

THE USE OF FIGURATIVE LANGUAGES IN BILLIE EILISH'S SONG *WILDFLOWER*

THESIS

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WILDFLOWER**

THESIS

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THESIS

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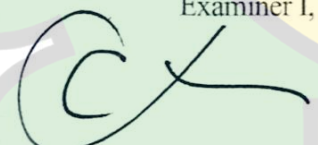
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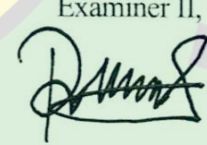
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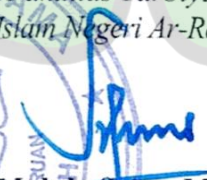
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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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ABSTRACT

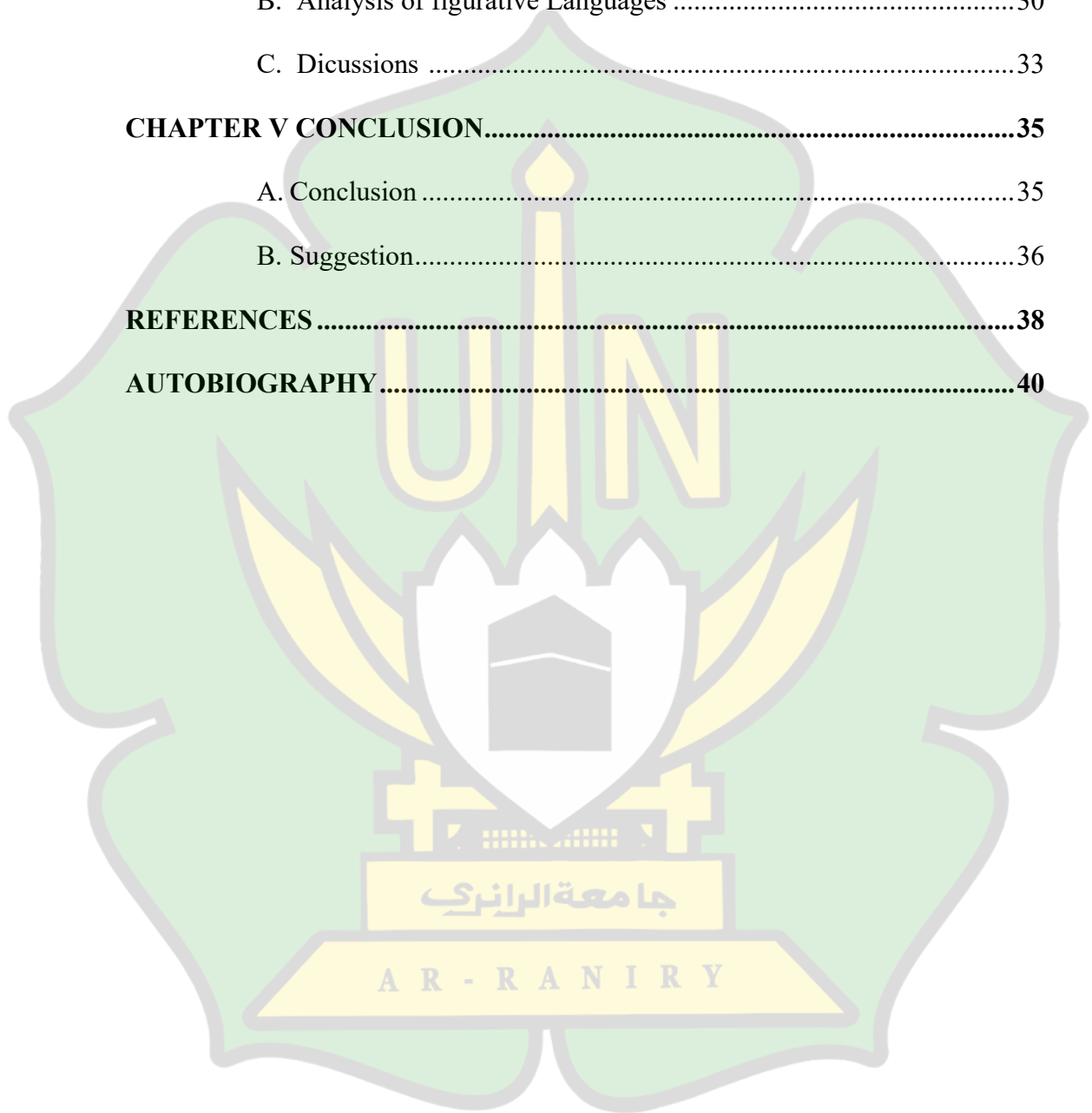
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This study entitled “The Use of Figurative Languages in Billie Eilish's Song *Wildflower*” aims to identify the types of figurative language found in Billie Eilish's song *Wildflower*. This study employed a descriptive qualitative research design. The data were taken from the lyrics of Billie Eilish's song *Wildflower*, which is included in her album *Hit Me Hard and Soft*. The data were collected by reading and examining the lyrics carefully and identifying expressions that fulfilled the characteristics of figurative language based on the theoretical framework used in this study. The analysis focused on identifying and classifying the figurative expressions according to their types. Based on the analysis, two types of figurative language were identified in the analyzed data, namely simile and personification. The simile was found in the expression “like a fever,” which explicitly compares the speaker's emotional experience to a fever through the comparative word *like*. Meanwhile, personification was found in the expression “time breaks your heart,” in which the abstract concept of time is presented as an active agent capable of causing emotional pain. The findings show that figurative language is used to express emotional experiences in a more vivid and imaginative way. Through comparison and the attribution of human-like action to an abstract concept, the lyrics communicate emotional experiences that may be difficult to express through literal language. Therefore, this study concludes that simile and personification are the types of figurative language identified in the analyzed data from Billie Eilish's song *Wildflower*.

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CHAPTER 1

INTRODUCTION

A. The Background of the Study

Language is one of the most important means of human communication. Through language, people can express their thoughts, feelings, ideas, experiences, and intentions to others. Language is used in various forms, including spoken and written communication, and plays an essential role in conveying messages and establishing relationships in social life. Therefore, language is not only a means of transferring information but also a medium through which people express their experiences, emotions, and perspectives.

