A STYLISTIC STUDY OF FIGURATIVE LANGUAGE IN KATY PERRY’S SONG LYRICS FROM WITNESS ALBUM

A Thesis
Submitted to Faculty of Adab and Humanities
In Partial Fulfillment of the Requirements for the Degree of Strata One

Alfi Syahrina
NIM. 11150260000086

ENGLISH LITERATURE DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
UNIVERSITAS ISLAM NEGERI SYARIF HIDAYATULLAH
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ABSTRACT

Alfi Syahrina, A Stylistic Study of Figurative Language in Katy Perry’s Song Lyrics from Witness Album. Thesis: English Literature Department, Faculty of Adab and Humanities, Universitas Islam Negeri Syarif Hidayatullah Jakarta, 2019.

This research is aimed at taking comprehensive understanding regarding the type of figurative language within the song lyrics in Katy Perry’s Witness (2017) album to know what her perspectives about her country (USA) especially after the 2016 election. After understanding the type of figurative language, it is then related and connected to the idea of the author. The utilized theories in this research are stylistics by Geoffrey Leech and Mick Short and figurative language by Laurence Perrine. This study uses qualitative method and content analysis approach since the object of the analysis is formed as song lyrics. Adopting the Perrine’s theory of figurative language, it is discovered that there are only seven of twelve types of figurative language i.e. simile, metaphor, personification, metonymy, symbol, hyperbole, and irony. Metaphor mostly dominates in the song lyrics with its total eight times (29.63%) of occurrence. After finding the type of figurative language, the researcher relates the meaning of figurative language to the context in the data. Hence, it is discovered that the author’s political perspective and women empowerment in metaphor which dominates the type of figurative language.

Keywords: Stylistics, language style, figurative language, song lyrics.
APPROVAL SHEET

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ALFI SYAHRINA
NIM: 111502600000086

Approved by:

Sholikatus Sa’diah, M.Pd.
NIP. 197504172005012007

(Day/Date: Wednesday August 21st, 2019)

ENGLISH LITERATURE DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
UNIVERSITAS ISLAM NEGERI SYARIF HIDAYATULLAH
JAKARTA
2019
LEGALIZATION

Name : Alfi Syahrina
NIM : 11150260000086
Title : A Stylistic Study of Figurative Language in Katy Perry’s Song Lyrics from *Witness* Album

This thesis entitled above has been defended before the Adab and Humanities Faculty’s Examination Committee on October 09th. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, 09th October 2019

Examination Committee

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| 1. **Hasnul Insani, Ph.D.** | (Chairperson) | \\[
|   | NIP. 19760501 200801 2 010 | 18/11/2019 |
| 2. **M. Agus Suriadi, S.Pd., M.Hum.** | (Secretary) | \\[
|   | NIP. 19780801 201411 1 001 | 07/11/2019 |
| 3. **Sholikatus Sa’diyah, M.Pd.** | (Advisor) | \\[
|   | NIP. 19750417 200501 2 007 | 05/11/2019 |
| 4. **Dr. Saefudin, M.Pd.** | (Examiner I) | \\[
|   | NIP. 19640710 199303 1 006 | 05/11/2019 |
| 5. **Inayatul Chusna, M.Hum.** | (Examiner II) | \\[
|   | NIP. 19780126 200312 2 002 | 05/11/2019 |
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for award of any other degree or diploma of the university or other institute of higher learning, except where due to acknowledgement has been made in the text.

Jakarta, August 2019

Alfi Syahrina
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Jakarta, August 2019

Alfi Syahrina
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CHAPTER I
INTRODUCTION

A. Background of the Study

Language is the media used in order to deliver information, sharing the ideas and knowledge. Language is classified in two forms, written and spoken forms. Each language speakers have their own style of language which creates their own characteristics of language style. It refers to the way in which language is used in a given context, by a given person and for a given purpose. In practice, language style is applied in both written and spoken form.

Every language style is used for communication within a group, large or small, scattered or close-knit, with features which are accepted as communicative by members of the group (Chapman, 11)

A linguistic study which analyses the varieties of styles discovered in texts or utterances is called stylistics. Stylistics is the study of language as used in literary texts aiming of relating it to its artistic functions. The features in stylistics itself are phonology, syntax, lexical, and rhetoric which consists of figurative language and imagery (Leech and Short, 11).

Stylistic is defined as a discipline of applied linguistic. It was primarily involved in evaluating the styles of textual context. In this context, stylistic is aimed to interpret textual content. Stylistic is a mean to assess the impact of linguistic on literary effects. It is also called as the approach on textual interpretation in which pre-eminence of place is signified to language (Abdulmughni 414).

Since the writer here intends to analyze the figurative language and the context in the data, it looks at the characteristics in a certain situation that lends the language and the manner of expression. So that the writer here is able to see what the author attempts to state in the expression.

The analysis of figurative language is appertained to the stylistic study. Figurative language is a word, sentence, or writing that has literally different meanings and aims to create imaginative effects for the readers or listeners. The
application of figurative language can be found in prose, poetry texts, song lyrics, or utterances. Language interpretation in literary works is always bound with the aesthetic of the language. Without the aesthetics within the written literary work, it will be just a vapid work. Thus, whatever the author describes in her literary work is then interpreted by the reader and always related to language style and its aesthetics.

Discussing the figurative language in an artwork will certainly not be endless because the creation of artwork will never be vanished. One type of literary artwork is song lyric. A textual artwork especially song lyric will sound more intriguing if written by adopting the figurative language than the literal language. The figurative language itself certainly has a significant role in making artworks especially song lyric to become more aesthetic, to attract the listeners.

As it is known that song is part of the literary work and consists of two elements such lyrics and music. The language style found in the song lyric can be discussed through the words, phrase and sentence which was written by the composer. Song lyric is a short poem or other set of words set to music and meant to be sung. Through song, someone can express her voice so that many people be familiar with her feelings. Song can reflect the ideas about all sides of life which occur in life. There are several themes in songs such as love and hate, happiness and sadness, social issues and many others. Most of the authors write a song based on their perspectives of reality, social life, and their experiences. In its writing, the composers usually embellish the language they choose by any figurative language which consists in it.

Figurative language in songs is generally adopted by the composer in writing songs in order to attract the listeners. Music listeners enjoy the language style because they can expand their imagination while listening to music. Apart from that, song lyrics that use figurative language can augment the sense of enjoying a song rather than using the literal word itself.

Based on previous explanations, the writer will examine the language style in Katy Perry’s song lyrics from Witness album containing fifteen songs. The writer chose eleven song lyrics which are taken from the album entitled Witness.
It is necessary to analyze her language style in this album because in her lead single entitled *Chained to the Rhythm* she points out her political perspectives as an American entertainer so that the listeners can awaken their political idea. The language style here, by adopting the figurative language, can be the representation of her political view in order not to state it explicitly. As her latest release, *Witness* is claimed to be her third no.1 album on the Billboard chart and debuted atop the list. According to Nielsen music, *Witness* album obtained 180,000 equivalent album units in the week ending June 15, 2017.

With *Witness*’ thoughtful theme, *Witness* will get political, with a primary focus on the aftermath of the 2016 presidential election. When describing her meaning of "purposeful pop," Perry told *Billboard* that *Witness* is a "360-degree liberation which are the mental liberation, sexual liberation, negative liberation, and spiritual liberation. The record will also embrace her transition from her 20s to 30s and will feature more of an introspective look into Katheryn Hudson (Perry's legal name).

One of the most internationally-popular female singer is Katy Perry. She was born with name Katheryn Elizabeth Hudson in Santa Barbara, CA on October 25th 1984. The genres of music she created are Pop and Pop-Rock. She is not only a professional singer but also a UNICEF activist, songwriter, businesswoman, actress, and a talent show judge. The writer decided to conduct this research because the author can bring the listener or reader on a journey through what he or she experienced, imagined, and witnessed at a specific period in time. The writer chose Katy Perry’s song lyrics from *Witness* album to be involved in this research since her language style are frequently discovered intriguing, meaningful, powerful, inspiring, enjoyable and catchy to be listened.

Several songs in her previous album such as *I Kissed a Girl*, *Firework*, *Teenage Dream*, *Last Friday Night*, *California Gurls*, *Roar*, *Dark Horse*, *Birthday*, *Chained to the Rhythm* and others have won some awards. Each songs have received got the prestigious awards such as *Firework* for winning the woman of the year in music (2012) from Billboard, video of the year from MTV VMA and pop song of the year (2012) from BMI Awards. *I Kissed a Girl* won the
favorite pop song at People Choice Awards (2009), California Gurls (feat. Snoop Dogg) for winning the choice music and choice summer category from Teen Choice Awards (2010). Roar has received the international song of the year in 2013 from MTV VMA, favorite pop song and music video from People Choice Awards in 2014 and award winning songs from BMI Awards. Dark Horse obtained single of the year by American Music Awards in 2014 and Award Winning Songs in 2015. Chained to the Rhythm won award winning songs category from BMI Awards in 2018.

As it can be seen merely to the title of the song lyrics, it attracts the listener to listen to those songs. There are two probabilities that would happen when songs could possibly get some awards. It represents the social context which occurs at that time and applied the language style in the lyric, or, merely intrigued to the music beat. Those awards are received by Perry since her songs are mostly written by herself by seeing her experience back then, the social surroundings, and her imaginations. For instance, her song entitled California Gurls represents herself as a teenage girl who lives in California. She was inspired to write this song as she watched her friends go crazy at a party listening to the rap icon’s salute to his home city.

Relating to this research, the writer is interested to comprehend more and discover the functions of figurative language adopting the stylistic approach in Katy Perry's song lyrics in Witness album to know what her perspectives about her country (USA) especially after the 2016 election. The researcher understands that those song lyrics in Witness album contain the figurative language and the aesthetic value which includes as the stylistic features.

