metaphorical language gives us more opportunities to exercise comprehension. The author presented some previous research on figurative language from these and other journals, which will be discussed further below:

The first study was derived from Puspitorini and Hamdani's essay "An Analysis of Figurative Language on The Lyric of Selected Songs by Coldplay" (2021). The goal of this study was to identify the different metaphorical language styles present in the lyrics of the chosen Coldplay songs. By comprehending the overall meaning when figurative languages are utilized in song lyrics, this study aims to identify some of

them. By reading the data and then determining the figurative language included in the song's lyrics, the descriptive analysis technique is proposed to analyze the data. Following the identification of different figurative languages, they are divided into various categories. The information gleaned from the song is then utilized to examine the general meaning of figurative language by determining the lexical meaning and contextual meaning of the four chosen song lyrics. According to the study's findings, some of Coldplay's chosen songs contain figurative language. The majority of the metaphorical language in the lyrics of the Coldplay songs chosen is "Hyperbole," which is a significant exaggeration used to accentuate a point and is utilized for emotive or humorous effects. Connotative meaning is the category under which the song's meaning falls.

The second evaluation is taken from Yastanti's work "Figurative Language in Song Lyrics of Linkin Park" (2018). This study aims to identify figurative language in Linkin Park song lyrics. The descriptive method was employed in this study to analyze the data. the information gathered for the study from the One More Light by Linkin Park CD. Nobody Can Save Me, Sorry for Now, Talking To Myself, Heavy, and One More Light are the subjects of this study. The findings of this study suggest that: personification, hyperbole, allegory, repetition, simile, metaphor, and synecdoche are seven types of figurative language in Linkin Park song lyrics. Personification, hyperbole, and allegory are three types of figurative language in the song Nobody Can Save Me. Both repetition and simile are types of figurative language in the song Talking To Myself. Four figurative language patterns—personification, hyperbole, repetition, and parallelism—are used in One More Light songs. Three types of figurative language, including personification, metaphor, and hyperbole, are used in the song Heavy. Three figurative language styles—hyperbole, repetition, and synecdoche—are used in the song "Sorry For Now." Hyperbole is also the most common type of metaphorical language used in Linkin Park songs.

The third study, Analyzing Figurative Language in Song Lyrics by Indina Menzel, was derived from an article in Yunanda (2021). The purpose of this study was to identify the types of figurative language employed and the meanings they conveyed in Indina Menzel's three songs. This study uses a qualitative, descriptive methodology. According to the study's findings, songwriters use eleven figurative languages, including hyperbole (31.3%), repetition (25.4%), personification (9.8%), metaphor, simile, and alliteration (5.8%), onomatopoeia (3.9%), irony (3.9%), and idiom (3.9%), as well as image and pleonasm (1.9%). The three songs' writers also incorporate connotative and denotative connotations.

The last study was taken from An Analysis of Figurative Language Used in The Lyric of "A Whole New World" by Zayn Malik And Zhavia Ward by Nursolihat and Kareviati (2020). This study looks at the metaphorical language in the song "A Whole New World" lyrics and attempts to decipher its meaning by looking at the context. Descriptive qualitative research is what this study is. Song lyrics retrieved from the Genius website serve as the data source. The findings demonstrated that this song uses a variety of figurative languages, including alliteration, simile, personification, metaphor, and hyperbole. Metaphor is also the form of figurative language that appears most frequently in the lyrics. This has a lot to do with the song's

inventive topic. Based on the context of the lyrics, each figurative language's contextual meaning is further explained.

Method

      The author's data gathering was done utilizing qualitative research techniques. The lyrics of a few songs from Billie Eilish's "Don't Smile at Me," which was published on August 11 through Interscope Records, and "Live At Third Man Records" provided the information for this study (2019). Researchers used a variety of techniques to acquire data, including interpreting and collecting data that contained figurative language from song lyrics they downloaded from the internet. The theory for this study is divided into two sections: the first half looks at the different varieties of figurative language using Knickerbocker and Reninger's (1974) theory, and the second part looks at the meaning of figurative language using Leech's (1974) theory (1981).

Result and Discussion

      Selected songs by Billie Eilish's use some figurative language in their lyrics. This figurative language also has certain meanings that can be categorized as connotative meanings and affective meanings. The tables below provide an overview of the study's findings:

Table 1 Figurative Language in Billie Eilish. Song Lyrics

Types Figurative Language	Occurrence	Percentage
Simile	4	14%
Metaphor	6	22%
Personification	2	7%
Metonyme	1	3%
Synecdoche	1	3%
Hyperbole	13	48%
Total	27	100%

Table 2 Types of Meaning in Billie Eilish. Song Lyrics

Types of Meaning	Occurrence	Percentage
Connotative Meaning	18	66%
Effective Meaning	9	33%
Total	27	100%

This study examined data from the lyrics of a few Billie Eilish songs and discovered up to six different types of metaphorical language. Details are as follows: personification is 2 data points (7 percent), synecdoche and metonymy are 1 data point (3 percent), simile is 4 data points (14 percent), metaphor is 6 data points (22 percent), hyperbola is 13 data points (48 percent). Connotative and emotional meanings were identified by the researchers as two types of figurative language meaning in the lyrics of chosen Billie Eilish songs, accounting for 18 and 9 data points, respectively (33 percent). The following provides a thorough analysis of data occurrences based on various figurative language styles. Hyperbole, which makes up 48 percent of all figure of speech in the songs chosen by Billie Eilish, is more prevalent than metonymy and synecdoche, which make up just 3 percent of all figure of speech. Affective meaning, which makes up 9 data points or (33%) of all meanings, is the most prevalent.