Language also plays an important role in literary and artistic works. In literary works, language is used creatively to communicate ideas, emotions, experiences, and messages. One form of artistic expression that relies heavily on language is music. Song lyrics combine linguistic elements with musical elements to communicate particular meanings and emotions. Similar to poetry, song lyrics can contain literary devices that make the language more expressive, imaginative, and aesthetically meaningful. Perrine (1977) explains that figurative language is an important element in literary expression because it allows writers to communicate ideas in ways that are more vivid and imaginative than ordinary language

One of the important linguistic features found in literary works and song lyrics is figurative language. Figurative language refers to expressions in which words are used in ways that differ from their ordinary or literal meanings in order to create particular effects or convey deeper meanings. According to Abrams and Harpham (2015), figurative language involves the use of words and expressions in ways that depart from their literal or ordinary meanings. Such expressions can create imagery, emphasize emotions, and provide additional meanings within a literary text. Therefore, figurative language requires readers or listeners to consider not only the words themselves but also their context and intended meaning.

Figurative language is frequently used in song lyrics because songs often communicate emotions and experiences that cannot always be expressed effectively through literal language. Songwriters can use different forms of figurative language to make their lyrics more expressive, imaginative, and memorable. Perrine (1977) argues that figurative language can make an expression more effective by allowing readers to experience an idea or emotion more vividly. In song lyrics, this characteristic enables listeners to understand emotional experiences through images, comparisons, exaggerations, and other forms of non-literal expression.

There are various types of figurative language, including metaphor, simile, personification, hyperbole, irony, and other forms of figurative expression. Each type has its own characteristics and contributes differently to the meaning of a literary text. For example, a metaphor establishes an implied comparison

between two unlike things, while a simile makes a comparison explicitly through words such as *like* or *as*. Personification attributes human characteristics to non-human entities, whereas hyperbole involves deliberate exaggeration for emphasis (Abrams & Harpham, 2015). Identifying these different types is therefore important for understanding how language is used to construct meaning and emotion in song lyrics.

The use of figurative language can also make song lyrics more engaging and encourage listeners to interpret meanings beyond the literal words. Rather than directly stating an emotion, a songwriter may use an image, comparison, or other figurative expression to represent that emotion. As a result, figurative language can contribute to both the aesthetic quality and interpretative depth of a song. Studying figurative language in song lyrics can therefore provide insight into how language is creatively employed to communicate particular experiences and emotions.

One contemporary singer-songwriter whose lyrics have attracted considerable attention for their emotional and expressive qualities is Billie Eilish. Billie Eilish Pirate Baird O'Connell is an American singer-songwriter known for her distinctive musical style and emotionally expressive songwriting. Her songs frequently explore themes related to love, relationships, vulnerability, identity, fear, and emotional conflict. Her distinctive approach to songwriting makes her works relevant to linguistic and stylistic analysis, particularly in examining how language is used to represent personal and emotional experiences.

Billie Eilish has released three studio albums, namely *When We All Fall Asleep, Where Do We Go?* (2019), *Happier Than Ever* (2021), and *Hit Me Hard and Soft* (2024). Her third studio album, *Hit Me Hard and Soft*, consists of ten tracks that explore different emotional experiences and aspects of human relationships. The album was released on May 17, 2024, and includes songs that discuss themes such as love, emotional conflict, vulnerability, and personal relationships

One of the songs included in the album is “Wildflower.” The song presents a complicated emotional situation involving romantic feelings, friendship, guilt, and insecurity. The lyrics portray the speaker's internal conflict concerning a romantic relationship that is connected to a close friend's previous relationship. Through the lyrics, the speaker expresses uncertainty, guilt, emotional attachment, jealousy, and concern about the consequences of her feelings.

The lyrics of *Wildflower* are interesting to examine because some expressions may carry meanings that extend beyond their literal interpretations. The song contains language that can be interpreted through different forms of figurative expression. Understanding these expressions requires attention to the linguistic context and the relationship between the literal words and the meanings conveyed in the song. Therefore, analyzing figurative language in *Wildflower* can provide a deeper understanding of how Billie Eilish uses language to communicate emotional experiences.

The analysis of figurative language is also important because the meaning of a song cannot always be understood solely from the dictionary meanings of individual words. Figurative expressions may create associations, images, comparisons, or emotional implications that contribute to the overall interpretation of a text. By identifying and interpreting figurative language, researchers can examine how particular linguistic expressions contribute to the construction of meaning in a song.

Although figurative language has been widely studied in literary works and song lyrics, examining figurative language in contemporary popular music remains relevant because songs represent an accessible form of artistic and literary expression. Billie Eilish's *Wildflower* provides an interesting object of study because the song presents complex emotional experiences through concise and expressive lyrics. However, a focused analysis of the types and meanings of figurative language in this particular song can provide a more specific understanding of how figurative expressions contribute to its lyrical meaning

Based on the explanation above, this research focuses on the use of figurative languages in Billie Eilish's song *Wildflower*. The study aims to identify the types of figurative language found in the lyrics and interpret the meanings conveyed through those expressions. Therefore, this study is entitled “The Use of Figurative Languages in Billie Eilish's Song ‘Wildflower.’”

B. Research question

1. What types of Figurative language are found in Billie Eilish's song
Wildflower

C. Research Aims

1. To identify and Classify the types of Figurative Language found in Billie
Eilish's song Wildflower

D. The Significant of Study

This study is expected to provide both theoretical and practical contributions to the study of language and literature, particularly in relation to figurative language in song lyrics

Practically, this study is expected to be beneficial to several groups. For students, this study may help improve their understanding of figurative language and its application in song lyrics. For lecturers and teachers, the findings may provide additional material for teaching English, literature, and stylistics, particularly in discussing figurative language. For future researchers, this study may serve as a reference for conducting further research related to figurative language in song lyrics or other literary works. For listeners and fans of Billie Eilish, this study may also help them gain a deeper understanding of the language and artistic expressions used in the song *Wildflower*.

Theoretically, this study is expected to contribute to the understanding of figurative language used in contemporary song lyrics. The findings may provide a clearer understanding of how different types of figurative language are

employed in Billie Eilish's song *Wildflower*. In addition, this study may serve as a reference for future researchers who are interested in analyzing figurative language in songs, literary works, or other forms of popular culture.

E. Research Terminologies

This part explains the terminologies that are present in this study to help better understand the terms that were used in this study.

1. Figurative Language

Figurative language is a form of language in which words and expressions are used beyond their literal meanings in order to convey deeper, more imaginative, or symbolic meanings. Rather than stating ideas directly, figurative language allows speakers and writers to express thoughts and emotions in a creative and indirect way. This type of language is often used to represent abstract ideas, feelings, or experiences that are difficult to describe explicitly. According to Hutaaruk (2019), figurative language does not reflect the actual meaning of words, but instead functions to deliver implied meanings that require interpretation and imagination from the reader or listener.

