# METAPHOR ANALYSIS IN THE LYRICS OF BRITISH POP AND ROCK SONGS

## THESIS

By:

**Joko Hari Winoto**

NIM 15320021

**DEPARTMENT OF ENGLISH LITERATURE**
**FACULTY OF HUMANITIES**
**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM**
**MALANG**
**2022**

# METAPHOR ANALYSIS IN THE LYRICS OF BRITISH POP AND ROCK SONGS

## THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
In Partial Fulfilment of the requirements for Degree of Sarjana Sastra (S.S.)

By:
**Joko Hari Winoto**
NIM 15320021

Advisor:
**Dr. Agwin Degaf, M.A.**
NIP. 198805232015031004



**DEPARTMENT OF ENGLISH LITERATURE**
**FACULTY OF HUMANITIES**
**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM**
**MALANG**
**2022**

## STATEMENT OF AUTHORSHIP

I state that the thesis entitled **"Metaphor Analysis In The Lyrics Of British Pop and Rock Songs"** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. At this moment, if there is an objection or claim, I am the only person who is responsible for that.

Malang, 09 June 2022

The researcher

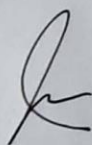Joko Hari Winoto

NIM 15320021

**APPROVAL SHEET**

This is to certify that Joko Hari Winoto's thesis entitled **Metaphor Analysis In The Lyrics Of British pop and rock songs** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S.).
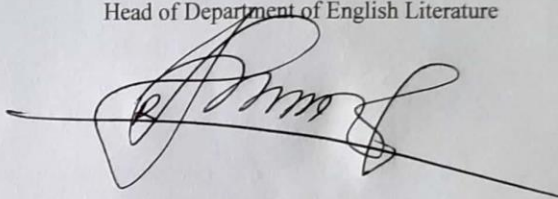
Malang, 09 June 2022

Approved by

Advisor

Dr. Agwin Degaf, M.A.
NIP 198805232015031004

Head of Department of English Literature

Ribut Wahyudi, M. Ed, Ph. D.
NIP 198112052011011007

Acknowledge by
Dean,

Dr. M. Faisol, M. Ag.
NIP 197411012003121003
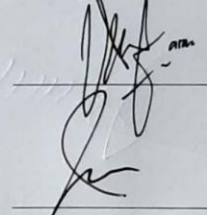
ii

# LEGITIMATION SHEET

This is to certify that Joko Hari Winoto's thesis entitled **Metaphor Analysis in the Lyrics British pop and rock songs** has been approved by the board of examiners as one of the requirements for the degree of Sarjana Sastra (S.S) in the Department of English Literature.
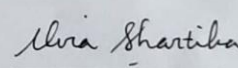
Malang, 1 July 2022

**Board of Examiners**

**Signatures**

1. Vita Nur Santi, M. Pd.      (Chair)
   NIP 198306192011012008

2. Dr. Agwin Degaf, M. A.      (First Examiner)
   NIP 198805232015031004

3. Mira Shartika, M. A.      (Second Examiner)
   NIDT 19790308201802012177

Approved by
Dean of Faculty of Humanities

Dr. M. Faisol, M. Ag.
NIP 197411012003121003

iii

# MOTTO

*Happiness is only real when shared (Christopher McCandless)*

## DEDICATION

I dedicate my thesis to my beloved family, especially to my late father named, Bambang Hariono. My dear mother was named Sukarni, and my younger sister was named Zumrotul Maulidaturrohmah. Thanks to the support and prayers of all of them, I was able to complete this thesis.

# ACKNOWLEDGEMENT

Firstly, all my sincere praise is merely to The Mighty God Allah SWT, the lord of the universe who gave me his grace until I can complete this thesis perfectly. Secondly, shalawat and salam to our beloved prophet Muhammad SAW, which has brought us from the darkness to the everlasting light. In completing the thesis entitled Metaphor Analysis In The Lyrics Of British pop and rock songs. I realized that I had many dependents on my family and future wife.

I would especially like to thank my thesis advisor Dr. Agwin Degaf, M. A., who has suggested, guided, and encouraged me to work on and complete this thesis. In addition, I would like to thank:

1) The rector of the state Islamic University Maulana Malik Ibrahim Malang, Prof. Dr. H. M. Zainuddin, MA.

2) The dean of the faculty of humanities, Dr. M. Faisol, M. Ag.

3) The head of the English letters department, Ribut Wahyudi. M. Ed, Ph. D.

4) All of the lectures in the English letters department, thanks for all the knowledge that was given to me, for being so kind and helpful, for teaching, guidance, and for being inspirational during the lecture. May Allah provide you with fluency in any business.

5) My beloved parents and my family, Sukarni and Ida, have always supported and prayed for me in completing this thesis.

6) All my friends that were as contributed to completing this thesis.

Finally, for all those who were very influential and contributed to the success of the preparation of this thesis which is far from perfect, I deliver all my sincerity. However, I hope that this thesis will be helpful to researchers and readers. For this reason, constructive suggestions and criticism are highly expected.

Malang, 09 June 2022

The Researcher

Joko Hari Winoto

# ABSTRACT

This study discusses conceptual metaphors used in several song lyrics from British pop and rock songs. Metaphor is one language study that deals with metaphorical language in which one object is compared to another. In this study, the researcher focused only on the conceptual metaphor used in the song's lyrics and the functions of the metaphor. The researcher used theories from Lakoff & Johnson (1980) in this study. The part of this thesis is to analyze the type of conceptual metaphor from several English pop and rock song lyrics. In addition, this study also discusses song lyrics in depth through song lyrics that contain metaphors. Thus, the reader will easily understand other meanings or identity images of the song. Because the goal of this study is to be descriptive and qualitative, the research method used is descriptive and qualitative. The function of this study is to explain and analyze song lyrics categorised as conceptual metaphors. This study obtained data from 8 British rock and pop song lyrics. The data obtained is then investigated in more depth through several stages. First, the researcher listened to the song and read the song lyrics of several British rock and pop songs. Second, the researcher analysed the song's lyrics using the theory put forward by Lakoff & Johnson (1980). Third, the researcher classified the song's lyrics data according to several conceptual metaphors, such as "Love is War" or "Love is adventure." Finally, the researcher gave a conclusion from the data analysis discussion. The findings revealed that three types of metaphors are structural metaphor, ontological metaphor, and orientation metaphor, based on research on British pop and rock song lyrics. Then the researcher divided it into three parts and classified two orientational metaphors, five ontological metaphors, and 18 structural metaphors. Of 24 metaphors found, structural metaphors are the type of metaphor most commonly used in song lyrics. Metaphors significantly impact the meaning of a lyric since they can better elicit a specific sense, which can aid the listener in understanding what the composer is trying to say.

## البحث مستخلص

**وينوتو ، جوكو هاري.** ٢. ٢٢. *تحليل الاستعارة في كلمات أغاني البوب والروك البريطانية.* أطروحة ثانوية (سكريبسي). قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة الإسلام نيجيري مولانا مالك إبراهيم مالانج ،

المستشار: الدكتور أغوين ديغاف، م. أ.