Hyperbole, personification, simile, repetition, symbol and idiom are frequently discovered and used by the artists when compossing their original songs. As it is known that figurative language is not the literal meaning, it takes deep thinking in order to know the exact meaning. On the other hand, the listeners are forced to comprehend what the song is trying to convey through figurative language.
B. **Focus of the Study**

This research will focus on how the figurative language with stylistic approach is involved in song lyrics which includes as a literary work. Eleven songs from the *Witness* album by Katy Perry has been chosen by the writer in order to discover the kinds of figurative language and what mostly used by the composer. The researcher selected eleven songs because the figurative language only discovered in those song lyrics and are related to the idea of the author. It is also because the eleven songs are mostly about the women empowerment.

C. **Research Question**

Based on the background described above, the writer compiles the problems by making the research questions as follows:

1. What type of figurative language are found and mostly dominate in the selected song lyrics of Katy Perry’s *Witness* album?
2. What idea can be related through her figurative language in the album?

D. **Significance of the Study**

In this research, the writer expects that she could achieve some significance for the readers:

1. To enrich our knowledge about the language style, especially the figurative language discovered in the song lyrics of Katy Perry.
2. This research can be advantageous to the readers, especially to the students of English Literature Department who are intrigued to analyze the stylistics and figurative language.

E. **Research Methodology**

1. **The Objectives of Research**

   This study aims to identify the types of figurative language found in the chosen song lyrics and what figurative language dominate the most, then it is related to the author’s perspectives through her language style.

2. **The Method of Research**

   Based on the elucidation written above, this study adopts the qualitative method and content analysis approach since the data is the song lyric. The writer
uses content analysis since it is the most suitable with the research data which is to analyze the phrases formed as the documentary sources (Katy Perry’s song lyrics).

3. **The Instrument of the Research**

As this research adopts the qualitative method, the instrument of this research is the writer herself. The writer collects the data from the song lyrics of *Witness* album. Then the writer comprehends each line of the song lyrics from the first line to the last line and mark the line which contains the figurative language. After that, the writer comprehends the meaning that lies behind each figurative language and pertain to the composer’s idea. The writer also takes some certain references that might be useful in order to support this research.

4. **The Unit of Analysis**

The determined data for this research is a literary work which formed as song lyrics. The researcher selected the album of Katy Perry entitled *Witness* which contains fifteen songs. Since she is internationally famous pop singer and the data are her newest album which was released in June 2017, the researcher decides to utilize this object of research. One of her songs titled *Chained To the Rhythm* peaked at no. 4 on Billboard’s Hot 100.

5. **The Technique of Data Analysis**

The data is analysed by adopting the figurative language theory by Laurence Perrine and Thomas Arp aiming to discover the figurative language. The process of collecting the data in this study encompasses several steps. The writer obtained the lyrics from a website namely genius.com. The writer firstly listens to the data from a music application namely Spotify. Then read the lyric in order to understand and find the words, phrase and sentences which contains the figurative language. After that, the writer takes some notes to sign the line in the song lyric. Next classifying the data into a table to make the reader easier to read. The last step is to discover the meaning and idea within each figurative language.

6. **Research Design**

As this research utilizes qualitative method, the design for this research adopts content analysis which means comprehending the whole data formed as
song lyrics. Seeing that the source of the data is the song lyrics from *Witness* album by Katy Perry, the writer is necessary to listen to the song several times in order to assure herself when analyzing the data.

In the data, the writer gives the code to each of the cases which refers to the index in appendix. Each of the eleven selected songs will be signed by the letter A to K which is in the appendices. While, every line of the lyric in each of the songs will be signed by the number started from 1.

The data is particularly focus to the type and its of figurative language in song lyrics. The writer then puts the data in the categorized group according to each type of figurative language. After grouping, the writer construes the meaning on each type of figurative language in the song lyrics. After that, the data is investigated adopting the Figurative Language by Laurence Perrine and Thomas Arp to analyze the type and functions of figurative language in the song lyrics. After discovering the type of figurative language, the writer relates the usage of figurative language to the author’s perspectives in *Witness* album through the figurative language and its meaning. The final action is to sum up and make a conclusion of the analysis as the result of this analysis.
CHAPTER II

THE THEORETICAL DESCRIPTION

A. Previous Research

There are four previous studies that concern with stylistics and figurative language. The first journal conducted by Winnie and Akun studied about how poetic writing style give impacts and able to deliver the messages to the reader. The corpus for this study is the novel-in-verse by Sonya Sones entitled What My Mother Doesn’t Know which tells about a teenage girl named Sophie who tries to find her Mr. Right and her bad relationship with her parents. The study focuses on the theme, metaphor, personification, paradox and hyperbole which is discussed by adopting the qualitative method. The researchers searched the data that contain the figurative language (Winnie and Akun 156). The contrast with this study is on the object of the study. The writer adopts the song lyrics by Katy Perry to be analysed using the stylistics approach and figurative language theory.

The second previous study is an undergraduate thesis done by Arista Ferdiansyah Puspita entitled A Stylistic Analysis of Figures of Speech in Les Miserables Movie. It is purposed to describe the types of figures of speech and to discover the functions of figurative language in Les Miserables movie. Arista adopts the descriptive qualitative approach to analyse her data. The form of data is the utterances which formed as words, phrases, and clauses. The analysis results as simile (12 times), metaphor (20 times), personification (22 times), apostrophe (10 times), metonymy (once), synecdoche (7 times), symbol (22 times), paradox (8 times), hyperbole (13 times), irony (16 times), and litotes (10 times). Thus, the figures of speech that dominate the most are personification and symbol (Ferdiansyah, xiv). Unlike Arista’s analysis who uses the movie script entitled Les Miserables as the unit of analysis, the writer chooses the song lyrics from Katy Perry in Witness album.

The third study elaborated by Hariyanto formed as a journal analyses the figurative language found in the lyric of Firework by Katy Perry. It is aimed to
find out the figurative languages adopted in the song lyric and to analyse the contextual meaning of figurative language. The result discovered that the figurative language found in *Firework* lyrics are simile, metaphor, hyperbole, affiliation, symbolic, paradox and personification. The dissimilarity between Hariyanto’s research and this research is in the unit of analysis and theory. Hariyanto adopts the theory of Semantic which reveals the contextual meaning in the song lyric *Firework* by Katy Perry (Hariyanto, 46). Unlike Hariyanto’s research, this research merely put the comprehension on the types of figurative language and its function.

The last journal discovered by Ebi Yeibo investigates the stylistic value of figuration as semantic signifiers or reinforcers in the poetry. The study examines the use of figurative devices such as imagery, metaphorization, rhetorical operations, humour, and figures of sound, to foreground aspects of meaning in the texts, in relation to context of situation and textual function. This study posits that any serious stylistic exploration of J.P Clark-Bekederemos poetry and poetry in general, must foreground the role figurations play in conveying textual messages and producing aesthetic effects. The study reveals that figuration is a significant feature of poetry, and that the author has deliberately deployed this device to effectively encode the meaning of the texts under study and also achieve aesthetic value, in relation to context of situation and textual function. This implies that, the linguistic analyst of J.P. Clark-Bekederemo’s poetry, and poetry in general, should not take figurative locutions for granted when interpreting the texts (Yeibo, 180).

B. Theoretical Discussion

1. Stylistics

Stylistics is the new discipline discovered at the beginning of the 20th century by a Swiss linguist namely Charles Bally. The literary stylistics considers with style while the linguistic stylistics reckons with the affective elements from the spoken language or utterances. (Kadir, Saraab 727)
Stylistics, on its development, had expanded the objects of the study. At
first, stylistics is used to investigate the literary works. Stylistics is one of the
critical approach of linguistics in the analysis of literary texts. The Linguistic here
is meant the scientific study of language and the structures, not the learning of
individual or certain people’s language. The aim of stylistics is to depict how the
linguistic features in a literary work, such as the grammatical feature, figurative
language, phonological schemes that support to the whole effects. In addition,
stylistics is not also limited to the literature analysis, it can be applied to other
corpus such as political speeches, advertisements, and etc. (Barry, 203)

Stylistics is the study of the ways which its meaning is created through
language in literature as well as in other types of text. Some stylistic analysis
mainly focuses qualitatively or quantitatively on the phonological, lexical,
grammatical, semantic, pragmatic, or discoursal features of texts. Many
researchers more focus on the text itself rather than knowing the producer,
investigating the style of the author. Other than any branches in the literary
criticism, stylistic approach to text analysis might seem more objective. It has
been proven that it can provide beneficial tools and methods which enable the
researchers to conduct the analysis in which meaning is created in texts by
linguistic means. (Barry, 202)

Stylistics approach in literature is to show how the linguistic features
involved in a literary work. Stylistic, a linguistic element, is able to be called as
one way to criticize the literary works. The stylistics study mainly focuses on the
textual analysis and its technical usage in literary text such poetry, short story,
song lyrics, novels, etc. (Barry, 202)

Stylistics is the study of style in language. It is one of the linguistic study
that analyses the variety of style found within texts or utterances. It is also defined
as the linguistic study of style which is rarely undertaken for its own sake and
simply as an exercise in describing what use is made of language. (Leech and
Short, 11)

There are four categories of the stylistics study. They are the lexical
categories, grammatical categories, figures of speech, and context and cohesion.
Lexical categories is used to investigate how choice of words involved in various types of meaning. Lexical stylistics reckons with the style that concerns about word choice. In text, there are such types of lexical categories which are noun, pronoun, verb, adverb, adjective, preposition, conjunction and interjection. Grammatical categories deals with the sentence structure by analysing it through the sentence types such declarative sentence, questions, and commands or imperative (Leech and Short 62-63).

The figures of speech is one of the stylistic feature that foreground by virtue of departing in some way from general norms of communication by means of the language code. Figures of speech is the forms of speech which distinguish from common speech in use. By the use of figures of speech, language becomes figurative. Last, context and cohesion also have its own significant role which can be analysed through the stylistic study. Cohesion is defined as the ways in which the sentences are connected, while context is defined as the external relations of a text or a part of a text. Context is seen as a discourse by presupposing a social relation between its participants (author and reader, character and character, etc) (Leech and Short 64).