2. Types of Figurative Language

Types of figurative language refer to the different categories or forms of figurative expressions identified based on their linguistic characteristics. Each type has its own characteristics and way of conveying meaning. In this study, the term refers specifically to the categories of figurative language found in Billie

Eilish's song *Wildflower* and identified through the theory selected by the researcher.

3. Song Lyrics

Song lyrics are the words or verbal components of a song that accompany its musical elements. Lyrics can be used to communicate ideas, emotions, experiences, and messages. In this study, song lyrics refer specifically to the lyrics of Billie Eilish's song *Wildflower*, which serve as the primary source of data for identifying the types of figurative language.

4. Billie Eilish

Billie Eilish refers to Billie Eilish Pirate Baird O'Connell, an American singer songwriter known for her distinctive musical style and expressive songwriting. In this study, Billie Eilish is the songwriter and performer whose song *Wildflower* is selected as the object of analysis.

5. Wildflower

Wildflower is a song performed by Billie Eilish and included in her third studio album, *Hit Me Hard and Soft* (2024). In this study, *Wildflower* refers specifically to the song lyrics that are analyzed to identify the types of figurative language used in the song.

CHAPTER II

LITERATUR REVIEW

A. Figurative Language

Figurative language is a form of language in which words and expressions are used beyond their literal meanings in order to convey deeper, more imaginative, or symbolic meanings. Rather than stating ideas directly, figurative language allows speakers and writers to express thoughts and emotions in a creative and indirect way. This type of language is often used to represent abstract ideas, feelings, or experiences that are difficult to describe explicitly. According to Hutaaruk (2019), figurative language does not reflect the actual meaning of words, but instead functions to deliver implied meanings that require interpretation and imagination from the reader or listener.

In literary works such as poetry and song lyrics, figurative language plays a crucial role in enhancing aesthetic value and emotional depth. Songwriters frequently employ figurative expressions to create vivid imagery and to strengthen the emotional impact of their lyrics. Ardhyanti and Supriyatiningsih (2020) state that the use of figurative language in song lyrics makes songs more expressive, engaging, and meaningful, allowing listeners to connect emotionally with the message being conveyed. Through figurative language, ordinary words are transformed into artistic expressions that reflect complex emotional states.

Figurative language also enables indirect communication, allowing meanings to be layered and open to interpretation depending on context. This indirectness encourages audiences to actively engage with the text, as they must interpret the intended meaning behind the words. Tarigan (1986) explains that figurative language functions as a stylistic device that enriches language by creating comparisons, contrasts, and symbolic meanings. As a result, figurative expressions help convey nuanced messages that literal language may fail to express fully.

Furthermore, figurative language is not limited to artistic or literary texts but is also widely used in everyday communication. People often rely on figurative expressions to describe emotions, situations, and attitudes more effectively. Expressions such as “a heavy heart” or “time is running out” illustrate how figurative language helps people conceptualize abstract experiences in concrete terms. This demonstrates that figurative language is an essential component of human communication, reflecting how individuals understand and interpret their experiences through language (Lakoff & Johnson, 2008).

B. Types Figurative Languages

In this research, the researcher discusses the figurative language based on Perrine’s perception. According to Perrine, figurative language consists of 12 kinds, they are: simile, metaphor, personification, apostrophe, synecdoche, metonymy, symbol, allegory, paradox, hyperbole/overstatement, understatement,

and irony. What follows are explanation about figurative language based on Perrine's perception:

1. Simile

Simile and metaphor genuinely have an identical definition. Both of them compare two things that are absolutely different. Simile is the comparison of two things, by the use of some words or phrase such as like as, than, similar to, or resemble

According to Kennedy that simile is a comparison of two things, indicated by some connective, usually like, as, than, or a verb such as resembles.

Simile is a direct comparison between things which are not particularly similar in this essence. According to Keraf "simile is comparison that have an explicit character. Explicit here mean that directly comparing thing that similar with other, Indicates by the word or phrase such as like, as, than, similar, resemble or seems. Reaske said "a simile calls attention to be comparison through the use of the word "like" or "as". Based on the theory, simile is comparing two things indirectly, and using the word like or as. In other words, simile is a direct comparison of two things, which are unlike in their sense

Example : *"Your eyes like a star"*

In the example use connective words like. The word, her eyes is compared with a star. The means is her eyes are brightness like a star in the sky with a glitter.

From some opinion above, it can be concluded that a simile is a figurative language that compare one thing with another indirectly, but, with using words, like, as, than, resemble, as if, as though and seem.

2. Metaphor

Metaphor similar with simile. Defining a metaphor is more difficult than a simile. The most helpful thing to know is when a poet uses metaphor; there is always a comparison at the poet's mind. This comparison only in the world of imagination.

Perrine states that between metaphor and simile is similar. Both of which are comparison between two things that are essentially unlike. The only distinction between them is the use of connective words. In simile, the poet uses the connective word such as: like, as, than, similar to, resemble or seems; while in metaphor the comparison is implied; the figurative term is substituted for or identified with literal term.

According to Keraf "metaphor is a figure of speech which compares two things directly, but in a simple form. Metaphor cannot use word like, such as,

Example : "*White rose is a dove, red rose is falcon*"

3. Personification

Perine states that personification is a figurative language giving the attribute of human beings to an animal, an object or a concept. It is subtype of metaphor, an implied comparison in which the figurative language term of the

comparison is always human being. “In personification a thing or object which is not human is given a human characteristic because of some similarity between the thing and a person. It is easy to remember because contains the word „person“ inside it.”

Keraf, said “Personification is the figurative language that describe a nonlife things or non-human object abstraction or ideas able to act like human being.” Meanwhile according to Reaske “personification is the process of assigning human characteristic to nonhuman objects, abstractions and ideas. Personification is a figure of speech in which a thing, an animal, or an abstract term (truth, natural) is made by human.”

Example : “ *The Sunrise Smiling with me* “

In the example “sunrise is an object” and it is a non human. So the sunrise cannot smile with the human. Based on the opinion above, it can be concluded that the personification is a style of language that treats inanimate objects as if alive, or having the nature of humanity.

4. Apostrophe

Perrine states that apostrophe is defined as an addressing someone absent or something non-human as if it was a life and presents and could replay to what is being said. Apostrophe is a rhetorical device in which the speaker speaks to dead or absent person, or an abstraction or an inanimate object. In involves speaking to something or someone dead or absent, while personification involves only giving human qualities to the object or concept.