*الكلمات* المفتاحية: الاستعارات ، كلمات الأغاني ، الروك البريطاني

تناقش هذه الدراسة الاستعارات المفاهيمية المستخدمة في كلمات الأغاني المتعددة من أغاني البوب والروك البريطانية. الاستعارة هي واحدة من الدراسات اللغوية التي تتعامل مع اللغة المجازية التي يقارن فيها كائن بآخر. ركز الباحث في هذه الدراسة فقط على الاستعارة المفاهيمية المستخدمة في كلمات الأغنية ووظائف الاستعارة. في هذه الدراسة ، استخدم الباحث نظريات من لاكوف وجونسون . جزء من هذه الأطروحة هو تحليل نوع الاستعارة المفاهيمية من كلمات أغاني البوب والروك الإنجليزية العديدة. بالإضافة إلى ذلك ، تناقش هذه الدراسة أيضا كلمات الأغاني بعمق من خلال كلمات الأغاني التي تحتوي على استعارات . وبالتالي ، فإن القارئ سوف يفهم بسهولة معاني أخرى أو صور هوية للأغنية. ولأن الهدف من هذه الدراسة هو أن تكون وصفية ونوعية، فإن منهج البحث المستخدم وصفي ونوعي. تتمثل وظيفة هذه الدراسة في شرح وتحليل كلمات الأغاني المصنفة على أنها استعارات مفاهيمية. حصلت هذه الدراسة على بيانات من 8 كلمات من أغاني البوب والبوب البريطانية حتى أغاني البوب والروك. ثم يتم التحقيق في البيانات التي تم الحصول عليها بمزيد من التعمق من خلال عدة مراحل. أولا ، استمع الباحث إلى الأغنية وقرأ كلمات الأغنية للعديد من أغاني الروك والبوب البريطانية. ثانيا، حلل الباحث كلمات الأغنية باستخدام النظرية التي طرحها لاكوف آند جونسون . ثالثا: صنف الباحث البيانات من كلمات الأغنية وفقا لعدة أنواع من الاستعارات المفاهيمية. وأخيرا قدم الباحث استنتاجا من مناقشة تحليل البيانات. وكشفت النتائج أن ثلاثة أنواع من الاستعارات تستند إلى أبحاث حول كلمات أغاني البوب والروك البريطانية. ثم قسمها الباحث إلى ثلاثة أجزاء وصنف استعارتين توجيهيتين ، وخمسة استعارات أنطولوجية ، و 18 استعارة هيكلية. من بين 24 استعارة ، الاستعارات الهيكلية هي نوع الاستعارة الأكثر استخداما في كلمات الأغنية.

# ABSTRAK

**Winoto, Joko Hari. 2022.** *Analisis Metafora dalam Lirik Lagu British Rock.* Skripsi. Jurusan Sastra Inggris, Fakultas Ilmu Budaya, Universitas Islam Negeri Maulana Malik Ibrahim Malang,

Pembimbing **:** Dr. Agwin Degaf, M. A.

---

*Kata kunci* : metafora, lirik lagu, rock Inggris

Penelitian ini membahas metafora konseptual yang digunakan dalam lirik lagu several dari lagu pop dan rock Inggris. Metafora adalah salah satu studi bahasa yang berhubungan dengan bahasa metaforis di mana satu objek dibandingkan dengan yang lain. Dalam penelitian ini, peneliti hanya berfokus pada metafora konseptual yang digunakan dalam lirik lagu dan fungsi metafora. Dalam penelitian ini, peneliti menggunakan teori dari Lakoff & Johnson (1980). Bagian dari tesis ini adalah untuk menganalisis jenis metafora konseptual dari lirik lagu pop dan rock Inggris yang selalu ada. Selain itu, penelitian ini juga membahas lirik lagu secara mendalam melalui lirik lagu yang mengandung metafora. Dengan demikian, pembaca akan dengan mudah memahami arti lain atau gambar identitas dari lagu tersebut. Karena tujuan penelitian ini adalah deskriptif dan kualitatif, maka metode penelitian yang digunakan adalah deskriptif dan kualitatif. Fungsi penelitian ini adalah untuk menjelaskan dan menganalisis lirik lagu yang dikategorikan sebagai metafora konseptual. Penelitian ini memperoleh data dari 8 lirik lagu pop dan rock Inggris. Data yang diperoleh kemudian diteliti secara lebih mendalam melalui beberapa tahap. Pertama, peneliti mendengarkan lagu tersebut dan membaca lirik lagu dari beberapa lagu pop dan rock Inggris. Kedua, peneliti menganalisis lirik lagu menggunakan teori yang dikemukakan oleh Lakoff & Johnson (1980). Ketiga, peneliti mengklasifikasikan data dari lirik lagu tersebut menurut beberapa jenis metafora konseptual. Terakhir, peneliti memberikan kesimpulan dari pembahasan analisis data. Temuan tersebut mengungkapkan bahwa ada tiga jenis metafora berdasarkan penelitian lirik lagu pop dan rock Inggris. Kemudian peneliti membaginya menjadi tiga bagian dan mengklasifikasikan dua metafora orientasional, lima metafora ontologis, dan 18 metafora struktural. Dari 24 metafora yang ditemukan, metafora struktural adalah jenis metafora yang paling umum digunakan dalam lirik lagu. Metafora secara signifikan memengaruhi makna lirik karena lebih mampu memunculkan pengertian tertentu, yang dapat membantu pendengar memahami apa yang ingin dikatakan oleh komposer.

# TABLE OF CONTENT

# CHAPTER I

# INTRODUCTION

This chapter consists of several elements covering the general information of this study, the research question, the significance of the study, the scope and limitation of the study, and the definition of key terms.

## A. Background of the Study

There are many music genres, such as British pop and rock songs. Szatmary (1991) states that music genres such as heavy metal and rock have become a considerable concern and are considered triggers of violence and aggression. However, that does not mean that music with the genre has a negative impact and bad influence. Trzcinski (1994) explains that music is a significant part of youth culture, and most younger generations listen to it for various reasons. Knobloch & Zillmann (2002) explain that at young ages, music could aid in their enjoyment and relaxation. They also explained that many young individuals have a playlist of favourite songs they listen to when they are sad. Therefore, music can be considered a part of human life and daily life, especially for young people, regardless of the music genre. In this study, the researcher focused on analysing bands in that genre of British rock. British rock is a genre of rock music that originated in England that is usually associated with metal and pop. In this regard, British rock is a perfect example in the world music industry. This genre is famous for producing rock music that has its characteristics. Another

The reason that makes researchers choose this genre is their creativity in creating song lyrics. All songwriters certainly have the right and the ability to express their thoughts through songs have their characteristics.

Songs are one of the results of the human form in expressing language through lyrics. Song lyrics are rhymes in the form of word arrangements of music that are an outpouring of the feelings of the author's heart. The word in the song is composed by the songwriter taking into account elements of beauty, harmony, nuances of the meaning of the word, diction according to tone, and other creative features. The lyrics of a song are poetry.

People can sing the song solo, duo, trio, or by a group singer (choir). In a song, the languages usually used in the lyrics serve to express something that a songwriter sees or hears or even events that have been experienced. Constructing the word and language will create attractiveness and distinctiveness to the song's lyrics. Such as vocal uniformity, language style, and word meaning variation, a language style used in building and authoring song lyrics. Furthermore, music notation and altered lyrics are frequently employed to reinforce lyrics, causing many listeners to become engrossed in what the artist believes (Awe, 2003).