2. Figurative Language

According to Perrine, figure of speech is broadly defined as any way of saying something other than the literal or ordinary way. A figure of speech is more specific to emphasize a way of saying one thing and meaning another. (Perrine and Arp 61)

2.1. Types of Figurative Language

Figurative language has several types in order to express the language by not taking the literal meaning. According to Perrine, it is classified into several categories which are figures of speech by comparison (metaphor, simile, personification, apostrophe), figures of speech by association (metonymy, synecdoche, symbol, allegory), and figures of speech by contrast (paradox, irony, hyperbole, litotes).
2.1.1 Figures of Speech by Comparison

If it is part of the comparison language, the word in a literary work contains the comparing sense. This comparison figurative language can be divided as follows.

2.1.1.1. Metaphor

Metaphor is defined as a figure of speech in which an implicit comparison is made between two things fundamentally unlike. In metaphor, the comparison is implied which means that the figurative term is substituted or identified with the literal term (Perrine and Arp 61-62). In addition, Leech and Short state that such metaphors indicate an unreal calm since they provide the vastness of nature in terms of things which are familiar, manmade and solid. Metaphor serves to vivify and humanise what is inanimate (Leech and Short 76). Or in the simple way, metaphor is a figure of speech that creates an implicit or hidden comparison between two things that are irrelevant yet share the common characteristics. For example:

1. Boy, you’re an alien, your touch so foreign.

The word Boy is compared to alien which is an inhuman existence that still considered as a mystery. It is a well-known concept of oddity which is absolutely hard to be seen directly.

2.1.1.2. Simile

Simile is the comparison which expressed by the use of some word or phrase such as like, as, than, similar to, resembles, or seems. Simile has the same meaning with metaphor yet simile has the significant words to compare things (Perrine and Arp 61). For example:

2. She swims like a fish

The statement is showing that human’s ability in swimming like a fish. It explains that the human’s movement when swimming is similar to a fish.

2.1.1.3. Personification

Personification provides the human being attributes to animal, object, or a concept. Personifications distinguishes the degree to which they ask the readers in
order to visualize the literal term in human form (Perrine and Arp 64). Personification depicts the unliving things, animals, or such concept which are able to perform as well as human beings. For instance:

3. *The lightning are dancing across the sky*

The sentence portrays that there is a bad weather happening and some lightnings appear and make the flash. Actually the lightnings are not dancing but it is given the human being attribute.

2.1.1.4. Apostrophe

Apostrophe is another figures of speech classification by comparison that likely similar as personification. It consists in addressing someone absent or dead or something inhuman as if that person were present and alive. It even could reply to what is going on or what is being depicted (Perrine and Arp 65). For instance:

4. *Welcome O life!*

The statement is translated as Life is an abstract thing, it cannot be touched or hold but the writer depicts that the life can listen his welcoming speech.

2.1.2. Figures of Speech by Association

2.1.2.1. Metonymy

Metonymy is defined as the use of something closely related for the thing that actually meant are alike in that both substitute some significant detail or aspect of an experience for the experience itself (Perrine and Arp 65-66). For example:

5. *White House* is the metonymy for the United States government office.

2.1.2.2. Synecdoche

Synecdoche is stated as the use of the part of the whole, or it may use a whole to represent a certain part. Synecdoche may also use the larger groups to refer smaller groups or vice versa. For example:
6. **Writing is my bread and butter**

   It means that writing in his life is the source of energy (money). Without the “bread” he cannot continue and survive in his life.

2.1.2.3. **Symbol**

   A symbol is roughly defined as something that means *more* than what it is (Perrine and Arp 80). A symbol could be a word, character, place, or object that means something beyond what it is on the literal level. For example:

   7. The roses.

   It is the symbol for love and romantic. Mostly poet and authors utilize rose to symbolize the romantic situation.

2.1.2.4. **Allegory**

   Allegory is introduced as a narrative or description that has a second meaning beneath the surface. Although the surface story or description may have its own interest, the author’s major interest is in the ulterior meaning. Allegory is also defined as an extended metaphor and sometimes as a series of related symbols (Perrine and Arp 88). Allegory conveys the hidden meaning through symbolic figures, action, imagery, or events through the text. For instance:

   8. The Hunger Games

   This trilogy of Young Adult books (and now blockbuster movies) is an allegory for our obsession with reality television and how it numbs us to reality.

2.1.3. **Figures of Speech by Contrast**

2.1.3.1. **Paradox**

   A paradox is an apparent contradiction that is nevertheless somehow true. It can be either a situation or a statement. In a paradoxical statement the contradiction usually stems from one of the words being used figuratively or in more than one sense. The value of paradox is its shock value. Its seeming impossibility startles the reader into attention and its apparent absurdity, underscores the truth of what is being said (Perrine and Arp 100). It is also used to
clarify a statement or opinion contrary to the traditional ideas. A paradox is often used to make the readers think an idea innovatively. For example:

9. *Truth is honey, which is bitter*

It can be concluded that sometimes hearing or knowing the truth is beautiful yet on the other way it is hurtful and painful when we know the truth which ends up like a catastrophe.

### 2.1.3.2. Irony

Irony has meanings that extend beyond its use merely as a figure of speech (Perrine and Arp 104). It may also be a situation that ends up in quite different way than what is generally expected. Or in the simple meaning, irony is a difference between the expectation or appearance and reality. Irony itself is divided into three subs such as verbal irony, dramatic irony, and irony of situation.

#### 2.1.3.2.1. Verbal Irony.

Verbal irony is saying the opposite of what one means. It is often confused with sarcasm and satire so it may be well to look at the meanings of all the three terms; verbal irony, sarcasms, and satires. Though verbal irony always implies the opposite of what is said, it has many gradations, and only in its simplest forms does it mean *only* the opposite of what is said. For instance:

10. *My friend’s kids get along like cats and dogs*

It is such an indirect meaning by the speaker who utters it. The speaker means that the friend’s children are often found in fight just like when cats meet dogs.

#### 2.1.3.2.2. Dramatic Irony

The discrepancy is not between what the speaker says and what the speaker means but between what the speaker says and what the poem means. This form of irony is more complex than verbal irony and demands a more complex response from the reader. It may be used not only to convey attitudes but also to illuminate character (Perrine and Arp 106). For example:
11. *Don’t go there!*

In a scary movie, the character goes into a house they think is empty, but the audience knows the killer is in the house. This increases the suspense.

2.1.3.2.3. **Irony of Situation**

This type of irony happens when a discrepancy appears between the actual circumstances and those that would seem appropriate or between what one anticipates and what actually comes to pass (Perrine and Arp 107).

12. *A pilot has a fear of heights.*

This situation is ironic because airplane pilots spend most of their time at the altitude.

2.1.3.3. **Hyperbole**

Hyperbole or overstatement is simply exaggeration but the exaggeration in the service of truth. Like all figures of speech, overstatement may be used with a variety of effects. It may be to create the humorous atmosphere, fanciful or restrained, convincing or unconvincing (Perrine and Arp 101). A hyperbole is a fictitious exaggeration in order to emphasize the actual situation. For example:

13. *Your suitcase weighs 100 tons!*

It is a hyperbole since a human being absolutely cannot lift things that up to 100 tons unless the human himself uses a lifter.

2.1.3.4. **Litotes**

The opposit of hyperbole or overstatement is called as litotes or understatement. Understatement is saying less than one means which may exist in what one says or merely in how one says it (Perrine and Arp 102). For instance:

14. *This looks like a delicious meal.*

It is actually saying less than the truth. What it is meant by saying this sentence is that the meal is not delicious as what someone’s say.
2.2. The Functions of Figurative Language

Perrine explains that Figurative Language is saying something other than the ordinary way. It means that Figurative Language is supposed to make the literary works become vibrant and lucid. Perrine classifies the functions of Figurative Language into four classifications such as to afford imaginative pleasure, to bring additional imagery, to add emotional intensity, and to say much in brief compass. (Perrine and Arp 67)

2.2.1. To afford imaginative pleasure

Through the written text especially the literary works, the author usually embellish their works by adding the figurative language in order to provide the imaginative pleasure to the readers or listeners. The mind’s ability to proceed the abrupt steps from one point to another is described as an imagination (Perrine and Arp, 67). For instance:

15. *She is drowning in a sea of grief.*

The metaphor sentence above contains the meaning as that girl is in the bad condition that makes her much crying. Therefore, it is depicted by drowning in a sea of grief so that the readers are able to sense the sorrowful moment of the character.

2.2.2. To bring additional imagery

The figurative language has varied functions such bringing the additional imagery. By adopting the figurative language in certain works, it can transform the imagination to the reader or listener become vast (Perrine and Arp, 67). For example:

16. *The sun greeted me this morning.*

The sentence above is the example on providing another imagery to the reader. The sun itself is the symbol for the sunny weather that makes he or she increase the spirit to live the life until meet the moon at night.
2.2.3. To add emotional intensity

Figurative language is able to create the emotional sense along with the informative statement (Perrine and Arp, 67). For instance:

17. *He was a roaring lion when he was in anger*

It is the example of metaphor which means as that person is terribly horrific when in anger since the roaring lion is the depiction of the strong, powerful, intimidating, and dominate.

2.2.4. To say much in brief compass

To say much in brief compass means that the author does not need to give detail explanation in delivering the idea. The readers portray the intended meaning in text in a brief way.

18. *Time sure runs quick.*

The personification expression above depicts that if we waste the time for the futile things and not utilize it as well, we will regret it since we cannot rewind the time. The author obviously does not need to explain and write in detail.
A. The Data Description

The writer uses the Katy Perry’s song lyrics in Witness album released in June 2017. as the object of the research. This chapter focuses on the discussion of two points: the first is to present the data findings in terms of the frequency, the second is to discuss the types of figurative language applied in the song lyrics from album Witness and to relate the author’s idea of each figurative language.