Billie Eilish's chosen songs are examined for metaphorical content. Figurative language comes in a wide variety of forms. Knickerbocker and Reninger (1974) list a few examples, including simile, metaphor, hyperbole, and personification. Conceptual meaning, connotative meaning, emotive meaning, collocative meaning, social meaning, reflection meaning, and thematic meaning are among the seven different types of meanings in figurative language, along with synecdoche, metonymy, paradox, irony, figuratively, and inanimate metaphor, according to Leech (1981).

Simile

Knickerbocker and Reninger (1974) define a simile as the terms like or as are used to start a stated comparison.

Data 1: *Don't love me like he promised*

(My Boy- Line 12)

The data above is categorized as a simile because there is a comparison. The word "like" as a simile in descriptive figurative language. In this sentence the function is to compare "love me" and "promised". In the sentence above, "me" refers to the author himself. According to the Oxford Dictionary (2008) the word "don't" is a contraction of not or prohibition, the word "love" is a deep feeling of affection, the word "he" is used to refer to a man. The man in the sentence above is the writer's ex-lover who has left him, and the word "promise" is to convince someone that someone will definitely do something or something will happen. In the sentence "Don't love me like he promised," the writer here tells someone not to love him like his ex-lover.

According to Leech (1981), the type of simile above contains affective. Affective meaning is a condensed meaning that can capture the narrative's unique emotions. In this lyric, "Don't love me like he promised" which means that the writer has been hurt because of someone's promise to him, someone who is the author's past, and currently for someone he just met, the writer wants that person not to make promises -Promises like his past that ended up hurting him. The author does not like it when someone loves him with many promises.

Data 2: *My boy loves his friends like I love my split ends*

(My Boy- Line 7)

The sentence above is a simile, because there is a comparison between the sentences "My boy loves his friends" and "I love my split ends". The word "like" is a simile feature, which is used to compare the sentences "My boy loves his friends" and "I love my split ends". According to the Oxford Dictionary (2008), the word "my" relates to the speaker, the word "boy" is a man, especially a young person, the word "loves" is a deep affection, the word "his" relates to a man-men, in this case the author's lover, the word "friends" of someone who has a bond of affection, and the word "split ends" is someone's hair is brittle and dry or ill-treated. The author contrasts the way her lover keeps a relationship with her to her unattractive hair in the passage above. Age causes hair to become unhealthy, dry, and brittle. Usually, the hair will be cut if it looks like that. It sounded exactly like his fiancée would break off all of his friendships.

In line with Leech (1981). The preceding sentence is an example of an emotive meaning. A speaker's use of language to express emotion is known as affective meaning. In the sentence "My boy loves his friends like I love my split ends", which means that the writer here tells the story of his girlfriend who loves her friends like unhealthy, dirty and split ends of her hair. In which the writer's lover maintains a relationship with his friends in a way that is not good. In this case, if the friends of the writer's lover do something wrong or offend him, the writer's lover immediately ends their friendship.

Metaphor

Knickerbocker and Reninger (1974) defined a metaphor as figurative language used to compare two objects in a brief manner. This is seen as an omitted comparison or inferred similar comparison.

Data 3: *Gold's fake and real love hurts*

(Hostage- Line 21)

The lyrics above include metaphors because in the sentence above there are two comparative words to express something, namely "Gold's fake" and "real love"; both have different meanings. According to the Oxford Dictionary (2008) the word "Gold's" is something that is considered valuable, beautiful, or high quality, the word "fake" is an adjective that is not genuine or fake such as pretending to feel or choose, the word " real" is something that really exists as something or that happens in reality, the word "love" is a feeling of deep affection, and the word "hurts" is something that causes pain and distress. The sentence "Gold's fake and real love hurts" which means that the writer here distinguishes "Gold's fake" and "real love" meaning that the author here does not feel real love.

Leech (1981) noted that the aforementioned lines had connotative undertones. An expression's connotative meaning is the significance it conveys to the subject it refers to. In this case, the lyrics "Gold's fake and real love hurts" which means that the writer feels that fake love and true love are the same thing. Both hurt him. The author does not feel the true meaning of love from his lover. So the author says that gold's fake and real love are equally painful.

Data 4: *A tight dress is what makes you a whore*

(idontwannabeyouanymore- Line 9)

The lyrics above include a metaphor for comparing the two things between "Dress" and "Whore". The Oxford Dictionary (2008) defines "dress" as wearing clothes in a certain way or a certain type, the word "tight" is to tie or close tightly or a tight top, the word "you" is the person you are talking to, and the word "whore" is a person who is willing to do anything to get a certain thing or a despicable job. The sentence above, is identified as a metaphor because there is a direct comparison between the two subjects, "Dress" and "Whore". The speaker shows someone as a prostitute, because she is wearing a tight dress. However, she does not actually become the prostitute in the story.