Song lyrics containing written and oral messages elicit a sense of wonder and imagination in the listener and a range of meanings. As a result, the word employed in song lyrics is not colloquial and needs clarification; songwriters often use figurative words or language.

Semi (1988) said, "Lyrics are short poems that express emotions." Lyrics or poems include literary works that use literary language in them. As a literary work,

Song lyrics also have privileges in language expression. Songs are free of the rules of language. This provision applies because the language of literary works is licentia poetarum (freedom of poets or writers in using language), As stated by (Saifudin, 2012). Riffaterre (1978) states that in literary language, there are often deviations in the meaning of language caused by the convention of continuity of expression, namely replacing meaning (replacement of meaning), distortion of meaning (variation of the meaning), and creation of meaning. (creation of new meanings). These three concepts are closely related to the use of metaphors widely found in literary works.

Songs are also a universal platform for communicating thoughts or expressions of feelings. The song's lyrics contained the meaning of the idea's implementation or the outpouring of the songwriter's heart.   In expressing his experience, the songwriter changes words to create appeal and imagination in a lyric, and his verse is delivered with realisation and musicalisation. This view is affirmed by Weintraub (2012), who revealed that each song's lyrics have a theme that is clearly defined and visible in the title and shows further certain attitudes or events regarding the music conveyed, such as the morals of being a virtuous human being, love, and feelings of heartache over something. These words are frequently described in a metaphorical language manner.

Since the release of George Lakoff's book Metaphor We Live By in 1980, the concept of metaphor has evolved. According to Lakoff & Johnson (2003), a metaphor is an object with a different meaning whose primary purpose is to be understood. Put another way, metaphors are metaphorical language that compares.

two things. Lakoff & Johnson observed that all languages use metaphorical meanings to communicate at a high level across many abstractions of concrete reality. This theory is the metaphor theory of Lakoff and Johnson, which is well known for its approach to conceptual metaphors.

Then, Lakoff & Johnson divided conceptual metaphors into ontological, orientational, and structural metaphors. Conceptual metaphors can say that most of the research on existing metaphors is focused only on a literary work, i.e., poetry or the musicalisation of poetry. This is because metaphors are often identified with poetry. Because according to Jakobson (Budiman, 2004), the dominant building element in a poem is a metaphor. However, if we associate the character of the ballad with the song's lyrics, and then in the song's lyrics, even the building element is a metaphor. Metaphors are employed in song lyrics for aesthetic goals so that the song is beautiful, enjoyable to listen to, and helps listeners understand the song's content more readily.

The researcher realises that the song lyrics contain metaphors to describe real-life situations, such as love, heartbreak, etc. Furthermore, many individuals, particularly young ones, are familiar with the song's lyrics. Some of the lyrics of the songs I have chosen include Pink Floyd's "Shine On You Crazy Diamond," Sting's "Englishman in New York," Led Zeppelin's "Stairway to Heaven," Radiohead "High and Dry," The Verve "Bitter Sweet Symphony," The Cure "Friday I am In Love," and Iron Maiden "Caught Somewhere In Time," Iron Maiden "Ghost Of The Navigator," Judas Priest "Breaking The Law."

**B. Research Question**

The research questions of this study are listed below:

1. What kind of metaphors are used in the lyrics of British pop and rock songs?

2. What are the functions of metaphors used in the lyrics of British pop and rock songs?

**C. Significance of the Study**

Practically, the significance of this study can be described and told through semantic analysis, especially about conceptual metaphors in the lyrics of British pop and rock songs, and analyse some literary insights into investigative metaphors in lyrics. The other significance of this research is that it can provide knowledge about the meaning of metaphors in semantic studies, especially for readers. It can motivate the readers to research metaphors using different objects.

**D. Scope and Limitation of the Study**

The research focuses on analysing some of the lyrics of British pop and rock songs. Then the researcher identified the types of metaphors that exist in some of the British pop and rock songs found. The study was limited to analysing the types of conceptual metaphors. In these lyrics, it was assumed that there would be some metaphorical expressions. There is also a lyric in these songs that says the abstract meaning of some words in the lyrics.

**E. Definition of Key Term**

   The followings are several terms that are mostly used in this study:

1. **Metaphor** is one of the most common types of expression of association between meaning where a word looks to have both a literal meaning and one more or more transferred meaning. In simple meaning, metaphor can make the meaning more explicit and easier to be understood.

2. **Song lyrics** are short poems that express emotions.

3. **British rock and pop songs** are pop and rock music made in the United Kingdom.

# CHAPTER II

# REVIEW OF RELATED LITERATURE

In this chapter, the researcher explained a review of related literature that have a significant contribution to this study, which contains a metaphor, types of metaphors, and the function of metaphor in song lyrics.

## A. Metaphor

As a general rule, metaphor indicates some similarity or relationship between two things; language refers to something other than what was applied initially or literally. Then there's a metaphor, described as a figure of speech that compares one thing to another without using the words "as" or "like," which is known as a simile.

In addition, Before Lakoff & Johnson's new theory (1980), this was the most widespread understanding of metaphor. According to the traditional definition, metaphor is a language phenomenon employed for various artistic and rhetorical objectives. In truth, metaphor is the deliberate use of words that requires a specific skill to master.

Classical metaphor theory was defined by Aristotle in "Poetics" and "Rhetoric" as the use of a weird phrase, either borrowed from the genus and applied to the species or borrowed from the species and applied to the genus or borrowed from one species and applied to another or borrowed by analogy (Aristotle, 1447b).

According to Aristotle, Metaphors are crucial for philosophy as a means of persuasion and political influence. Metaphor, according to Aristotle, was also

crucial in the arts of theatre and tragic poetry, where it was frequently utilised to express and characterise human emotions and deeds. As a result, metaphors are helpful in philosophy since they help clarify one's discourse while adding elegance and style.

In 1980, George Lakoff and Mark Johnson came up with this notion. The "cognitive linguistic perspective of metaphor" proposed by Lakoff & Johnson is known as the "cognitive linguistic view of metaphor." They claimed that metaphor is a concept of property. Thus, metaphor's function is not just for various creative goals and specific talented people but also for a better understanding of a particular subject that the average person can easily use in their daily lives.

According to Lakoff & Johnson (2014), conceptual metaphor comprises two conceptual domains, one of which is a concept that is understood through the lens of another. Conceptual metaphor can be divided into two categories: The source domain is our metaphorical language for understanding another conceptual domain, such as war, journey, animal, plant, or food. On the other hand, the target domain is the domain for which we attempt to grasp the structure using the source domain, such as life, theory, love, argument, and idea.

The following example is taken by Lakoff & Johnson, *Metaphor We Live by* (1980, p. 44).

<div align="center">-LOVE IS A JOURNEY-</div>

-We're at a crossroads

-Look how far we've come

-We can't turn back now

-We'll just have to go our separate ways

-Where are we?

-I don't think this relationship is going anywhere

-It's been a long, bumpy road

-We're stuck

-We're just spinning our wheels

-The relationship is a dead-end street

-We've gotten off the track

-This relationship is foundering

-Our marriage is on the rocks

| -Source: *Journey* | -Target: *Love* |
|---|---|
| -The travellers | - the lovers |
| -The journey | -event in the relationship |
| -The vehicle | -the love relationship itself |
| -The obstacles encountered | -the difficulties experienced |
| -The distance covered | -the progress made |
| - The destination of the journey | -the goal (s) of the relationship |

-Decisions about which way to go         -choices about what to do

Lakoff & Johnson provides the above example (1980, p. 7). The concept of the journey was employed as a source domain to grasp a target domain of love in this example.