Apostrophe defined as addressing someone absent or something nonhuman as if it was a live and present and could replay to what is being said. Keraf also stated “in apostrophe the speaker, instead of addressing directly his proper hearer, turn himself to some other person or thing, either really or only in imagination present.”

Example : “*Actually cannot want to say, but your child very naughty*”

In the example, in the first she cannot want to say, but actually she also said the fact.

5. Synecdoche

Perrine states synecdoche is the use of the part for the whole. Pradopo divides synecdoche into two parts: they are Pars pro toto and Totem proparte. Pars pro toto is a part for the whole and Totem proparte is when the whole things stands stand for its part.

Mentioned by Keraf “synecdoche is a figurative locution that used a part in order to signify the whole”.

Example : “*Please to come to every heads*” (Haeads means people)

6. Metonymy

Perrine states that metonymy is the use of something closely related to the thing actually meant. It can be considered that metonymy names a thing by using something associated with it.

According to Keraf “Metonymy is a figure of speech that used word closely associated with another word”. Metonymy is the substitution of word closely associated with another word in place that other word. Methonymy is a close relationship which uses the name of things, a person, or characteristic as a substitute or something itself.

Example : “ *Dony was washing his jazz* ”

The means of Jazz is a car, he don't use word car, but he mention the label. So it called using metonymy.

7. Symbol

Perrine states that symbol is defined as something that means more than what it is. It means that a symbol uses a word or phrase which is familiar in society and has one meaning. Symbol maybe best understood as an implied metaphor. A symbol is a character, an action, a setting, or an object representing something else. A symbol is something that is itself and also stand for a particular objective reality. In a literal sense a symbol combines a literal and sensuous quality with an abstract as suggestive aspect.

Example : “ *Some dirty dogs stole my wallet at the bus* ”

Symbolism is when the author uses an object or reference to add deeper meaning to a story. An author may repeatedly use the same object to convey deeper meaning or may use variations of the same object to create an overarching mood or feeling.

8. Allegory

Perrine states that allegory is a narrative or a description that has meaning beneath the surface one. Allegory is a description that has another meaning. The meaning beneath is different from its description.

Mentioned by Keraf “Allegory is a short narrative or description that has figurative language”. Allegory is prolonged or extended metaphor which presents it in a veiled way. Allegory is a description that has another meaning and seeing a whole comparison.

Example : *“Story about mouse deer and crocodile”*

9. Paradox

Perrine states that paradox is an apparent contradiction that is nevertheless something true. It may be either a situation or a statement. Paradox is the statement seemingly self-contradictory or opposed to what is commonly held to be true but which nevertheless contains a truth.

Mentioned by Keraf “paradox is a figure of speech that contains a real contradiction with something true”. Reaske said “paradox results when a poet presents a pair of ideas, words, images or attitudes which are, or appear to be, self-contradictory”. In other words, paradox is a condition that not like the fact.

Example : *“She feels alone in the center of town”*

For the example, it is a paradox. Maybe she feels alone in her life, but it's not in center of town. Because if in center of town sure busy.

10. Hyperbole

Perrine states that hyperbole is simply exaggeration out in the service of truth. Mentioned by Keraf "Hyperbole is figure of speech which contains a point statement of exaggeration as it is". Hyperbole is an exaggeration more than the fact. The language can make attention to the reader and it is an exaggeration of object." According to Reaske, "Hyperbole is figure of speech which employs exaggeration."

Example : *"I will waiting you for a thousand years"*

The means of example is the word „thousand years“ is an exaggeration. It is impossible to life until a thousand years because a people life not until a thousand years.

It can be cocluded that hyperbole is a figure of speech that states something or situation excessively by using words contain greater meaning from the real taste or meaning.

11. Understatement

Perrine states that understatement is saying less than one means that may exist in what are said or merelyin how one says it. Understatement is the opposite of overstatement. As the researcher has already noted that overstatement is saying more, while understatement is saying less than what the words mean.

Example : *“Swimming with those starving sharks might be a bit unpleased.”*

A starving shark is likely to eat a silly swimmer with its big shark teeth. Swimming with starving sharks would be terrifying, insane, and extremely painful.

12. Irony

Perrine states that irony is the opposite of what one means.⁵¹ An authors employs the device for irony for irony effect, letting the reader into the author’s confidence, and revealing him as an inventor who is often at or loss for matter to sustain his plot and undecided about how to continue it.

According to Keraf , “irony is figure of speech in which words are used in such a way that their intended meaning is different from the actual meaning of the words”. In simple words, it is a difference between the appearance and the reality. Reaske also stated “irony deals with result from the contrast between the actual meaning of a word or a statement and suggestion of another meaning”.

Example : *“your rapport is very good, until red’s color all”*

The example above is irony, actually he want to say that the rapport is very bad, but in first he said use soft word to scorn. This is clear that what the subject said is much remarkable different from what is expected.

C. Song Lyrics

Song lyrics are the verbal component of a musical composition. They consist of words arranged to accompany musical elements such as melody, rhythm, harmony, and vocal performance. Lyrics can communicate stories, emotions, experiences, ideas, and messages.

Song lyrics share several characteristics with poetry because both forms make use of condensed language, imagery, repetition, sound patterns, and figurative expressions. Perrine (1977) emphasizes the importance of figurative expression in poetry because it enables writers to communicate experiences in imaginative and effective ways. These characteristics can also be observed in contemporary song lyrics.

Unlike ordinary communication, song lyrics often use language creatively to produce emotional and aesthetic effects. A songwriter may choose a particular word or expression not only for its literal meaning but also for its sound, association, imagery, and emotional effect. Therefore, song lyrics can be analyzed as linguistic and literary texts.

In this study, song lyrics refer specifically to the lyrics of Billie Eilish's *Wildflower*. The lyrics serve as the primary source of data for identifying the types of figurative language used in the song.

D. Billie Eilish

Billie Eilish Pirate Baird O'Connell is an American singer-songwriter known for her distinctive musical style and expressive songwriting. She gained international recognition at a young age and has become one of the prominent contemporary artists in popular music.

Billie Eilish is also known for collaborating closely with her brother, Finneas O'Connell, particularly in songwriting and music production. Their collaboration contributes to the distinctive sound and lyrical style associated with her music.

Her discography includes *When We All Fall Asleep, Where Do We Go?* (2019), *Happier Than Ever* (2021), and *Hit Me Hard and Soft* (2024). Her songs frequently address personal experiences, relationships, emotional conflict, vulnerability, identity, and other aspects of human experience.