Witness is the fourth album by American songwriter-singer namely Katy Perry. The album was released on June 9th, 2017 under the Capitol Records label. Witness, is an introspective, less pop-driven album that is a departure from her last two records, Prism (2013) and Teenage Dream (2010). Since this album reflects as her purposeful and political-awakening pop, several of her songs also contains her political view in the United States of America (USA). She is the one among other singers who is prominently supporting Hillary Clinton’s campaign, the opponent of Donald Trump.

Through this Witness album, Katy Perry expresses many big important messages, such as her political perspectives, femininity idea, and self-embrace. The political perspective is being depicted on Bigger Than Me and Chained to the Rhythm songs. Bigger Than Me is an inward-looking track about finding our life purpose, while Chained to the Rhythm was inspired by her political idea and feminism voice since the election loss of Hillary Clinton in 2016. Her femininity idea is brought by Hey Hey Hey and Power track. On Hey Hey Hey, co-written by Perry with Sia and Martin, it towards one unnamed misogynist specifically and the patriarchy in general, proven by the lyric I’m feminine and soft, but I’m still a boss, yeah/Red lipstick but still so raw. On the same idea, Power is the track about demonstrating women’s strength. The self-embrace concept is conveyed on Into Me You See, Déjà Vu, Mind Maze, Miss You More, Pendulum, Save as Draft and Tsunami. Into Me You See is a love-ballad track where Perry talks about how her lover was able to break the walls she built around herself. The ballad lyrical-song
Déjà Vu tells about wanting to free ourselves from a dead-end relationship. Mind Maze expresses the overwhelming confusion when being under pressure with too many options. Miss You More delivers about a past lover and how there are so many things that remind her of the time they spent together. Pendulum is a gospel inspired uplifting track about powering through everything and everyone that brings us down and be ourselves. Save As Draft is a timely rumination of living in a digital world. As the last track in Witness album, Tsunami is the metaphor for the strength of love and sexual chemistry.

There are twelve types of figurative language based on Laurence Perrine’s theory which are by comparison such metaphor, simile, personification, apostrophe. While figures of speech by association are metonymy, synecdoche, symbol and allegory. Last is figures of speech by contrast which consists of paradox, irony, hyperbole (overstatement), and litotes (understatement). Since the Witness album contains of fifteen songs, the writer only found and focused to the eleven songs which consists of figurative language.

The titles are Bigger Than Me, Chained To the Rhythm, Déjà Vu, Hey Hey Hey, Into Me You See, Mind Maze, Miss You More, Pendulum, Power, Save As Draft, Tsunami. The researcher discovered total 27 data that consist of Metaphor occurs eight times (29,63%), Simile occurs seven times (25,93%), Irony occurs four times (14,81%), Hyperbole occurs 3 times (11,11%), Personification occurs twice (7,41%), Symbol occurs twice (7,41%), and Metonymy occurs once with its percentage (3,70%). In the chosen objects of the research, the writer tabulates the data by classifying them into the following table.

<table>
<thead>
<tr>
<th>No</th>
<th>Figures of Speech</th>
<th>Occurrence</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Metaphor</td>
<td>8</td>
<td>29,63%</td>
</tr>
<tr>
<td>2</td>
<td>Simile</td>
<td>7</td>
<td>25,93%</td>
</tr>
<tr>
<td>3</td>
<td>Personification</td>
<td>2</td>
<td>7,41%</td>
</tr>
<tr>
<td>4</td>
<td>Metonymy</td>
<td>1</td>
<td>3,70%</td>
</tr>
<tr>
<td>6</td>
<td>Symbol</td>
<td>2</td>
<td>7,41%</td>
</tr>
<tr>
<td>No</td>
<td>Code</td>
<td>Data</td>
<td>Figurative Language Types</td>
</tr>
<tr>
<td>----</td>
<td>------</td>
<td>------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>1</td>
<td>D8</td>
<td>Smell like a rose and I pierce like thorn</td>
<td>Simile</td>
</tr>
<tr>
<td>2</td>
<td>D12</td>
<td>You think that I am fragile like a Fabergé</td>
<td>Simile</td>
</tr>
<tr>
<td>3</td>
<td>D7</td>
<td>I can be the storm, yeah</td>
<td>Metaphor</td>
</tr>
<tr>
<td>4</td>
<td>D33</td>
<td>I am no one’s little puppet</td>
<td>Symbol</td>
</tr>
<tr>
<td>5</td>
<td>B3</td>
<td>Trapped in our white picket fence</td>
<td>Simile</td>
</tr>
<tr>
<td>6</td>
<td>B19</td>
<td>Stumblin’ around like a wasted zombie</td>
<td>Simile</td>
</tr>
<tr>
<td>7</td>
<td>B2</td>
<td>Livin’ our lives through a lens</td>
<td>Metaphor</td>
</tr>
<tr>
<td>8</td>
<td>B8</td>
<td>Up there in Utopia</td>
<td>Symbol</td>
</tr>
<tr>
<td>9</td>
<td>I16</td>
<td>And now I’m burning like a blue flame once more</td>
<td>Simile</td>
</tr>
<tr>
<td>10</td>
<td>I11</td>
<td>Cause I am a goddess and you know it</td>
<td>Metaphor</td>
</tr>
<tr>
<td>11</td>
<td>C14</td>
<td>Your words are like Chinese water torture</td>
<td>Simile</td>
</tr>
<tr>
<td>12</td>
<td>C16</td>
<td>Yeah, they slither like a centipede</td>
<td>Simile</td>
</tr>
<tr>
<td>13</td>
<td>C5</td>
<td>You suck my hope up in a vacuum</td>
<td>Hyperbole</td>
</tr>
<tr>
<td>14</td>
<td>C3</td>
<td>When you’re drunk, you say I</td>
<td>Dramatic Irony</td>
</tr>
</tbody>
</table>

Table 3.2 Types of Figurative Language

<table>
<thead>
<tr>
<th>No</th>
<th>Code</th>
<th>Data</th>
<th>Figurative Language Types</th>
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</thead>
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<tr>
<td>7</td>
<td>Hyperbole</td>
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<tr>
<td>8</td>
<td>Irony</td>
<td>4</td>
<td>14,81</td>
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<tr>
<td>TOTAL</td>
<td>27</td>
<td>100%</td>
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</table>

Table 3.2 Types of Figurative Language
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>E15</td>
<td>I was a ship floating aimlessly</td>
<td>Metaphor</td>
</tr>
<tr>
<td>16</td>
<td>E2</td>
<td>I swallowed up the keys</td>
<td>Hyperbole</td>
</tr>
<tr>
<td>17</td>
<td>F15</td>
<td>Am I a car on fire?</td>
<td>Metaphor</td>
</tr>
<tr>
<td>18</td>
<td>G14</td>
<td>I saw a balloon floating away</td>
<td>Metaphor</td>
</tr>
<tr>
<td>19</td>
<td>G6</td>
<td>But your mind plays tricks with distance</td>
<td>Personification</td>
</tr>
<tr>
<td>20</td>
<td>G28</td>
<td>We were a dream, unrealistic</td>
<td>Irony of Situation</td>
</tr>
<tr>
<td>21</td>
<td>K4</td>
<td>And I am the pearl</td>
<td>Metaphor</td>
</tr>
<tr>
<td>22</td>
<td>K14</td>
<td>Salted, sun kissed skin</td>
<td>Personification</td>
</tr>
<tr>
<td>23</td>
<td>K28</td>
<td>Cause you opened up a paradise</td>
<td>Hyperbole</td>
</tr>
<tr>
<td>24</td>
<td>H15</td>
<td>Life's a pendulum, it all comes back around</td>
<td>Metaphor</td>
</tr>
<tr>
<td>25</td>
<td>J3</td>
<td>Sometimes I swear I pass your SUV on Sunset Boulevard</td>
<td>Metonymy</td>
</tr>
<tr>
<td>26</td>
<td>J8</td>
<td>But I should let sleeping dogs lie, cause I know better baby</td>
<td>Irony</td>
</tr>
<tr>
<td>27</td>
<td>A17</td>
<td>So I'll speak my truth though my voice shakes</td>
<td>Dramatic Irony</td>
</tr>
</tbody>
</table>

B. The Data Analysis

In this part, the writer uses the data formed as the song lyrics taken from Katy Perry’s album entitled *Witness* that have been read, underlined and highlighted in the song lyrics. The song lyrics which contained the figures of speech is then analyzed with the type of the figurative language and relate to the author’s idea in the song lyrics.
I. The Types of Figurative Language found in the song lyrics from Witness album by Katy Perry

1. Figures of Comparison
   
a. Simile

   Simile is the comparison which expressed by the use of word such as *like*, *as*, *than*, *similar to*, *resembles*, or *seems*. A simile usually compares two things that initially different and is shown to have significant resemblance.

   **Datum No.1/D8**

   *Smell like a rose and I pierce like a thorn*

   The expression above found in the *Hey Hey Hey* song lyrics in line eight is categorized as the simile since it explains the comparison which use the connector word “like”. *I* is the personal pronoun for human while a *rose* is the kind of flowers and *thorn* is a sharp spike that protrudes from the stem of a plant. Roses are famous for having the sweetest fragrance and the sharpest thorns. This line explains that there are two comparisons between a human and a rose, a human and a thorn. It can be summed that the author has the adorable yet perilous characteristics which is similar to a rose. As it is known that rose smells nice but can also hurt with its stem and thorns. Perry uses the “rose” in her song lyrics in order to depict herself as soft yet strong woman.