**B. Types of Metaphors**

According to Lakoff & Johnson (1980), metaphor is "seeing one conceptual area through the lens of another conceptual domain." In addition, metaphor is the following as a conceptual domain to capture this point of view. A is referred to as a conceptual domain, while B is referred to as a conceptual metaphor. According to Lakoff & Johnson, a conceptual metaphor comprises two domains, one of which is any coherent organisation of experience. For example, when we have several occasions with similar knowledge about a journey and compare it to our understanding of life, we can discuss it in one of the conceptual metaphors. The relevance of conceptual metaphor is that it usually uses an abstract idea as the aim and a tangible or physical notion as the target as their source.

Conceptual metaphors can be classified based on cognitive functions and perspective, according to Lakoff & Johnson (1980). The three forms of conceptual metaphors are as follows:

1. Structural Metaphor

The basic concept in structural metaphors is that the source domain provides an expertise structure for the target notion. On the other hand, the cognitive function of this metaphor is debatable and associated with the speaker's expertise in target A

Through the structure of source, B. Information about the elements' conceptual mapping B. Take, for example, how time is arranged concerning motion and space. For example:

*-Time is money*

*(Time is money),* as stated in the maps and the variations between the two versions. The mappings demonstrate a basic structure and describe the unique expressions that suggest what they do. It may not be easy to imagine the concept of time without the use of metaphor. Most structural metaphors demonstrate this type of organisation and understanding of their target concept.

2. Ontological Metaphor

Inside the cognitive structuring for target principles and then structural ones are provided by the ontological metaphor. Ontological metaphors can be used for a variety of reasons and can be used in a variety of ways. In other words, humans can comprehend objects, substances, and containers without identifying them on a specific level. It was separate from a structural metaphor, which required a complex structure to describe abstract notions. On the other hand, ontological metaphors are easily comprehended by the object.

The following are some examples of ontological metaphor, according to Lakoff & Johnson (2003):

**-THE MIND IS A MACHINE**

-We're still trying to grind out the solution to this equation.

-My mind just isn't operating today

-Boy, the wheels are turning now!

-I'm a little rusty today.

-We've been working on this problem all day, and now we're running out of steam.

**-THE MIND IS A BRITTLE OBJECT**

-Her ego is very fragile.

-You have to handle him with care since his wife's death.

-He broke under cross-examinations.

-She is easily crushed.

-The experience shattered him.

-I'm going to pieces.

-His mind snapped.

These metaphors present distinct types of things in the two cases above. The machine metaphor depicts the mind as having an on/off state, a level of efficiency, a capacity for efficiency, an inner mechanism, a source of strength, and a running scenario. The metaphor of a brittle object isn't nearly as profound. Several mental

Studies can be explained using either metaphor. Finally, those two metaphors fail to capture the same aspect of mental experience. According to Lakoff & Johnson, using the gadget metaphor for thought, the notion of the mind as an object can readily create an additional structure for it (my mind is rusty in the morning). He explained that personification might be thought of as an ontological metaphor. In terms of personification, inhuman entities are given human attributes.

3. Orientation Metaphor

Orientation metaphor structures provide less than a conceptual structure for target concepts. An orientational metaphor aims to create a rigid target notion that is coherent inside a conceptual system. If humans remember that structural metaphor means that one idea is metaphorically structured in terms of another, this type of metaphorical concept stands out from the others. Orientational metaphor arranges an entire system of images concerning one another. Up-down, front-rear, in-out, deep, shallow, on-off, and crucial peripheral are just a few examples (Lakoff & Johnson, 1980).

The following are examples taken from Lakoff & Johnson's (2003), Metaphor We Live:

**-HAPPY IS UP, SAD IS DOWN**

I'm feeling up today. That boosted my spirits rose. You're in high spirits. Thinking about her always gives me a lift. I'm feeling down.  I'm depressed. He's really low these days.   I fell into depression. My spirit sank.

**CONSCIOUS IS UP, UNCONSCIOUS IS DOWN**

Get up. Wake up. I'm up already; he rises early in the morning. He fell asleep. He dropped off asleep. He is under hypnosis. He sank into a coma.

## C. The Function of Metaphors in Song Lyrics

Metaphors are language and thought elements that have rich information and experience about how people express a sense of their lives. According to Lakoff & Johnson (1980), a metaphor is not only a descriptor of reality but also reflects a cognitive framework in which actors make sense of their actions and those of others. Based on Semi (1988), songs are one of the results of the human form in expressing language through lyrics. Song lyrics are rhymes in the form of word arrangements of a song that are an outpouring of the feelings of the author's heart. The word in the song is composed by the songwriter taking into account elements of beauty, harmony, nuances of the meaning of the word, diction according to tone, and other creative features. The lyrics of a song are poetry.

Songs are also a global medium for conveying ideas or emotional reactions. The song's lyrics contained the meaning of the implementation of the concept or the outpouring of the songwriter's heart. In expressing his experience, the songwriter changes words to create appeal and imagination in a lyric, and his verse is delivered.

with realisation and musicalization. This view is affirmed by Weintraub (2012), who revealed that each song's lyrics have a theme that is clearly defined and visible in the title and shows further certain attitudes or events regarding the theme conveyed, such as the morals of being a virtuous human being, love, and feelings of heartache over something. These terms are typically expressed in a specific linguistic style, particularly metaphors.

The researcher in this study identifies the metaphor in the lyrics of British pop and rock songs through metaphorical sentences in the lyrics. The researcher determined conceptual metaphors in the lyrics of British pop and rock songs and then looked at the meaning and context of the metaphorical sentences. It means that the researcher examines several intrinsic elements of the metaphor, such as characterisations and settings. Therefore, the researcher can define the identity of the characters in the song's lyrics.

**D. Previous Study**

In the previous study, the researcher will discover the researchers dealing with the metaphor analysis. Those are:

First, Dewi's study entitled "*The Types Of Metaphorical Expressions In Agnez Monica's Songs*" (2020) used a qualitative descriptive with Agnes Monica's song lyrics as the research subject. The object of this study is the types of metaphorical meaning and expression in each song's lyrics. This research is done by the listening method until data collection techniques using the theory of Lakoff & Johnson (1980). The findings revealed three different metaphors in each song's lyrics Agnes Monica: ontological, orientational, and structural metaphor.

Second, Shomad's research (2014) entitled "*Metaphors in Song Lyrics from Bob Marley; Redemption Song and Buffalo Soldier*", used a qualitative descriptive with Bob Marley's songs lyric as the research subject. The problem of this research study is the types and meanings of Bob Marley's chosen lyrics containing each metaphor. Then, as the song's content, that figurative expression heightened the resistance against slavery. This research aims to determine the sort of metaphor utilised in those lyrics and to comprehend the meaning of the words, phrases, or sentences contained in the data. The researcher uses qualitative and semantic descriptive research to interpret the intention to attain research objectives through the technique of collecting taking data from song lyrics and categorising it into metaphorical types. The data is examined based on the theory utilised to determine the type of metaphor used and its significance. The metaphorical terms discovered primarily in song lyrics are ontological and structural metaphors.