The above sentence contains affective meaning, which is consistent with Leech's (1981) theory of meaning. A concise meaning that influences the speaker's or writer's internal attitudes and feelings is called an affective meaning. The author is judging someone as a prostitute merely because they are wearing a tight dress in the phrase "A tight dress is what makes you a whore." However, in the sentence above, the writer uses the word tight clothing as a symbol of cultural misunderstanding towards sexuality. A tight dress is a woman's clothing that is considered negatively because it shows off their curves. People usually see a girl or woman who wears tight clothes like a prostitute. However, she does not actually become a prostitute in the story, just because she wears a tight dress. As fellow human beings, let us first identify the nature and character of the person, because not everyone is said to be a prostitute because of her clothes. But let us think or see from the positive side.

Data 5: *But now, he's just a shadow*

(My Boy- Line 6)

The lyrics above are metaphorical because there is a comparison between "he's" and "shadow". According to the Oxford Dictionary (2008) the word "shadow" is a dark area or shape produced by light rays and surfaces, and the word "he's" is used to refer to a man. Dark shapes are created by something on the surface, for example on the ground, when it is between the light and the surface. The author uses the word shadow to represent his girlfriend. The metaphor used by the author above is to express the existence of his girlfriend. In the sentence above, the author distinguishes "he's" and "shadow". This means that the writer's lover is no longer there, but memories follow him wherever he goes.

Leech (1981) asserts that the sentence has a connotative sense. A phrase having connotative meaning communicates meaning through the thing it refers to. In this case, the sentence "But now, he's just a shadow", means a lover of the author who is no longer in the author's life, but every moment with his lover is always in the author's mind and is hard to forget. So the word "shadow" here which means that memories continue to follow wherever the author goes, meaning he always remembers his lover all the time.

Hyperbole

Hyperbole is an exaggeration employed for dramatic effect, according to Knickerbocker and Reninger (1974).

Data 6: *Go ahead and watch my heart burn, With the fire that you started in me*

(Burn- Line 9-10)

The lyrics above contain hyperbole. The songwriter uses an exaggerated expression in the lyrics of the song, seen in the sentence "Go-ahead and watch my heart burn, with the fire that you started in me". According to the Oxford Dictionary (2008) the word "Go-ahead" is a permission word to continue something, the word "watch" is to see what happens, the word "my" is related to belonging or the speaker, the word " heart" is the chest area above the heart. The heart is considered the center of one's thoughts and emotions, especially love, loyalty or affection, the word "burn" is an informal insult to someone in a very sharp or cruel way, the word "fire" is a burning that destroys something, the word "you" is person or group of people, the word "started" is the word used to start a continuous action or new venture, and the word "in" is used to describe a scenario in which something appears to be enclosed or encircled by other objects. In that sentence, the writer is angry and emotional because of someone's actions against him, someone who has committed atrocities against him. But the phrase "go-ahead and watch my heart burn with the fire that you started in me" is an exaggeration, for there is no one whose heart is on fire. Meaning of these lyrics, exaggerate the atmosphere. Because the songwriter expressed his feelings and emotions through the aforementioned terms, the lyrics above have an emotional significance.

Affective meaning, according to Leech (1981), is an emotional statement by the speaker through language to the listener and the intended recipient. The phrase "Go-ahead and watch my heart burn, with the fire that you started in me", is said by the songwriter to express his emotional feelings to someone, which means that the writer is emotional and very angry because of what someone did to him. Someone who has done many things that made the writer hurt, and disappointed, so that the writer feels emotion and angry towards someone. The sentence "Go-ahead and watch my heart burn", the word "burn" itself means that the writer's mood here is really emotion and

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very angry because of someone's actions toward him, so he ordered someone to witness what happened to him, and the sentence "with the fire that you started in me" which means that someone has treated the writer in such a cruel way that the writer here is outraged.

Conclusion

The author discovered three instances of metaphorical language in Billie Eilish's chosen songs after carefully examining the data and using the methodology outlined above. There are six types of figurative language: 2 items or 33% similes, 3 items or 50% metaphors, and 1 item or 16% hyperbole 4 items or 14% Simile, 6 items or 22% metaphor, 2 items or 7% Personification, 1 items or 3% Synecdoche and metonymy, and 13 items or 48% hyperbola. Meanwhile, the researchers found two forms of meaning in figurative language contained in the lyrics of selected songs by Billie Eilish's, namely: connotative, which refers to 18 data points (66%); and affective, which refers to 9 data points (33%). The following is a detailed interpretation of data occurrences based on different types of figurative language. The dominant type of figure of speech found in the songs selected by Billie Eilish is hyperbole, with a total of 48%, while the least type of figure of speech found in metonymy and synecdoche is a total 3%. Meanwhile, affective meaning is the most common, accounting for 9 data points or (33%) of all meanings.

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