   **Datum No. 2/D12**

   *You think that I am fragile like a Fabergé*

   The statement above found in the *Hey Hey Hey* song lyrics in line twelve which is categorized as the simile because it compares two things and adopts the word “like” as the connector. This line expresses the idea that Katy is not fragile, weak and soft but being strong, invulnerable, confident, and intelligent. Fabergé is known as the valuable jeweled egg which is seen as the decorative ornament easily broken. Katy breaks the opinion that she is not easily cracking like a Fabergé (ornament easily broken). This expression of the lyric is emphasized in showing her femininity and power that women are not invulnerable. This expression is considered as a simile since it compares human to an expensive ornament. Human and Fabergé are the objects or things essentially unlike.
Datum No.5/B3

Trapped in our white picket fence, like ornaments

This song lyric is found in Katy Perry’s song entitled *Chained to the Ryhthm* line 3-4. *Chained to the Ryhthm* is a tranquilizer powers of pop and the collapse of American society. As it is known, the composer tells the listener that this lead single is the political-awakening song to awaken the political view of American. But unfortunately, many people think, especially Donald Trump supporter, defy this political-metaphor song. They regard that the composer, Perry, merely need to focus on the teenage and youthful songs same as her previous albums (*Prism* and *Teenage Dream*). In order to depict the ideality of American people, the composer picks the word *white picket fence* as the representative of the American Dream (democracy, opportunity, and equality). By seeing the Trump’s vision and mission, the composer does not see the equality vision in Trump’s. For instance, the immigrant and Moslem banning is one of the issues that Trump delivered on the campaign’s speech. Thus, the banning case is not included as the American Dream that has been ingrained in American’s ideology. In this sentence, the white picket fence is depicted as a shorthand way of expressing the American socio-cultural or socio-political ideal. In the same way, white picket fence is described as a state of mind where a person stands to the idea of their perfect lifestyle regardless of the ineluctable life that make it impossible to occur. It is proven by the Donald Trump’s winning on the 2016 election, the American wants the stability and harmony and ignoring the humanity issues. While the ornament itself is an object that is decorative rather than useful. To be like an ornament is to be attractive but have no practical purpose. The author here states that the Americans are trapped in the white picket fence ideal like an ornament. Also, the author wants to deliver the message and her perspectives since she is an American singer through this figurative language type simile. Through song, the listeners may realize and see what is happening in reality. This statement signifies as a comparative sentence since it has the word *like*. 
Datum No.6/B19

*Stumblin’ around like a wasted zombie*

Still on the same song lyric in the previous datum, this statement compares the human beings like a wasted zombie because of how no one or nobody chooses to live in a destructive world without choosing to pay attention to it. This line is found on line nineteen. Stumblin’ around here means walking unsteady, have no direction, got the unsure way. Continuing from the previous datum explanation and the composer’s idea in this song, the American society are literally walking their destiny with the unsteady concept and liken to the zombie who stumbles around and chase the same target. Literally, zombie is described as a person who appears lifeless, apathetic, or completely unresponsive to their surroundings. Rather than thinking critically, they would rather mindlessly distract themselves. As it can be seen the definition of the zombie, the composer here emphasizes the American by adding the word *wasted*. The zombies are mostly preying the same target, so, the *wasted zombies* here means a society that believes the idea that someone has to be like another person or their role model in order to have success or to have a jubilant life. The composer would like to express that Americans are unresponsive to their surroundings. The author intends to deliver the message and her perspectives since she is an American singer through this figurative language type simile. Through song, the listeners may realize and see what is happening in reality. This figure is considered as a simile since it uses the connection word *like* in order to compare two dissimilar things.

Datum No.9/I16

*And now I’m burning like a blue flame once more*

This sentence in *Power* song lyrics line sixteen is comparing human with an unliving thing called blue flame. This statement is supposed to emphasize a woman’s power as feverish as a blue flame. Blue flame itself shows the flame is very hot with temperatures reaching up to 3000 degrees Fahrenheit and equals to 1648 Celsius. It shows that she represents herself as a blue flame to denote her power. This line of the lyric indicates as a simile since it adopts the word *like* to make a comparison between human and inanimate objects.
Datum No.11/C14

*Your words are like Chinese water torture*

The author here compares someone’s word to Chinese water torture in *Déjà Vu* song lyric. It is obtained from line fourteen. Chinese water torture itself is a process in which water is slowly dripped onto one's scalp or forehead, allegedly making the restrained victim insane. There are several researchers that have proven this kind of torture is very tricky thing to experiment with since most people do not know it but it can be very deadly. Taking an instance from a stone which formed as a solid thing, when it is dropped from a water falling one by one, it will gradually create a hollow. By the meaning of it, this line of the lyric implies that the interlocutor or her partner of the author here has unlimited and beyond words to utter. It is the bad words that were thrown to the composer which slowly may kill the composer’s feeling. Since this line has the word *like* as to compare the words and *Chinese water torture*, it is categorized as a simile.

Datum No.12/C16

*Yeah, they slither like a centipede*

The word *they* in *Déjà Vu* song lyric line sixteen refers to the endless words like a Chinese water torture uttered by the author's partner and equal it with centipede. Centipede itself is a carnivorous insect which is generally found around putrefaction matter all around the world. Its bite contains venom which means that they kill their prey before eating it thoroughly. The centipede's size can range from a few millimetres to 30cm long. Since centipede is a small carnivore and owns 15-30 pairs of feet, it can balance the body for not falling down, as well as having other legs to take over when some legs may multifunction. By this explanation, it is meant that the words are slithered as long as a centipede and has no corner since it is a slithered centipede. Thus, this line of *Déjà Vu* song lyric is considered as a simile since it compares *they* which refers as *word* to *centipede*.

b. Metaphor

Almost similar with simile, metaphor is used to compare things that are essentially unlike but there is no certain phrase to be utilized as the sign from
Metaphor. In metaphor, the comparison is implied. A word or phrase that indicates the resemblance of one entity to another entity is called as metaphor.

Datum No. 3/D7

*I can be the storm, yeah*

This datum is found on *Hey Hey Hey* song lyric line seven. The song itself is about a self-empowerment and women can be complex with a multitude personality traits. Literally, storm itself means a bad weather such as heavy rain and wind. But here, Perry emphasizes herself as the strong human being and she can be the most malicious person in the world if other person treats her on the wrong way. Thus, it means that it has the same characteristics as storm (destructive). Hence, this lyric contains the metaphor in which it compares the human being to *storm*.

Datum No.7/B2

*Livin’ our lives through a lens*

This datum is obtained from *Chained To the Rhythm* song lyric line two. This song delivers a strong message about awareness and activism in order to stop living in a bubble. Since this song is the lead song of her newest album, Perry calls this song as the purposeful music for people to become more politically involved. In this sentence, the metaphor is located on the word *lens* because it refers to how we see things from the way we want to see them. Literally, a lens is a piece of glass or other transparent substance with curved sides for focusing the rays of light (merriam-webster.com). On the other hand, Perry uses the word *lens* in order to depict how the prosperous American people live far away from any difficulties who do not have the willingness to solve the obvious problems in the world and merely see the world from the lens. The lens itself has the limited view to see the whole world.

Datum No.10/I11

*Cause I’m a goddess and you know it*

This expression is discovered on *Power* song lyric line eleven. This song is about confronting the misogyny type by looking at Perry’s past life. As it should be, the literal meaning of goddess is a female deity that is worshipped
generally by Greeks, Romans, and Egyptians (urbandictionary.com). On the same hand, a goddess can also mean as a beautiful, intelligent, perfect, magical that is basically not like any other women in the world. In this lyric, Perry attempts to equalize herself to a goddess to show her power as a human being is similar to a goddess. Therefore, this line is considered as a metaphor since it implies human vs goddess as a comparison.

Datum No.15/E15

*I was a ship floating aimlessly*

In this expression, the word *I* refers to human as the speaker and reflects herself as the *ship*. This song is about being loved like have never ever been felt before who previously was scared of intimacy and ready to open the heart for someone else. This datum is found on line fifteen from *Into Me You See* compares the speaker *I* who is a human to a *ship*. The author attempts to compare herself to another object with implicit meaning. Ship itself is a big piece of metal that floats miraculously on the surface of the water and generally accommodate people or cargo. Ship is usually used for frequent time and has the direction where to go and is sailed by the sailor. If the ship is not sailed and being laid on the edge of the mole, it just floats randomly brought by the wave. Thus, the speaker compares herself to a ship which floats randomly and has no direction where to go. Therefore, the comparison between human and ship shows the metaphor case by using a noun ship for human.

Datum No.17/F15

*Am I a car on fire?*

This datum is found on *Mind Maze* song lyric line fifteen and contains a comparison between “I” human and “car” as an object. As it is known that *I* is a personal pronoun and car is an object shaped as a wheeled motor vehicle used for transportation, seat one to eight people, have four tires, and mainly transport people. This expression forms as an interrogative form which contains the verb phrase followed by a subject and a question mark. Implicitly, the speaker compares herself to a car which gets struggled since there is a fire that may burn the whole body of the car. Car itself is utilized to represent herself because car has
the same characteristics to human. Car’s radiator is similar with the kidney, it needs to be watered properly in order not to get overheat, or, dehydration. The tires of the car must be balanced. A life without a balance can influence the human’s physical, mind, mental and emotional risk. When there is a car on fire, it cannot be operated properly. Same as our physical body that cannot move forward or backward if there is an obstacle in front of or behind the body. Hence, there is an implied meaning of a comparison between a car and human. The implied meaning here is the human itself got trapped in a particular obstacle that blocked her way to free herself.

**Datum No.18/G14**

*I saw a balloon floating away*

This datum is found on *Miss You More* song lyric line fourteen. As it has been comprehended, this song is referring to John Mayer as Perry’s former partner for 2 years from 2012-2014. As everyone knows, balloon is a flexible bag which can be inflated with gas such as helium, hydrogen, air, etc. Generally, balloons are made from rubber and latex. Perry is comparing her the end of a relationship to a balloon that floats away in the sky. Once the balloon is released to the air, there is no way to catch it back, and when a relationship ends, the lovebirds usually do not get back together. Here, the metaphor is on the *balloon* word since the balloon itself is the analogy for the author’s former partner who has gone away since her partner has the same character as balloon that easily fly away if we do not hold it tightly. In order to express her feeling in another way, the author chose to utilize *balloon* as the metaphor for her former partner.