Third, Ndraha (2018) studied "*The Analysis of Metaphor in Westlife's Song Lyrics.*" This research is a study that discusses metaphorical analysis in song lyrics. This research used descriptive analysis: reading and identifying sorts of metaphors employed in song lyrics to examine the data. The object is the type of metaphor, and verses found each metaphor in the lyrics to explain to the readers that love, despair, happiness, spirit, and other emotions are all present in social life. The researcher's goal in this study is to show readers can improve their metaphor knowledge.

Finally, Maulana (2016), whose journal entitled "*A Semantic Analysis of Metaphor Found in Selected The Script Lyrics, Katty Perry, and Michael Bubble.*" This study analysed the semantic analysis of metaphors thoroughly from the analysis of songs by Katty Perry, Michael Bubble, and The Script. The research used qualitative descriptive analysis. And then, the researcher used the metaphorical classification theory of Crystal, Beckson, & Ganz (1999). Based on the above exposure, the gap between this study and my study is that the researcher wants to focus their research on metaphors in the lyrics of songs that are the British rock genre object of research. The researcher realises that the song lyrics use metaphors to describe real-life situations, such as love, heartbreak, etc. Furthermore, many individuals, particularly young ones, are familiar with the song's lyrics.

# CHAPTER III

# RESEARCH METHOD

The research methods used in this study consist of research design, research instruments, data and data sources, data collection, and data analysis.

## A. Research Design

This study intends to investigate online linguistic traits and conceptual metaphors. It uses qualitative research methods in the lyrics of several British Rock bands. This research is not obtained through statistical procedures but through data collection, analysis, and interpretation (Anselm et al., 2003). In this study, the researcher used interpretive paradigms to thoroughly grasp the issues using descriptive qualitative methodologies. Qualitative research with descriptive types leads more to facts systematically and accurately, and there is no need to find or explain relationships or influences and test hypotheses (Hardani et al., 2020).

Then, the researcher analysed data from the lyrics that had been selected and examined in songs that were British rock genre. The data is then analysed in depth depending on the methodologies utilised in the research. In terms of research methodology, the researcher in this study used Lakoff & Johnson's theory (1980) about conceptual metaphors that are ontological metaphors, orientational metaphors, and structural metaphors.

**B. Research Instruments**

This research used qualitative research, and the research instruments used are the researcher themselves as a planner, implementers, data source managers, informants for data collection, data analysis, data interpreters, and research results. Then the researcheranalysedd lyrics from songs in the British rock genre that contained metaphors described in the data sources.

**C. Data and Data Source**

The research data is presented in the form of phrases, clauses, and sentences found in song lyrics that contain metaphors in song lyrics from songs of the British rock genre. The data sources in the study are Pink Floyd's "Shine On You Crazy Diamond," released in 1975; Sting's "Englishman In New York," released in 1987, Led Zeppelin's "Stairway To Heaven" released in 1971, Radiohead "High and Dry" released in 1980, The Verve "Bitter Sweet Symphony" was released in 1997, The Cure "Friday I am In Love" was released in 1992, Iron Maiden "Caught Somewhere In Time" was released in 1986, Iron Maiden "Ghost Of The Navigator" was released in 2000, Judas Priest "Breaking The Law" was released in 1980.

The researcher realises that the song lyrics contain metaphors and are used to describe real-life situations, such as love, heartbreak, and so on. Furthermore, many individuals, particularly young ones, are familiar with the song's lyrics.

**D. Data Collection**

In this study, data collection was carried out by documentation and observation techniques because this study focused on looking for metaphorical expressions in the lyrics of British rock genre songs. Data in the form of documents

It is used to dig up existing information and interpret all documents. The researcher must have theoretical sensitivity documentation techniques chosen because they have advantages in the form of time, energy, and cost-efficiency. Observation is an activity in which you use your five senses (seeing, smell, taste, and hearing) to get the information you need to solve a research topic. Certain activities, events, objects, situations or moods, and a person's emotional feelings are all examples of observations (Rahardjo, 2011).

In collecting data, the researcher takes several steps. First, the researcher listens to music from many songs in the British rock genre and then reads the information in the lyrics to better understand the words, phrases, or sentences classified as metaphors. Second, the researcher selects verses that contain metaphorical expressions found in the several lyrics of British pop and rock songs by taking them into the source data. So, the researcher presented the data to find the types of metaphors. Finally, researchers collect the data collected for further analysis.

**E. Data Analysis**

After collecting the data from British pop and rock songs, the researcher analysed the lyrics of each British rock genre song through several stages, according to Lakoff & Johnson (1980). There are three sorts of metaphors: ontological, orientation, and structural.

Firstly, a structural metaphor is a type of metaphor that understands metaphorical concepts formed through the use of other concepts. Orientational metaphors are metaphors that imagine when metaphors are physicality, and

experience can be used to determine the physicality and location of areas and places. The third type of metaphor is the ontological metaphor, a natural item further defined as a person. Personification is also an ontological metaphor, as we can see.

Secondly, through the lyrics of the song as the subject of my investigation, it is clear that the song's lyrics are replete with metaphorical allusions. The metaphor is employed to give the songs some expression and communicate a deeper meaning than the exact translation. That metaphorical expression demonstrated how the lyrics might be affected. Because metaphors are more expressive and elicit a specific feeling, they can aid the reader in comprehending what the author is trying to say.

Finally, my point is that understanding many concepts or contexts is the most important thing to knowing metaphorical expressions' meaning. This is the primary intellectual metaphor; through it, we may comprehend the concept of ideas expressed in other ways.

## CHAPTER IV

## FINDINGS AND DISCUSSION

The researcher discusses his findings in this chapter. This section consists of two parts—first, the researcher's analysis of metaphors, such as structural metaphors, ontological metaphors, and orientation metaphors. Second, the researcher analysed the function of metaphor in the lyrics of British pop and rock songs. After that, the researcher compared the findings of this study and of the previous studies in the discussion.

### A. Findings

There are several ways to find out types of metaphors in the lyric of British pop and rock songs. The following bellow is some songs from British pop and rock songs that I will try to find the kind of metaphor inside the lyric. I will use some code to referring the metaphor in the lyric. I used code *s1* for stanza 1, followed by a number that refers to the line of the lyric, and the next number refers to the number of songs that I analysed.

### 1. Types of Metaphors Used in the Lyrics of British Pop and Rock Songs

Lyrics of British pop and rock songs are song lyrics from several group bands from the United Kingdom. The lyrics contain love, broken heart, and many so on. This study was conducted found by a researcher. There are three types of metaphors.

**a. Song entitled: "Shine on, You Crazy Diamond by Pink Floyd**

The song Shine on You Crazy Diamond consists of four stanzas. The stanzas that were analysed are:

Stanza #1

Remember when you were young

You shone like the sun

Shine on, you crazy diamond

The sentence *you shone like the sun (s1/02/01), shine on, you crazy diamond (s1/03/01)* is a metaphorical expression found. This metaphor is a metaphor in which the object of people is represented as a sun in the sky that can't touch. This metaphor is an ontological metaphor because it changes the concept of people or human being into the concept of a human being who has a light like a sun. The metaphor focuses on the concept that shining like a sun is something that can't be seen or touched.