For this study, Billie Eilish is relevant because her songwriting provides a contemporary example of how language can be used creatively to communicate emotional experiences. Her song *Wildflower* is selected as the specific object of analysis.

E. *Wildflower*

Wildflower is a song by American singer-song writer Billie Eilish and the fourth single from her third studio album, *Hit Me Hard and Soft* (2024). She wrote the track with her brother and its producer, Finneas O'Connell. A folkpop

song, *Wildflower* sees Billie Eilish consoling her friend after a breakup only to later begin dating the friend's ex boyfriend, and the guilt she felt as a result.

Wildflower, a beautiful and reflective song by Billie Eilish, exemplifies the artist's distinctive fusion of poetic lyricism, emotional sensitivity, and simple musical arrangement. With her descriptive language and nuanced vocal delivery, Eilish, who is renowned for her ability to convey complex emotional states, creates a narrative in *Wildflower* that explores themes of self-discovery, identity, emotional solitude, and resilience. A key metaphor in the song's thematic framework is the *wildflower*, which represents an unbridled, underappreciated, yet astonishingly resilient sense of natural beauty that flourishes under hardship.. The lyrical choices are purposefully understated yet impactful, giving room for subtext and silence to be just as loud as the words. Eilish's use of unusual tone and structure pushes the limits of popular music while providing a richly emotive and intimate environment that is consistent with her larger creative vision. Because of this, *Wildflower* is a testament to Billie Eilish's growing maturity as a musician and her dedication to utilizing sound and language to examine the unfiltered, sometimes unsaid aspects of human existence.

F. Previous Study

Several previous studies have examined figurative language in song lyrics. These studies are relevant to the present research because they demonstrate how figurative language can be identified, classified, and interpreted in musical texts. However, the previous studies differ in terms of research objects, theoretical

frameworks, and research focuses. The following studies provide relevant references for the present research.

The first relevant study was conducted by Ngailo, Suastini, and Pratiwi (2022) entitled *Figurative Language Analysis in Billie Eilish's Selected Songs*. The study aimed to identify and analyze figurative language found in selected songs by Billie Eilish. The researchers employed a qualitative research method and used Knickerbocker and Reninger's (1974) theory to classify figurative language and Leech's (1981) theory to analyze its meanings. The study identified six types of figurative language: simile, metaphor, personification, hyperbole, synecdoche, and metonymy. Among the 21 identified expressions, hyperbole was the most frequently occurring type, followed by metaphor, simile, personification, synecdoche, and metonymy. The study is relevant to the present research because both studies examine figurative language in Billie Eilish's song lyrics. However, the present study differs in its research object because it specifically focuses on the song *Wildflower*.

The second study was conducted by Julianto, Sedeng, and Mulyana (2023) entitled *Figurative Languages in the Song Lyrics of Billie Eilish "Don't Smile At Me"*. The study aimed to identify the types and meanings of figurative language found in Billie Eilish's *Don't Smile At Me* album. The researchers used a descriptive qualitative method, with documentation and note-taking techniques for data collection. Kennedy's (1987) theory was used to analyze the figurative language. The study found that the songs contained various types of figurative language and concluded that figurative language played an important role in

conveying meanings in Billie Eilish's lyrics. This study is relevant because it examines figurative language in Billie Eilish's songs and uses a qualitative approach. However, unlike the previous study, the present research focuses specifically on *Wildflower*, a song from the *Hit Me Hard and Soft* album

The third relevant study was conducted by Wulandari and Ma'shumah (2025) entitled *Decoding Figurative Languages Found in the Selected Songs' Lyrics of Billie Eilish's Hit Me Hard and Soft Album*. This study is particularly relevant to the present research because it examines figurative language in songs from the same album as *Wildflower*. The researchers investigated the types and functions of figurative language in selected songs from *Hit Me Hard and Soft* using a mixed-methods approach. Their analysis was guided by Kennedy's (2019) framework, which classified figurative language into comparative, correlative, and contradictory forms. The study identified 232 instances of figurative expressions. The findings showed that metaphor was the most frequently used comparative device, followed by simile and personification, while metonymy and synecdoche appeared less frequently. Hyperbole, paradox, and irony were also found as contradictory expressions. The study demonstrates that figurative language contributes to the emotional and symbolic richness of Billie Eilish's songwriting

Although Wulandari and Ma'shumah's (2025) study is closely related to the present research, there is an important difference between the two studies. Their research examined selected songs from the entire *Hit Me Hard and Soft* album, whereas the present study focuses specifically on “Wildflower.” In addition, their research investigated both the types and functions of figurative

language using a mixed-methods approach, while the present study focuses specifically on identifying the types of figurative language found in *Wildflower* using a descriptive qualitative approach.

The fourth relevant study was conducted by Yansyah (2022) in a study entitled *Figurative Language in Song Lyrics in Ed Sheeran's Divide Album*. The research investigated the types of figurative language used in Ed Sheeran's *Divide* album. The researcher applied Perrine's theory and found several types of figurative language, including metaphor, metonymy, simile, hyperbole, personification, understatement, and irony. The study also analyzed the meanings conveyed by the figurative expressions and found that associative meaning was prominent in the lyrics. This study is relevant to the present research because both studies examine figurative language in song lyrics and use Perrine's theoretical framework. However, the research objects are different: Yansyah examined Ed Sheeran's *Divide* album, whereas the present study focuses on Billie Eilish's *Wildflower*.

The fifth relevant study was conducted by Jannah, Abdullah, and Nasta (2025) entitled *Figurative Language Used in Charlie Puth's Song Lyrics*. The study analyzed the types of figurative language used in Charlie Puth's song lyrics using Perrine's (1977) theory. The researchers employed a qualitative approach and identified 15 figurative expressions consisting of simile, metaphor, irony, hyperbole, symbol, and personification. The study demonstrates the usefulness of Perrine's framework for classifying figurative language in contemporary song lyrics. This study is relevant to the present research because

both studies use Perrine's theory to identify types of figurative language in song lyrics. However, the present research differs in its object of analysis because it specifically examines Billie Eilish's *Wildflower*.