**Datum No.21/K4**

*And I am the pearl*

The datum above is found in *Tsunami* song lyric line four. Since it is implicitly a comparison between a human and a pearl, it is categorized as a metaphor. This song entitled *Tsunami* tells about a comparison between love to an ocean and tsunami since a relationship is a constant back and forth. As it stands, *pearl* and *human* (as the speaker) are two objects that essentially dissimilar. Pearl itself is described as a gemstone in the world whose origins is from the oyster.
Pearl is a valuable and precious object that is generalized to a woman. Since the composer is a woman, she equalizes herself to a pearl that has the precious value. Therefore, this datum is one of the metaphor example that occurs in Katy Perry’s song lyric since it compares human with the *pearl* (inanimate object).

**Datum No.24/H15**

*Life’s a pendulum, it all comes back around*

This fifteenth line of the *Pendulum* song lyric is another Katy Perry’s self-empowerment song and how we wust get a power through issues instead of letting them to bring us down. It is about an implied comparison between life to a pendulum. In literal meaning, pendulum is something hanging and swinging back and forth from a fixed point. Thus, the composer compares life to a pendulum because it has the same rotations. Where life has its downs and ups, so does the pendulum. Before the Pendulum reaches its highest point, it needs to fall down from a fixed point (lowest point) first then swing away to its highest point. So does life, things come and go easily and everyone needs to keep moving because in this life the highs and lows will have their time, pass, and eventually will occur again.

c. **Personification**

Personification is described as giving the human beings’ attribute to an animal, an object, or a concept. Personification is an implied comparison which compares the animal, object or concept to act as well as human being.

**Datum No.19/G6**

*But your mind plays tricks with distance*

This sentence is discovered from *Miss Your More* song lyric line six reflects about her past love that did not work out until the end. *Miss You More* is one of the emotional ballads that she has written by herself. By writing this song, she wants to prove that how she misses the memories with her former partner namely John Mayer rather than to show the actual love itself. Talking about this sentence, the personification is located on the word *your mind plays*. As it is known that mind is a general term or the way a person how to think, perceive, will, and feel which absolutely it is not a human being but located within the
human’s head. It cannot move or act as well as human beings. The word *plays* which is categorized as a verb generally done by human. But here, Perry uses the personification with *your mind plays tricks with distance*.

**Datum No.22/K14**

*Salted, sun kissed skin*

This line of the lyric is found from *Tsunami* line fourteen which tells about a comparison between love, an ocean and a tsunami in order to depict how love is such a constant back and forth. Discussing about this lyric, the personification from *Tsunami* song is discovered from its fourth line *sun kissed skin*. As everyone knows, sun in literal meaning is a star that has planets which move around the star to get the heat and light so does the earth (merriam-webster.com). By this meaning, sun itself is an inhuman object and cannot act as well as human beings. The word *kiss* is categorized as a verb that basically performed by human.

2. **Figures of Speech by Association**

**d. Metonymy**

Metonymy is one of the figures of speech that substitutes the name of a thing with the name of something else closely related for the thing actually meant.

**Datum No.25/J3**

*Sometimes I swear I pass your SUV on Sunset Boulevard*

This expression is discovered from *Save As Draft* song lyric line three. This song narrates about someone wants to send emails and talk to her former partner she should just save as draft instead. In this sentence, Perry uses SUV instead of car in order to attract the listener so that they can visualize the type of the car. SUV is the abbreviation for Sport Utility Vehicle and a category of typical car that unify the elements such as off-road vehicles, raised ground clearance, and four wheel drive usually to transport people. Again, Perry adopts the Sunset Boulevard instead of road or way. As it is known, Sunset Boulevard is a famous street in Hollywood, California. Hence, by utilizing the metonymy *SUV* and *Sunset Boulevard*, the song transfers the idea that Perry’s former partner rides a SUV and passes Sunset Boulevard which can make her throwback to the memories that she had.
e. Symbol

Symbol is an object, place, thing, or action that suggests meaning beyond its literal sense.

Datum No.4/D33

I’m no one’s little puppet

This lyric is obtained from Hey Hey Hey song lyric line thirty three. Since this song is about a woman self-empowerment, the composer emphasizes that she cannot be treated or commanded wickedly. In order to deliver the message, the composer adopts the word little puppet. As it is known, puppet is a small-scale figure (as of a person or animal) generally with a cloth body and bladdery head that fits over and is moved by a human’s hand (merriam-webster.com). By this explanation, the composer obviously does not want someone to use her since she is not a little puppet, which its characteristics is played by the human’s hand. Therefore, the composer adopts the little puppet to symbolize how she does not want to be treated as same as with it.

Datum No.8/B8

Up there in Utopia

This datum is found on Chained To the Rhythm line eight which tells about how to not ignore the surroundings and to be politically involved. As everyone knows, utopia in literal meaning is an imaginary place of ideal perfection especially in laws, government, and social conditions (merriam-webster.com). Utopia is a perfect place where everyone can completely feel safe and comfortable. She uses utopia in order to give a description to the listeners about the world we want to live in but actually it is just an imaginary, where nothing will ever be enough. Utopia itself in this lyric is a symbol for depicting the world mostly people desired.

3. Figures of Speech by Contrast

f. Hyperbole

Hyperbole is one of the figure of speech in which the author or the composer is intentionally to exaggerate a sentence to an extreme.
Datum No.13/C5

You suck my hope up in a vacuum

This datum is obtained from Déjà Vu song lyric line five. This title of the song is taken from French phrase and used to describe current event that has already happened in the past. In this category of figures of speech, it is obviously a hyperbole since the composer is exaggerating her hope to be sucked in a vacuum. It is actually impossible to be occured since hope is not a physical object that can be touch by human. In literal meaning, hope itself means a feeling of expectation and desire for a certain thing to happen whilst vacuum is a household appliance for cleaning floors, carpets, upholstery and others by suction (merriam-webster.com).

Datum No.16/E2

I swallowed up the keys

This sentence is discovered on the Into Me You See line two. This song is about being loved like have never ever been felt before who previously was scared of intimacy and ready to open the heart for someone else. This line apparently has the characteristic of a hyperbole since it exaggerates thing. Key is not an edible thing that can be eaten and swallowed by human. In literal meaning, key is used to open a lock such as in door, wardrobe, car, or other openings to objects or places.

Datum No.23/K28

Cause you opened up a paradise

This expression from Tsunami song lyric line twenty eight which tells about a comparison between love, an ocean and a tsunami in order to depict how love is such a constant back and forth. Here, the word you refers to a man who is a human whilst paradise is an eternal afterlife place that are dreamt by all people in the world. Literally, paradise is an intermediate place or state where the righteous and faithful souls await the resurrection and the final judgment filled with happiness, prosperity, opulence, and peace (merriam-webster.com). It is often described as the holiest place. By this explanation, the composer attempts to tell that her partner in life as if he is able to provide her with heavenly things. It is absolutely impossible since human is one of the creature that God has created so
does the paradise. Hence, the composer here exaggerates that her boyfriend can give her the heavenly things.

g. Irony

Ironic is a figure of speech that has actual meanings differently with their intended meaning. In simple explanation, it is a difference between appearance and reality.

Datum No.27/A17

*So I’ll speak my truth though my voice shakes*

This line of the lyric is found on *Bigger Than Me* line seventeen. This song is inspired by Hillary Clinton’s election loss, and probably a narration of her own political awakening. As everyone knows, Katy Perry was a huge supporter of Hillary Clinton at that time. As the result of the election came up, she realizes that something is happening and is bigger than her (seen from the title of the song). This song also delivers a message that live the truth even if our body breaks. This line of the lyric is an irony of situation since she consistently wants to speak the truth even though she knows that not everyone will have the same opinion and agree what she speaks out. However, she will do it anyway because she uses her voice to speak and fight for what she stands to.

Datum No.14/C3

*When you’re drunk, you say I am the one*

This third line on *Déjà Vu* song lyric is telling that when Perry’s boyfriend drunk and in boozy condition, she is the one and only for him. *Déjà Vu* is taken from French phrase and used to describe current event that has already happened in the past. This line of the lyric is the instance of dramatic irony since it has the condition that her boyfriend is drunk and both of them aware of the real situation. When someone is in drunk condition, the alcohol he drank goes into the bloodstream and affects the brain and body functions. It causes slow and poor judgment, lack of coordination, loss of balance, etc. Drunk person generally becomes more talkative and self-confident. By this explanation, drunk person can do anything unconsciously including expressing love. When someone is
going to state his or her love, she or he must be in conscious condition in order not to get a catastrophe at the end.

Datum No.20/G28

*We were a dream, unrealistic*

This expression is discovered on *Miss You More* song lyric line twenty eight. The song reflects about her past love that did not work out until the end. *Miss You More* is one of the emotional ballads that she has written by herself. By writing this song, she wants to prove that how she misses the memories with her former partner namely John Mayer rather than to show the actual love itself. Both this partner has been in a relationship for two years and made a released song entitled *Who You Love* but they had to meet its end of their relationship. It is ironic since people regard their relationship as a dream but it becomes unrealistic because they got split after two years relationship. As a couple, it is absolutely they want to have a happy ending called as to get married as soon as possible. But in fact, the circumstances is not as they desire, it is ironically unrealistic.

Datum No.26/J8

*But I should let sleeping dogs lie cause I know better baby*

This instance is obtained from *Save As Draft* song lyric line eight. This song narrates about someone wants to send emails and talk to her former partner she should just save as draft instead. As it is known, *let sleeping dogs lie* is an idiomatic expression which means as to ignore a problem before it might get a harder situation, or in simple meaning, to leave things as they are (merriam-webster.com). By this argument, it is ironic since the composer here merely wants to avoid worse situation and she knows better.