Stanza#1

 *-Shine on, you crazy diamond*

In this sentence, the metaphorical expression is *Shine on you, crazy diamond (s1/02/01).* This is a structural metaphor because it changes *the crazy diamond (s1/02/01)* to the situation and movement of his life and new life. He wants a new life and tries to throw out all the problems or the bad things in his life. This metaphor highlights the main meaning focus of conceptions, the feeling and something that represents life.

**b. Song entitled: "Englishman in New" York by Sting**

The song Englishman in New York consists of nine stanzas. The stanzas that were analysed are; 3, 6

Stanza#3

-Oh, I'm an alien; I'm a legal alien

-I'm an Englishman in New York

In the sentence *Oh, I'm an alien, I'm a legal alien (s3/0102)*, the metaphorical expression is alien. This metaphor showed the object of the alien represented by the society around him with an alien. No one knows the detail of the alien. Therefore, researchers compared these two unusual things to build a new perception of each other. The perceptions of listeners may have different perceptions of each other because there is no limit to interpreting it. They may have their perceptions as long as they are relevant to the song's background. This metaphor is a structural metaphor considering it changes the concept of the alien into a mind about the society around them that was like an imaginary alien.

Stanza#6

-Modesty and propriety can lead to notoriety

-You could end up as the only one

-Gentleness and sobriety are rare in the society

-At night, a candle's brighter than the sun

In this stanza, the metaphorical expression is *At night, a candle's brighter than the sun (s6/04/04)*. In this metaphorical expression, the focus is the word "then" which compares the source domain to the target domain. Because it makes, the word

sun looks like something that is no brighter than a candle's more colorful at the night. The primary severity of the circumstance appears to be the focus of this source domain. This metaphorical expression is an ontological metaphor because of its state of being brighter than the sun.

**c. Song entitled: High and Dry by Radiohead**

The song High and Dry consists of eight stanzas. The stanzas that were analyzed are; 1, 3, and 4.

Stanzas#1

-Flying on your motorcycle

-Watching all the ground beneath you drop

In the sentence *flying on your motorcycle (s1/01/03)*, the metaphorical expression is flying. This metaphor is a structural metaphor because it changes the concept of flying. It is expected that flying is related beyond altitude or breaking the limit. This sentence describes a person being pulled in all directions by people.

Stanza#3

-Don't leave me high

-Don't leave me dry

-Don't leave me high

-Don't leave me dry

In the sentence *Don't leave me high (s3/01/03)*, the metaphorical expression is an orientational metaphor featuring the characteristic sad or broke up is high on the other meaning level. The basic concept of this metaphor is a dropping posture usually accompanied by depression and sadness.

In the sentence *Don't leave me dry (s3/02/03)*, the metaphor focuses on the concept of dry in this metaphorical expression. Dry in this sentence is something bad or leaves someone in a difficult situation without help. This metaphor is a structural metaphor.

**d. Song entitled: Bitter Sweet Symphony by The Verve**

The song Bitter Sweet Symphony consists of seven stanzas. The stanzas that were analysed are:

-Cause it's a bittersweet symphony, that's life

-Trying a make ends meet, you are a slave to money, then you die

-I'll take you down the only road I've ever been down

-You know the one that takes you to the places where all the veins meet, yeah

In the sentence *Cause it's a bittersweet symphony, that's life (s1/01/04),* the metaphorical expression is bittersweet. This metaphor is a metaphor in which the object of heart feeling or up and down in life is represented as tasting good or bad taste that was familiarly used in flavour in food. This is a structural metaphor because it changes the concept of bitter and sweet into the concept of life itself. This song is due to circumstances beyond one's control, the sense of being stuck and powerless to change one's behaviour or life.

**e. Song entitled: Friday I'm In Love by The Cure**

The song Friday I'm in Love consists of seven stanzas. The stanzas that were analysed are:

-I don't care if Monday's blue *(s1/01/05)*

-Tuesday's grey and Wednesday too *(s1/02/05)*

-Thursday, I don't care about you

-It's Friday; I'm in love *(s1/04/05)*

-Monday, you can fall apart

-Tuesday, and Wednesday break my heart

-Oh, Thursday doesn't even start

-It's Friday; I'm in love

In these sentences, the metaphorical expression is blue and grey. This metaphor is a metaphor in which the object of the situation and condition of everyday life is represented in several colours. This is a structural metaphor because it changes the concept of blue and grey into the concept of heart feeling and breaking up. This metaphor highlights the main meaning focus of conceptions of the colour as imagine everyday life. One of the aspects of colour used in this metaphor is that have many impacts on the situation and conditions.

**f. Song entitled: Caught Somewhere in Time by Iron Maiden**

The song Caught Somewhere in Time consists of eleven stanzas. The stanzas that were analysed are:

-If you had the time to lose

-An open mind and time to choose

-Would you care to take a look

-Or you can read me like a book

-Time is always on my side

-Time is always on my side

-Can I tempt you to come with me

-Be devil may care, fulfil your dream

-If I said I'd take you there

-Would you go? Would you be scared

-Time is always on my side

-Time is always on my side

-Don't be afraid you are safe with me

-Safe as any soul can be … Honestly

-Just let yourself go

-Caught somewhere in time

-Caught somewhere in time

-Caught somewhere in time

-Like a wolf in sheep's clothing

-You try to hide you're your deepest sins

-Of all the things that you have done wrong

-And I know where you belong

-Time is always on my side

-Time is always on my side

-Make you an offer you can't refuse

-You've only got your soul to lose

-Eternally … Just let yourself go

-Caught somewhere in time

-Caught somewhere in time

-Caught somewhere in time … oh, oh

In the sentence, *if you had time to lose (s1/01/06),* the metaphorical expression has been found. Then, the metaphorical expression of *time* is a precious possession. Time is an abstract notion that cannot be touched. Time is not an object which physically exists and belongs to them. However, distinct other objects, time, if lost, cannot be found or retrieved again. For example, there is another metaphorical expression about time that is also rooted in everyday life. Time is money (it is an extension of a precious possession). Money is a prized possession, and so is time. The source domain of losing an object is mapped into the target domain of time. This is an ontological metaphor.

In the second line, *An open mind and time to choose (s2/01/06)* contain two metaphorical expressions. First, *mind,* and then second, *time*. The metaphor focuses on the concept of the *mind*. This metaphor in the first line is an ontological metaphor because the mind is something as abstract as time and, as a general rule, can be described as being open or closed.

In the sentence *Take a look (s3/01/06)*, line 3 is the metaphorical expression that the realisation of the seeing is touching, where the eyes stand for human limbs. This metaphor is a metaphor in which the object of *look* is represented as *seeing*

*and touching*. This metaphor is because it is a structural metaphor; it alters the understanding of *look* into the concept of *seeing and touching.*

In the sentence, *Time is always on my side (s5/02/06)*, in lines 5 and 6, the metaphorical expression is *time*. The metaphor focuses on the concept of *time*. Time is something that cannot be seen touching or brought on my side is to cause the time it comes. This metaphor is a structural metaphor because it changes the concept of time into the concept of a whole life.

In the sentence *just let yourself (s15/05/06),* in line 15, metaphorical expression is the substitution of the word *Just* in the song's lyrics as *The Self*. The metaphor focuses on *self-control* is an object possession metaphor because the self is a physical object, and control of the self is the possession of the object. This metaphor is a structural metaphor.