Based on the previous studies, it can be seen that figurative language has been widely investigated in song lyrics, including the works of Billie Eilish. Previous research has demonstrated that figurative language can be analyzed through qualitative approaches and classified into various types, such as metaphor, simile, personification, hyperbole, irony, metonymy, and symbol. The studies by Ngailo et al. (2022) and Julianto et al. (2023) are particularly relevant because they focus on Billie Eilish's songs, while Wulandari and Ma'shumah (2025) provide a more recent study involving songs from the same album as the present research. Meanwhile, Yansyah (2022) and Jannah et al. (2025) demonstrate the application of Perrine's theory to song lyrics.

However, the present study differs from these previous studies in its specific research object and research focus. The present research focuses exclusively on Billie Eilish's song *Wildflower* and aims to identify and classify the types of figurative language found in its lyrics. Therefore, this study is expected to provide a more focused analysis of the figurative language used in *Wildflower*.

CHAPTER III

METHODOLOGY

A. Research Design

This research uses a qualitative method with a descriptive approach to identify and classify the figurative Language used in Billie Eilish's Song Wildflower. Qualitative research is a descriptive and analytical approach, allowing researchers to explore the meaning in literary texts in depth through interpretation, not through calculation or statistical analysis (Waruwu, 2023). The main focus of this research is to find phrases or sentences in the lyrics that contain Figurative Language that used in Billie's Song Wildflower.

B. Research Instrument

A research instrument is a tool that researchers use to gather, arrange, and evaluate data in order to address research issues. Because qualitative inquiry heavily relies on the researcher's capacity to observe, recognize, categorize, and interpret the data, Creswell & Creswell (2018) assert that the researcher is the key instrument for gathering and understanding data in qualitative research.

As a result, the researcher herself serves as the study's main research tool. The Figurative Language terms in the lyrics of Billie Eilish's song Wildflower must be recognized, chosen, categorized, and interpreted by the researcher.

C. Tehniques of Collecting Data

The method for collecting data in this study is read the lyrics repeatedly, listening to the song of Billie Eilish's *Wildflower*. The steps Followed by the researcher include: Preparing song lyrics, reading the lyrics carefully, making what any Figurative Language that contained in the lyrics, analyzing and classifying based on the lyrics.

D. Tehniques of Data Analysis

The technique of data analysis in this study is designed to answer the research questions systematically and comprehensively. Since this research employs a qualitative descriptive approach, the analysis focuses on interpreting meanings rather than measuring numerical data. Qualitative research emphasizes understanding meaning, context, and interpretation of textual data through systematic analytical procedures (Creswell, 2014). To do so, the researcher followed some steps, Firstly the researcher read the lyrics repeatedly, then identify Figurative Language that contain in Billie Eilish Song *Wildflower*.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Findings

This chapter presents the findings and discussion of the figurative language found in Billie Eilish's song *Wildflower*. This research focuses on identifying the types of figurative language found in the lyrics based on the theoretical framework presented in Chapter II. The research question addressed in this chapter is: “What types of figurative language are found in Billie Eilish's song *Wildflower*?”

The data were analyzed using a descriptive qualitative approach. The researcher carefully examined the lyrics of *Wildflower* and identified expressions that fulfilled the characteristics of figurative language based on the theories discussed in Chapter II. Each expression was then classified according to its type.

Based on the analysis, two types of figurative language were identified in the data, namely simile and personification. The results of the analysis are presented in the following table.

Table 1 :
Types of Figurative Language found in Billie Eilish Song Wildflower

No.	Lyrics	Types of Figurative Language
1.	Like a Fever	Simile
2.	Times Break your Heart	Personification

Based on Table 1, there are two types of figurative language identified in the analyzed data from Billie Eilish's song *Wildflower*. The first type is simile, represented by the expression “*like a fever*.” The second type is personification, represented by the expression “*time breaks your heart*.” Each expression is analyzed based on its linguistic characteristics and contextual meaning

B. Analysis of figurative language

1. Simile

The expression “*like a fever*” is classified as a simile. According to the theoretical framework presented in Chapter II, simile is a figure of speech that compares two different things explicitly by using comparative words such as *like* or *as*. The use of a comparative marker makes the relationship between the two elements directly recognizable.

“Like a fever”

In the expression “*like a fever*,” the speaker compares an emotional experience to a fever. The word “like” functions as an explicit comparative

marker that connects the emotional experience with the physical condition of a fever. Therefore, the expression fulfills the characteristics of a simile.

Literally, a fever is a physical condition that may cause discomfort, weakness, and an unpleasant bodily sensation. However, in the context of the song, the expression is used to describe an emotional experience rather than an actual medical condition. The comparison allows the speaker to communicate the intensity of her feelings through a familiar physical experience.

The comparison between the emotional experience and a fever makes the abstract feeling more concrete. A person experiencing a fever may feel uncomfortable, restless, and unable to feel normal. Similarly, the speaker's emotional condition is presented as something intense and difficult to ignore.

2. Personification

The expression *“time breaks your heart”* is classified as personification. According to the theoretical framework presented in Chapter II, personification is a figure of speech in which human characteristics, actions, or abilities are attributed to non-human entities or abstract concepts.

A R - R A N I R Y

“Times break your heart”

In this expression, the subject “time” refers to an abstract concept. Time does not have a physical body or the literal ability to perform actions like a human being. However, the lyric presents time as an active force that can “break” a person's heart

The expression “*break your heart*” does not refer to the literal physical breaking of the heart. Instead, it refers to emotional pain, sadness, disappointment, or heartbreak. The important feature in this classification is that the abstract concept of time is presented as if it were capable of causing an emotional experience.

Through personification, the abstract concept of time becomes more concrete and understandable. Rather than simply describing emotional pain as something that occurs with the passage of time, the lyric presents time as though it has the ability to affect a person's emotions

The expression also contributes to the emotional atmosphere of the song. The speaker's experience is presented as something that can be influenced by the passing of time. The use of personification therefore strengthens the representation of emotional suffering and makes the abstract concept of time appear more powerful.

It is important to distinguish this expression from metaphor in the context of this research. The classification used in this study focuses on the characteristic of attributing an action to an abstract concept. Since *time* is presented as an active entity capable of causing emotional pain, the expression fulfills the characteristics of personification established in the theoretical framework.

Therefore, the expression “time breaks your heart” is classified as personification because the abstract concept of *time* is presented as an active agent capable of causing emotional pain.

C. Discussion

The findings of this study indicate that two types of figurative language are identified in the analyzed data from Billie Eilish's song *Wildflower*: simile and personification

The first type, simile, is represented by the expression “*like a fever.*” This expression explicitly compares an emotional experience to a fever through the comparative word “*like.*” The comparison allows the speaker to describe an emotional condition through a familiar physical experience. As a result, the emotional experience becomes more concrete and easier for the listener to imagine.