II. The Author’s Idea Related through the Figurative Language in *Witness* Album.

Based on the discovery of the type of figurative language and the meaning that lies behind it, the song lyrics in *Witness* album is highly dominated by the Metaphor and Simile type. It can be summed up that the metaphor and simile are revealing the author’s political awakening and the women empowerment. The
The political idea of the author is expressed through Datum No.5/B3, Datum no.6/B19 and Datum no.7/B2. As it can be seen from the code of the datum, the political awakening is revealed through the song entitled *Chained to the Rhythm*. As the tranquilizer powers of pop and the collapse of American society of their surroundings, the author wants to tell the listener that this song is able to aware the surrounding and political view. Those data are representing the comparison of the American ideology and the society that do not implement the American Dream (opportunity, democracy, and equality). Also, the song lyric compares the human beings to a wasted zombie since nobody chooses to live in a destructive world without pay attention to the world. The author here wants to deliver the message and her perspectives as an American about the current condition then make an implicit statement by comparing it to the zombie. Because zombie appears as lifeless, apathetic, and completely unresponsive to their surroundings.

While the women empowerment idea is highly exposed from metaphor and simile in Datum no.1/D8, Datum No.2/D12, Datum No.3/D7 and Datum No.10/I11. The women empowerment concept is shown from *Hey Hey Hey* and *Power* song lyrics. Since *Hey Hey Hey* is speculated as the 2016 presidential election of United States of America, this song depicts a narrow version of success of Hillary Clinton for being the first woman to top the presidential election in history. The femininity idea is also expressed through this song since she compares the lipstick and dress that preserves the stereotypes about strong and successful women. Similar to *Hey Hey Hey*, *Power* also emphasizes the women power proven by the metaphor lyric written as *Cause I am a Goddess and you know it*. Women empowerment idea is brought through the metaphor *goddess* which is known as a female deity that is worshipped by Greeks, Romans and Egyptians. Goddess is meant as a beautiful, perfect, intelligent and magical that usually women dreamt to be.
A. Conclusions

The researcher drew the conclusion based on the findings of two objectives of the research which are to identify the types of figurative language used in the song lyrics from *Witness* album by Katy Perry and relate the figurative language to the author’s idea. Based on the findings and discussions in Chapter III, some conclusions can be drawn related to the research questions and objectives of the study in Chapter I.

From the discussion, it can be concluded that there are only seven of twelve types of figurative language discovered in the song lyrics from *Witness* album by Katy Perry i.e simile, metaphor, personification, metonymy, symbol, hyperbole, and irony. Metaphor is mostly found in the song lyrics with its total 8 times and 29.63% of occurrence.

Based on the analysis, Metaphor occurs eight times (29.63%), Simile occurs seven times (25.93%), Irony occurs four times (14.81%), Hyperbole occurs 3 times (11.11%), Personification occurs twice (7.41%), Symbol occurs twice (7.41%), and Metonymy occur once with its percentage (3.70%).

There are two ideas that discovered in the data. Through the most dominate type of figurative language which are simile and metaphor, it can be seen that the comparisons are about the political perspective of the author and women empowerment. The author stated it implicitly by adopting the figurative language feature.

Since all the listeners do not have the same ability to interpret the meaning behind of figurative language, the usage of figurative language can be critical. Hence, there could be any misleading of interpretation. On the other hand, for the people who can interpret it easily it could be very beneficial since they can comprehend the actual meaning of the figurative language used by the composer or the writer. By knowing that the significance of studying figurative language is
important, the listeners or readers can enrich their knowledge about the literary criticism and applied linguistics.

B. Suggestions

The writer hopes this thesis will be able to provide many benefits for all the readers including future researchers who are intrigued to comprehend figurative language.

1. Despite of merely analyzing the type of figurative language and the meaning behind it, the context or the idea of the author can be added on the analysis so that it can add the new discovery of what the author wants to reveal. Especially when it is expressed from the song lyric or poem.

2. In order to find the context or idea that lies behind every language, it can also be analyzed the phonetic, lexical, grammatical and other features of stylistics.
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“Goddess.” *Urban Dictionary*,


Katy Perry Song Lyrics

DATA A: *Bigger Than Me*
Can't go with the flow, got to make waves (1)
Even though, I look at the sand and I'm just one grain
But my intuition says there's a bigger mission
I must embrace
So I'm, I'm pushing my thoughts to a new place (5).

I'm kicking and screaming, 'cause it won't be easy
To break all the patterns
If I'm not evolving, I'm just another rumour
Taking up oxygen (9)

It's something bigger than me
I can feel it beginning
Something bigger than me
Yeah, I can feel it opening
Try to ignore it, but it keeps on growing out of control
It's something bigger than me
I can feel it happening (16)

So I'll speak my truth though my voice shakes
Try to summon the strength
To look fear in the face (19)

But I'm kicking and screaming, 'cause it won't be easy
To break all the patterns
If I'm not evolving, I'm just another rumour
Taking up oxygen

It's something bigger than me
I can feel it beginning
Something bigger than me
Look, I can feel it opening
Try to ignore it, but it keeps on growing out of control
It's something bigger than me
I can feel it happening (happening)
It's something bigger than me
Something bigger than me
Yeah, I can feel it opening
Try to ignore it, but it keeps on growing out of control
It's something bigger than me
DATA B: *Chained to the Rhythm* (feat Skip Marley)

Are we crazy? (1)
Livin' our lives through a lens
Trapped in our white picket fence
Like ornaments
So comfortable, we're livin' in a bubble, bubble
So comfortable, we cannot see the trouble, trouble (6)

Aren't you lonely
Up there in utopia
Where nothing will ever be enough?
Happily numb
So comfortable, we're livin' in a bubble, bubble
So comfortable, we cannot see the trouble, trouble
Ah, so good
Your rose-colored glasses on
And party on (woo) (15)

Turn it up, it's your favorite song
Dance, dance, dance to the distortion
Turn it up, keep it on repeat
Stumblin' around like a wasted zombie
Yeah, we think we're free (20)
Drink, this one's on me
We're all chained to the rhythm
To the rhythm, to the rhythm (23)

Turn it up, it's your favorite song
Dance, dance, dance to the distortion
Turn it up, keep it on repeat
Stumblin' around like a wasted zombie
Yeah, we think we're free
Drink, this one's on me
We're all chained to the rhythm
To the rhythm, to the rhythm (31)

Are we tone deaf?
Keep sweepin' it under the mat
Thought we could do better than that
I hope we can
So comfortable, we're livin' in a bubble, bubble
So comfortable, we cannot see the trouble, trouble (37)

Aha, so good (so good)
Your rose-colored glasses on
And party on (woo) (40)

Turn it up, it's your favorite song
Dance, dance, dance to the distortion
Turn it up, keep it on repeat
Stumblin' around like a wasted zombie
Yeah, we think we're free
Drink, this one's on me
We're all chained to the rhythm
To the rhythm, to the rhythm
Turn it up, it's your favorite song (oh)
Dance, dance, dance to the distortion (50)
Turn it up, keep it on repeat
Stumblin' around like a wasted zombie
Yeah, we think we're free
Drink, this one's on me
We're all chained to the rhythm
To the rhythm, to the rhythm (woah)  (56)

(Skip Marley)
It is my desire
Break down the walls to connect, inspire
Ay, up in your high place, liars
Time is ticking for the empire  (60)
The truth they feed is feeble
As so many times before
The greed over the people
They stumblin' and fumblin' and we're about to riot
They woke up, they woke up the lions (woah)  (65)

Turn it up, it's your favorite song (hey)
Dance, dance, dance to the distortion
Turn it up (turn it up), keep it on repeat
Stumbling around like a wasted zombie (like a wasted zombie)
Yeah, we think we're free (ah)  (70)
Drink, this one's on me (ah)
We're all chained to the rhythm (we're all)
To the rhythm, to the rhythm (we're all chained to the rhythm)
It goes on, and on, and on
It goes on, and on, and on (turn it up, it goes on and on and on and on)
It goes on, and on, and on (on and on and on it goes)
'Cause we're all chained to the rhythm  (77)
DATA C: Déjà Vu

I live off the echoes of your "I love you’s (I love you's,) (1)
But I still feel the blows from all your "don't want to"s
When you're drunk, you say I'm the one
Then you wake up
You suck my hope up in a vacuum (5)

'Cause every day's the same
Definition of the insane
I think we're running on a loop
Déjà vu (déjà vu)
So tell me something new
Figure out the Rubik's Cube
I think we're running on a loop
Déjà vu (déjà vu) (13)

Your words are like Chinese water torture
And there's no finish line, always one more corner
Yeah, they slither like a centipede
Why do you keep me at the end of a rope that keeps getting shorter? (17)

'Cause every day's the same
Definition of the insane (19)
I think we're running on a loop
Déjà vu (déjà vu, déjà vu)
So tell me something new
Figure out the Rubik's Cube
I think we're running on a loop
Déjà vu (déjà vu, déjà vu) (25)
'Cause every day's the same
Definition of the insane
I think we're running on a loop
Déjà vu (déjà vu, déjà vu)
So tell me something new
Figure out the Rubik's Cube
I think we're running on a loop
Déjà vu (déjà, déjà, déjà vu) (33)

'(Cause every day's the same
Definition of the insane
I think we're running on a loop
Déjà vu (déjà, déjà, déjà vu), déjà vu! (37)
DATA D: *Hey Hey Hey*

A big beautiful brain with a pretty face, yeah
A baby doll with a briefcase, yeah
A hot little hurricane, ha
'Cause I'm feminine and soft, but I'm still a boss, yeah
Red lipstick but still so raw, yeah
Marilyn Monroe in a monster truck

'Cause I can be zen, and I can be the storm, yeah
Smell like a rose, and I pierce like a thorn, yeah
Karate chopping the clichés and norms all in a dress

Hey, hey, hey
You think that I'm a little baby
You think that I am fragile like a Fabergé
You think that I am cracking, but you can't break me
No, no way
No, no way
You think that I am cracking, but you can't break me (break me)

Yeah, I bounce back like a pro 'cause I'm so resilient
L-o-l at all your limits
Keep your penny thoughts, I'm making a mint