In the sentence *to hide your deepest sins (s20/06/06),* line 20 is a metaphorical expression. The metaphor focuses on the concept that an abstract entity is a physical object. The entity *sins* are conceptualised as a physical object and hidden in various ways that are possible to manipulate.

The end sentence from the analysis metaphor in this song is lines 27 and 28 *You've only got your soul to lose (s27, 28/07/06)*. This metaphor is an ontological metaphor. The metaphor focuses on the concept of *soul*. Soul is the missing of something that causes something that cannot be seen or touched and lose. The metaphor changes the concept of soul into the soul as an entity because of the word lose.

**g. Song entitled: Ghost of the Navigator by Iron Maiden**

The song Caught Somewhere In Time consists of ten stanzas. The stanzas that were analyzed are:

Stanza #1

-I have sailed to many lands

-Now, I make my final journey

The first line contains a metaphorical expression. Based on Lakoff & Johnson's metaphor fundamentals (LIFE IS A JOURNEY), the first metaphor explains that the premise given for every journey to a foreign place is to experience something or do something that might be done at the destination. And then, the second line states that "Now I make my final journey." Based on the PURPOSE ARE DESTINATIONS metaphor, it can be concluded that from the many experiences that have been made from exploring many lands, death is the final destination. It makes it clear that he will face death soon. The metaphorical expression is the final journey. This metaphor is a metaphor in which the object of the journey's ending is represented as death. This metaphor is because it alters the concept; it is referred to as a structural metaphor of the final journey into the concept of ending life.

Stanza #2

-On the bow, I stand,

-West is where I go

In this sentence, *West is where I go (s1/01/07)*; the metaphorical expression is *West*. This is a structural metaphor because the west is represented as where the sun disappears. In the structural scheme of a lifetime, west is where life ends, and a person dies. The metaphor of a destination is utilized to interpret and convey death in terms of wind direction.

Stanza #3

-As the compass swings,

-My will is strong; I will not be led astray

The last two lines' sentences may seem straightforward, or they may contain one more image metaphor if the passage is viewed in the context. The metaphorical expression id compass swings. This metaphor is a metaphor in which the object of compass swings is represented as losing the way because the compass constantly swings, which means maybe continually showing the wrong direction. This metaphor is a structural metaphor because it changes compass swings is an image of emotion unstable heart.

Stanza #4

-I steer between the crashing rocks

-The sirens call my name

-Lash my hands onto the helm

-Blood surging with the strain

-I will not fail now

-As sunrise comes, the darkness left behind,

-For eternity, I follow on,

-There is no other way

In the first line from Stanza #4, *I steer between the crashing rocks (s4/01/07)*, the metaphorical expression steer between the crashing rocks. This metaphor is a structural metaphor because it changes steer in the sentence it means the process of steering a vehicle has the image schema of the path, and it is a structural part of the travel domain. The two domain sources fit perfectly with the domain of life and efforts to avoid its danger.

## h. Song entitled: Breaking the Law by Judas Priest

The song Breaking the Law consists of seven stanzas. The stanzas that were analyzed are:

Stanza #1

-There I was, completely wasting, out of work and down

-All inside, it's so frustrating as I drift from town to town

-Feel as though nobody cares if I live or die,

-So, I might as well begin to put some action in my life

Chorus #1

-Breaking the law, breaking the law 4x

Stanza #2

-So much for the golden future; I can't even start

-I've had every promise broken; there's anger in my heart

-You don't know what it's like; you don't have a clue

-If you did, you'd find yourselves doing the same thing too

Chorus #2

-You don't know what it's like

In the sentence *There I was completely wasting (s1/01/08)*, the metaphorical expression such as depressing things. The main character may be wasting his time, life, or effort on something he cannot get or achieve. This metaphor is Because it transforms the concept of life into the concept of death, it is a structural metaphor of somebody's life being wasted if not lived in a certain way.

The sentence *Out of work and down (s1/01/08)* refers to the state of depression in the first sentence when dealing with "wasting." It is related to the metaphorical concept of the HAPPY IS UP / SAD IS DOWN metaphor. As can be seen in the word down, respectively is the orientational metaphor featuring the characteristic SAD is the DOWN concept. The physical basis of this metaphor is a correlation between a state of affection and upright posture.

Move on to the second line *All inside it's so frustrating (s2/01/08)*; *as I drift from town to town (s3/01/08)*, the metaphor was found is drift. This metaphor is a metaphor in which the object drift is represented as making sense because it would mean living a life of least resistance and going down the flow. This metaphor is a structural metaphor because the metaphor highlights the main meaning focus of conceptions of drift as a life of least resistance and going down the flow.

In the entire line 6, I can't even start; metaphorical expression starts. This metaphor is a metaphor in which the object of start is represented as begin of life or start in life. This metaphor is a structural metaphor because the expression is made

possible only if a span of life is conceptualized as a road and living a life as travelling down this road.

**2. The Function of Metaphors Used in the Lyrics of British Pop and Rock Songs**

This chapter describes the function of conceptual metaphors in British rock song lyrics. The observed in this study is the function of metaphor in song lyrics and how many metaphor functions. Based on the researcher's analysis, there are four metaphorical functions in British rock song lyrics. Here's an explanation of the metaphoric function in British rock song lyrics.

    a.  Poetic Function

Poetic functions are often identified as a set that leads to a message centrally. There is a message from the author that the reader can understand. The messages are conveyed using metaphors. The messages are 1) struggling to keep living life; 2) try and be grateful; 3) happiness will come at the right time. The message is expressed implicitly through a few sentences in the lyrics. In this poetic function, not all of the messages mentioned above are conveyed with metaphors but rather the messages of the whole lyric.

    b.  Information function

The function of information is conveying information about thoughts and feelings from the author to the listener or reader. The characteristic of this function is the presence of a characteristic implicit in the message it conveys. The features of this function usually contain ideas, beliefs,

certainties, anger, worry, anxiety, and courage. The following is a metaphor used in song lyrics and has an informational function:

1) The sentence *you shone like the sun (v1/03/01)*

   In the data (v1/03/01), the information function in this metaphor shows a belief in how a person can change life and influence life. This belief is shown by the metaphor *you shone like the sun.*

2) The sentence *Cause it's a bittersweet symphony, that's life (v1/01/04)*

   In the data (v1/01/04), the information function in this metaphor shows a belief in how life can be happy and sad, sweet and bitter, like and painful. This belief is shown by metaphors *cause it's a bittersweet symphony, that's life.*

3) The sentence *It's Friday; I'm in love (v1/04/05)*

   In the data (v1/04/05), the information function in this metaphor shows a sense of love and affection that is so sure. With the belief that love will come and that belief is shown by metaphors, *It's Friday; I'm in love*

4) The sentence *if you had time to lose (v1/01/06)*

   In the data (v2/01/06), the information function in this metaphor shows anxiety about the limitations of time and life that cannot be eternal. The anxiety is shown in the metaphor *if you had time to lose.*

5) The sentence *Time is always on my side (v5/02/06)*

In the data (v5/02/06), the informative function of this metaphor shows the belief in how there will always be time for all errors to be corrected. This belief is shown in the metaphor *Time is always on my side.*

6) The sentence *Now, I make my final journey (v1/02/07)*

In the data (v1/02/07), the informative function of this metaphor shows certainty and belief that the end of a life journey is death. These certainties and beliefs are shown in the metaphor *Now, I make my final journey.*

7) The sentence *West is where I go (v1/01/07)*

In the data (v1/0107), the informative function of this metaphor shows certainty and confidence about the direction and purpose in life. These certainties and beliefs are shown in the metaphor *West is where I go.*

8) The sentence *As the compass swings (v2/02/07)*

In the data (v2/02/07), the informative function of this metaphor shows anxiety about how the direction and purpose of life is so complicated. The anxiety is shown in the metaphor *as the compass swings.*

c. Expressive functions

The expressive function is the metaphorical use of the language's speech to echo the author's expectations and desires to the listener and reader. The characteristic of expressive function is the implicit intent that marks the existence of direction, suggestion, or expectation.