The second type, personification, is represented by the expression “*time breaks your heart.*” In this expression, the abstract concept of time is presented as an active agent that can cause emotional pain. The use of personification transforms the abstract concept of time into something that appears capable of affecting human emotions.

The two expressions demonstrate different ways of creating figurative meaning. The expression “*like a fever*” creates figurative meaning through an

explicit comparison, while “*time breaks your heart*” creates figurative meaning by attributing an active role to an abstract concept.

These findings demonstrate that figurative language can make emotional experiences more expressive and imaginative. Rather than presenting emotions only through direct statements, the lyrics use familiar physical experiences and human-like actions to communicate emotional conditions

The findings are also relevant to previous research on figurative language in Billie Eilish's songs. Previous research has shown that Billie Eilish's lyrics contain various forms of figurative language that contribute to the expression of emotions and experiences. However, the present study has a more specific focus because it examines the types of figurative language identified in *Wildflower* based on the theoretical framework used in this research.

An important finding of this study is that the researcher does not classify an expression as figurative language merely because its meaning can be interpreted emotionally or non-literally. Each expression must fulfill the characteristics of a particular category. Therefore, “*like a fever*” is classified as simile because of its explicit comparison, while “*time breaks your heart*” is classified as personification because an abstract concept is presented as an active agent.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the findings and discussion presented in the previous chapter, this study concludes that there are two types of figurative language identified in the analyzed data of Billie Eilish's song *Wildflower*. The two types are simile and personification.

The first type of figurative language identified is simile, which is found in the expression “like a fever.” This expression is classified as a simile because it explicitly compares the speaker's emotional experience to a fever by using the comparative word “like.” The comparison presents the speaker's emotional condition as something intense, uncomfortable, and difficult to control. Through this comparison, an abstract emotional experience becomes more concrete and easier for the listener to understand.

The second type identified is personification, which is found in the expression “time breaks your heart.” This expression is classified as personification because the abstract concept of “time” is presented as an active agent capable of causing emotional pain. The expression does not refer to the literal physical breaking of the heart but represents emotional suffering, sadness, or heartbreak. Through personification, the abstract concept of time becomes more vivid and expressive.

Therefore, based on the analysis conducted according to the theoretical framework used in this study, simile and personification are the two types of figurative language identified in the analyzed data from Billie Eilish's song *Wildflower*. The findings also demonstrate that figurative language enables songwriters to communicate emotional experiences in a more imaginative, expressive, and understandable way.

It is important to emphasize that this conclusion is based on the data identified and analyzed according to the criteria established in this research. The study does not assume that every non-literal expression in the lyrics must belong to a particular type of figurative language. Instead, each expression is classified only when it fulfills the characteristics of the relevant category.

B. Suggestion

Based on the findings and conclusion of this study, the researcher would like to provide several suggestions for future researchers, students, and readers who are interested in studying figurative language in song lyrics.

1. For future Researchers

For students, especially those studying English, linguistics, literature, or stylistics, this research can be used as a reference for understanding figurative language in song lyrics. Songs can provide interesting and accessible examples of how language can be used creatively to express thoughts and emotions.

Students are also encouraged not to interpret figurative expressions based only on their personal assumptions. Instead, they should consider the

linguistic characteristics, context, and theoretical definitions when analyzing figurative language.

2. For Readers and Music Enthusiasts

For readers and music enthusiasts, this study is expected to encourage a deeper appreciation of song lyrics. Understanding figurative language can help listeners recognize that lyrics may communicate emotions and experiences indirectly through comparisons, personification, and other forms of expressive language.

By paying attention to the language used in songs, listeners can gain a deeper understanding of the messages and emotional experiences conveyed by songwriters.



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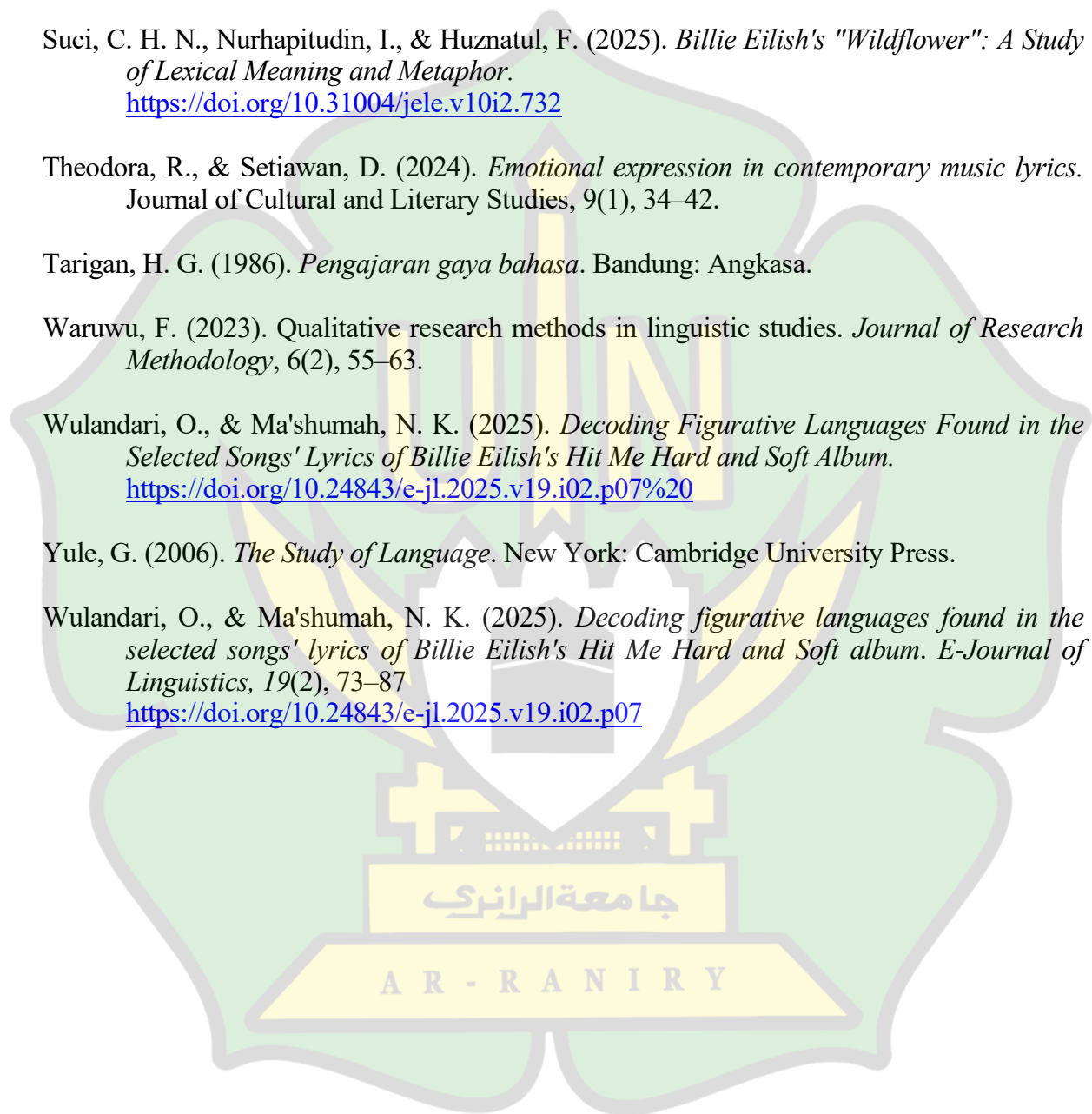
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APPENDIX 1 APPOINTMENT LETTER OF SUPERVISOR