'Cause I can be zen, and I can be the storm, yeah
Smell like a rose, and I pierce like a thorn, yeah
Karate chopping the clichés and norms all in a dress
Hey, hey, hey
You think that I'm a little baby
You think that I am fragile like a Fabergé
You think that I am cracking, but you can't break me
No, no way
No, no way
No, no way
You think that I am cracking, but you can't break me (break me)  (31)

I ain't got no strings (no strings, no strings, no strings)
I'm no one's little puppet
Got my own cha ching
In my chubby little wallet
And secretly you love it (you fucking love it)
And secretly you love it  (37)
Hey, hey, hey
You think that I'm a little baby
You think that I am fragile like a Fabergé
You think that I am cracking, but you can't break me
No  (42)
Hey, hey, hey
You think that I'm a little baby
You think that I am fragile like a Fabergé
You think that I am cracking, but you can't break me
No, no way (no way)
No, no way (uh-uh)
Oh, you think that I am cracking, but you can't break me  (49)
DATA E: Into Me You See

I built a wall so high, no one could reach
A life of locks, I swallowed up the keys
I was petrified, only knew how to hide
They can't hurt me if they don't know me
A full facade made a mirage outta me (1)

Then you came and started digging for a treasure underneath
And you found a better version of me I had never seen (5)

Into me, you'll see
Into me, you'll see
You broke me wide open, open sesame
Into me, you'll see
Into me, you'll see
You got me wide open, now I'm ready
Is this intimacy? (7)

I was a ship floating aimlessly
So camouflage was my own worst enemy
But then you came in like a sailor with a heart that anchored me
And every day I wake up grateful I'm no longer lost at sea (14)

Into me, you'll see
Into me, you'll see
You broke me wide open, open sesame
Into me, you'll see
Into me, you'll see
You got me wide open, now I'm ready
Is this intimacy? (18)

Into me, you'll see
Into me, you'll see
You broke me wide open, open sesame
Into me, you'll see
Into me, you'll see
You got me wide open, now I'm ready
Is this intimacy? (25)
Oh, 'cause no one's ever seen me like this
Seen right through their bullshit
I pray that it can keep unfolding
Pray that I just can stay open, just stay open
Just stay open, just stay open
Oh, 'cause you broke me wide open, open sesame

Into me, you'll see
Into me, you'll see
You got me wide open, now I'm ready
This is intimacy
DATA F: *Mind Maze*

I'm losing all direction  
Slipping into quicksand  
I've shattered the illusion, seen behind the curtain  
I'm disenchanted  
Dancing on a wire  
Juggling desire  
Every hit gets harder when you're fighting without armour  
I'm disheartened  

Do I start over, rediscover?  
Submit to the sweet surrender

It's a mind maze  
All these head games  
Caught in a cage  
A complex cage  
Am I a car on fire?  
Will I be devoured?  
I gotta free myself and get out of my own way

I used to be so sparkling, but now it's not so charming  
What used to stimulate me now can barely wake me  
I'm unresponsive  
Will I find salvation, some kind of moderation?  
Spinning all these plates is gonna be a challenge  
A delicate balance  
So do I start over, rediscover?  
Submit to the sweet surrender
It's a mind maze
All these head games
Caught in a cage
A complex cage
Am I a car on fire? (30)
Will I be devoured?
I gotta free myself and get out of my own way
Get out of my own way
Do I start over, rediscover?
I submit to your, your sweet surrender
Your sweet surrender
Your sweet surrender
No (37)
DATA G: Miss You More

Saw your picture on accident (1)
Your face has changed
The lines are sinking in
I pressed play, I should haven't
Congratulations, but do you ever wonder what we could have been? (Wonder what we could have been)
But your mind plays tricks with distance
Always makes things feel so unfinished (7)

I miss you more than I loved you
I do
I miss you more than I loved you (I wonder what we could have been)
I miss you more than I loved you
I do
I miss you more than I loved you (I wonder what we could have been) (13)

I saw a balloon floating away (14)
I thought, did someone let go or did they lose it?
So strange you know all my secrets
Please keep them safe
And darling, you know that I'll do the same (you know that I'll do the same) (18)

Though we're no longer in existence
Baby, you'll always be in my orbit
I miss you more than I loved you
I do
I miss you more than I loved you (I wonder what we could have been)
I miss you more than I loved you
Oh, I do
I miss you more than I loved you

We were a match but not a fit
We were a dream, unrealistic
We didn't lose, we didn't win
(Sometimes I wonder what we could've been)
Oh I miss you more than I loved you
Oh I do
I miss you more than I loved you (I wonder what we could have been)
I miss you more than I loved you
Oh, I do
I miss you more than I loved you
Ohh
(You'll always be in my orbit)
DATA H: *Pendulum*

You got patina, ain't so green, nah
You earned the spot, got your receipts, yeah
Funny, gotta add addendums to your dreams
Still, you never sleep, no, you never sleep, ah
Oh, you learn to dance, to bob and weave, yeah
To let that water roll off easy, yeah
You grew yourself above the weeds, taller than the trees, oh, so

Don't try and reinvent your wheel
'Cause you're too original
Baby, just stay classic
Ain't broke, ain't broke, don't fix it
Your highs, your lows, just ride it

It's a pendulum, it all comes back around
It's a pendulum, it's a pendulum
Life's a pendulum, it all comes back around
It's a pendulum, it all comes back, it all comes back

So just take those punches on the chin, yeah
Don't fight the changes in the wind, no no
'Cause you'll find your way home, oh
If you find a way to let go
Just let go

Don't try and reinvent your wheel (your wheel)
'Cause you're too original (original)
Baby, just stay classic
Ain't broke, ain't broke, don't fix it
Your highs, your lows, just ride it
It's a pendulum, it all comes back around (pendulum)
It's a pendulum, it's a pendulum (all comes back around)
Life's a pendulum, it all comes back around (pendulum)
It's a pendulum, it all comes back, it all comes back around (30)

And there is no need to worry
The pages keep on turning
And it goes on and on, goes all the way around
And there is no need to hurry if there's a fire burnin'
'Cause it goes on and on, goes all the way around
All the way around
Hey, around
(All) all the way around (c'mon) (38)
Ain't broke, ain't broke, don't fix it
Your highs, your lows, just ride it (40)

It's a pendulum, it all comes back around (pendulum)
It's a pendulum, it's a pendulum
Life's a pendulum, it all comes back around, hey
It's a pendulum, it all comes back, it all comes back
It's a pendulum, it all comes back around (pendulum) (45)
DATA I: Power

I was fine before I met you
Truth is that I lost myself inside you
It is not fair to put all that on you
But you took control of a vulnerable soul (yeah)
I am my mother’s daughter
And there are so many things I love about her
But I can have, I have to break the cycle
So I can sit first at the dinner table

You can’t clip my wings, can’t wilt my flowers
Stole my time, but I’ll make up the hours
‘Cause I’m a goddess and you know it
Some respect, you better show it
I’m done with you siphoning my power

Power

Hell hath no fury like a woman reborn
And now I’m burning like a blue flame once more
But don’t mistake my warmth for weakness
Don’t bite the hand that feeds or yo’ll
You’ll never eat, no-oh

You can’t clip my wings, can’t wilt my flowers
Stole my time, but I’ll make up the hours
‘Cause I’m a goddess and you know it
Some respect, you better show it
I’m done with you siphoning my power

Power (hey)

And now I’m taking it back
Electric as fuck (c’mon)
You can’t quiet this thunder, no (no-ooh-ooh)
Yeah, I’m taking it back
Lit all the way up
Even in the dark, I glow (I glow, I glow) (31)

You can’t clip my wings, can’t wilt my flowers
Stole my time, but I’ll make up the hours
‘Cause I’m a goddess and you know it
Some respect, you better show it
I’m done with you siphoning my power
Power (37)
DATA J: Save as Draft

I remember when you used to be my every other thought (1)
But now my calendar's so full, it's easier to move on
Sometimes I swear I pass your SUV on Sunset Boulevard (3)
I don't fuck with change, but lately I've been flipping coins a lot
I struggle
I juggle
I could just throw a line to you
But I should let sleeping dogs lie 'cause I know better, baby (8)

I write it
Erase it
Repeat it
But what good will it do
To reopen the wound
So I take a deep breath
And I save as draft (15)

You don't have to subtweet me
My number's always been the same
But all's been said and done
Will we ever really close this case? (19)
Yeah, I will always be here for you, but I could no longer stay
Still my body goes in shock every time I hear your name

I struggle
I juggle
I could just throw a line to you
But I should let sleeping dogs lie 'cause I know better, baby
I write it
Erase it
Repeat it (28)
But what good will it do
To reopen the wound
So I take a deep breath
And I save as draft (32)

I've heard you've done some changing
I've been rearranging
Wish that I could know, but I just don't know
Never get that time back
Fear we'd fall in old traps
Why can't we just let go
Staring at a fork in the fucking road (39)

I struggle
I juggle
I could just throw a line to you
But I should let sleeping dogs lie 'cause I know better, baby
I write it
Erase it (45)
Repeat it
But what good will it do
To reopen the wound
So I take a deep breath
And I save as draft (50)
DATA K: Tsunami

Please don't tip-toe
Come close, let's flow
Anchor in me, get lost at sea
The world's your oyster, and I am the pearl
Open waters sink into me slowly

So baby come and take a swim with me
Make me ripple 'til I'm wavy
Don't be scared to dive in deep
And start a tsunami
Tsunami

Don't fight, just ride
The rhythm of the tide
We swirl, we spin
Salted, sun kissed skin
We flow together
Whatever weather
Embrace the breeze
And sail away smoothly

So baby come and take a swim with me
Make me ripple 'til I'm wavy
Don't be scared to dive in deep
And start a tsunami
Tsunami

Oh, you're waking up an ocean of emotion
That my body can't hide (can't hide)
Tsunami
Oh, now you're soaked in my devotion
'Cause you opened up a paradise (inside)
Tsunami

So baby come and take a swim with me
(Take a swim with me)
Make me ripple 'til I'm wavy
(Make me ripple baby)
Don't be scared to dive in deep
(Don't be scared to)
And start a tsunami
Tsunami