KEPUTUSAN DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH NOMOR : 851 TAHUN 2026

TENTANG: PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA

DENGAN RAHMAT TUHAN YANG MAHA ESA

DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH

- Menimbang :
- bahwa untuk kelancaran bimbingan skripsi mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh maka dipandang perlu menunjuk Pembimbing skripsi;
 - bahwa yang namanya tersebut dalam Surat Keputusan ini dianggap cakap dan mampu untuk diangkat dalam jabatan sebagai Pembimbing skripsi Mahasiswa;
 - bahwa berdasarkan pertimbangan sebagaimana dimaksud dalam huruf a dan huruf b, perlu menetapkan Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh.
- Mengingat :
- Undang-Undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
 - Undang-Undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
 - Undang-Undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
 - Peraturan Presiden Nomor 74 Tahun 2012, tentang perubahan atas peraturan pemerintah RI Nomor 23 Tahun 2005 tentang pengelolaan keuangan Badan Layanan Umum;
 - Peraturan Pemerintah Nomor 4 Tahun 2014, tentang penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
 - Peraturan Presiden Nomor 64 Tahun 2013, tentang perubahan Institusi Agama Islam negeri Ar-Raniry Banda Aceh Menjadi Universitas Islam Negeri Ar-Raniry Banda Aceh;
 - Peraturan Menteri Agama RI Nomor 44 Tahun 2022, tentang Organisasi & Tata Kerja UIN Ar-Raniry Banda Aceh;
 - Peraturan Menteri Agama Nomor 14 Tahun 2022, tentang Statuta UIN Ar-Raniry Banda Aceh;
 - Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Depag RI;
 - Keputusan Menteri Keuangan Nomor 293/Kmk.05/2011, tentang penetapan institusi agama Islam Negeri UIN Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang menerapkan Pengelolaan Badan Layanan Umum;
 - Surat Keputusan Rektor UIN Ar-Raniry Nomor 01 Tahun 2015, Tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh.
- MEMUTUSKAN
- Menetapkan :
- KESATU
KEDUA
- Mencabut Keputusan Dekan FTK UIN Ar-Raniry No: 035 TAHUN 2026
Menunjuk Saudara:
Rahmi Fhonna, M.A.
- Untuk membimbing Skripsi
- Nama : **Tiara Andini**
NIM : **200203089**
Program Studi : **Pendidikan Bahasa Inggris**
Judul Skripsi : **The Use of Metaphor in Billie Eilish's song Wildflower**
- KETIGA : Kepada pembimbing yang tercantum namanya diatas diberikan honorarium sesuai dengan peraturan perundang-undangan yang berlaku.
- KEEMPAT : Pembiayaan akibat keputusan ini dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor SP DIPA-025 04 2 423925/2024 Tanggal 02 Desember 2024 Tahun Anggaran 2025.
- KELIMA : Surat Keputusan ini berlaku selama enam bulan sejak ditetapkan;
- KEENAM : Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan bahwa segala sesuatu akan dirubah dan diperbaiki kembali sebagaimana mestinya, apabila kemudian hari ternyata terdapat kekeliruan dalam Surat Keputusan ini.

Ditetapkan di : Banda Aceh
Pada tanggal : 08 Juli 2026
Dekan,

Saifur Muluk

Tembusan

- Salinan Kementerian Agama RI di Jakarta;
- Dirjen Pendidikan Islam Kementerian Agama RI di Jakarta;
- Direktur Perguruan Tinggi Keagamaan Islam Kementerian Agama RI di Jakarta;
- Kantor Pelayanan Pembendaharaan Negara (KPPN) di Banda Aceh;
- Rektor UIN Ar-Raniry di Banda Aceh;
- Kepala Bagian Keuangan dan Akuntansi UIN Ar-Raniry Banda Aceh;
- Yang bersangkutan;
- Arsip.



APPENDIX 2 BILLIE EILISH SONG'S WILDFLOWER LYRICS

Things fall apart and time breaks your heart
I wasn't there, but I know
She was your girl, you showed her the world
You fell out of love, and you both let go

She was cryin' on my shoulder
All I could do was hold her
Only made us closer until July
And I know that you love me
You don't need to remind me
I should put it all behind me, shouldn't I?

But I see her in the back of my mind
All the time
Like a fever, like I'm burning alive
Like a sign

Did I cross the line?
Mm, hm

Well, good things don't last (good things don't last)
And life moves so fast (life moves so fast)
I'd never ask who was better (I'd never ask who was better)
'Cause she couldn't be (she couldn't be)
More different from me (more different from me)
Happy and free (happy and free) in leather

And I know that you love me (you love me)
You don't need to remind me (remind me)
Wanna put it all behind me, but, baby

I see her in the back of my mind (back of my mind)
All the time (all the time)
Feels like a fever (like a fever), like I'm burning alive (burning alive)
Like a sign

Did I cross the line?
You say no one knows you so well (so)
But every time you touch me, I just wonder how she felt
Valentine's Day, crying in the hotel
I know you didn't mean to hurt me, so I kept it to myself (oh)
And I wonder

Do you see her in the back of your mind?
In my eyes?

You say no one knows you so well
But every time you touch me, I just wonder how she felt
Valentine's Day, crying in the hotel
I know you didn't mean to hurt me, so I kept it to myself.