The expressive function is the author's effort to convey his ideas through a literary work. The metaphorical function is conveyed with abstract to concrete metaphors, synthesis metaphors, and personification metaphors. Here is a metaphor that has an expressive function:

1) The sentence *Oh, I'm an alien, I'm a legal alien (v3/01/02)*

   In the data (v3/01/02), it has an expressive function. The expressive function of this metaphor is to show the suggestion that the presumption of an alien being is him as well. This is shown in the metaphor *I'm an alien, I'm a legal alien*

2) The sentence *Flying on your motorcycle (v1/01/03)*

   In the data (v2/01/03), it has an expressive function. The expressive function of this metaphor is to show the existence of a briefing on a person being pulled in all directions by people. This is shown in the metaphor *Flying on your motorcycle.*

3) The sentence *I don't care if Monday's blue (v1/01/05)*

   In the data (v1/01/05), it has an expressive function. The expressive function of this metaphor is to show the desire or hope of a beautiful day and no matter the coming rain and storm. This is shown in the metaphor *I don't care if Monday's blue.*

4) The sentence *Tuesday's grey and Wednesday too (v1/02/05)*

In the data (v1/02/05), it has an expressive function. The expressive function of this metaphor is to show the hope and desire that the day will be as good as the previous day as well. This is shown in the metaphor *Tuesday's grey and Wednesday too.*

5) The sentence *It's Friday; I'm in love (v1/04/05)*

   In the data (v1/04/05), it has an expressive function. The expressive function of this metaphor is to show hope to be able to fall in love with someone who is loved. This is shown in the metaphor *It's Friday; I'm in love.*

6) The sentence *I steer between the crashing rocks (v4/01/07)*

   In the data (v2/01/07), it has an expressive function. The expressive function of this metaphor is to show the suggestion and direction that the process of steering a vehicle has the image schema of the path. This is shown in the metaphor *I steer between the crashing rocks.*

7) The sentence *as I drift from town to town (v3/01/08)*

   In the data (v3/01/08), it has an expressive function. The expressive function of this metaphor is to show the direction of drift as a life of least resistance and going down the flow. This is shown in the metaphor *I drift from town to town.*

d. Directive functions

The function of the directive is when the speech of the language metaphorically contains elements that can influence attitudes and independence. Usually, the features of the directive function are characterized by the presence of commands, instructions, threats, interrogations, or questions. Here's an example of a metaphor that has a directive function:
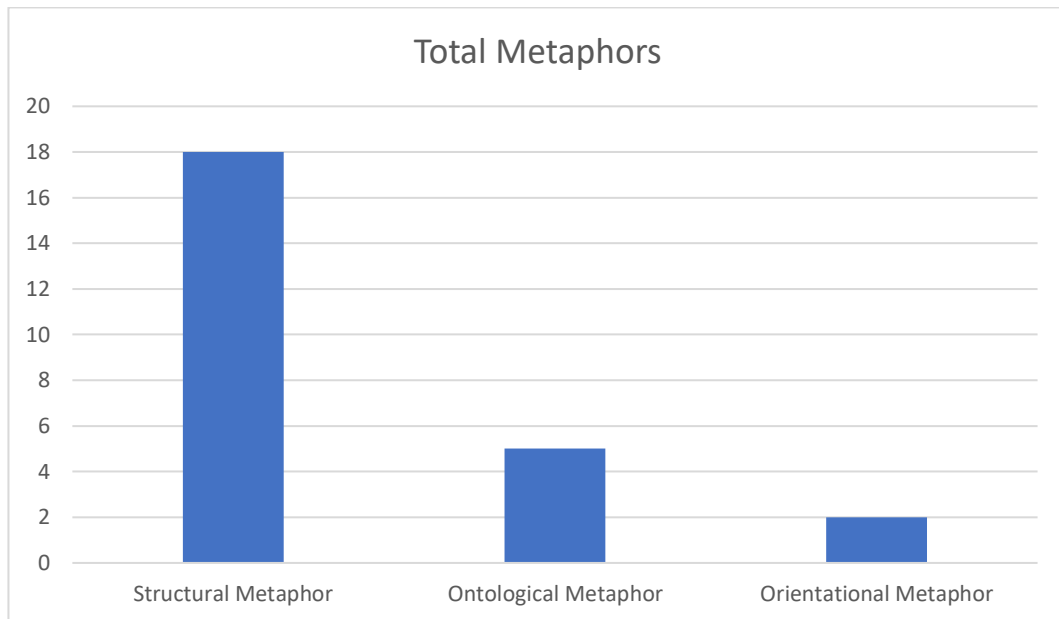
1) In the sentence *Don't leave me high (v1/01/03)*

   In the data (v1/01/03), it has a directive function. The directive function in this metaphor is a command and advice about one's relationship. This is shown in the metaphor *don't leave me high.*

## B. Discussion

The researcher wants to discuss the data analysis findings in this part. The researcher has analyzed the conceptual metaphors in the lyrics of British pop and rock songs. Based on the several song lyrics of British pop and rock songs. The basic theory The conceptual metaphor theory proposed by Lakoff & Johnson was utilized to analyze this study (1980).

In this research, the researcher found three metaphor conceptual in the lyrics of British pop and rock songs and analyzed them using conceptual metaphor theory. Three different types of metaphors are found and categorized: structural, ontological, and orientational. Those are 2 orientational metaphors, 5 ontological metaphors, and 18 structural metaphors. And then, the researcher can conclude the structural metaphor is the most common metaphor found in lyrics of British pop and rock songs.

Total Metaphors

On the table above, we can see that the highest data is structural metaphore with 18 metaphors lyrics, following by ontological metaphor metaphor with 5 metaphors, and lastly orientational methapor with 2 metaphors.

First, structural metaphors is that the source domain provides an expertise structure for the target notion. On the other hand, the cognitive function of this metaphor is linked to the speaker's knowledge of target A due to the structure of source B. The conceptual mapping between element B is described in detail. Second, the ontological metaphor is a metaphor that gives status as something that does not have inherent status as an entity or substance (Lakoff & Johnson, 1980)

Third, an orientational metaphor is a metaphor that gives a concept of spatial orientation. Orientation metaphor Ontological structures provide less than a conceptual structure for target concepts. An orientational metaphor aims to create a rigid target notion that is coherent inside a conceptual system. If humans remember that structural metaphor means that one idea is metaphorically structured

in terms of another, this type of metaphorical concept stands out from the others. Orientational metaphor arranges an entire system of concepts about one another. Up down, front-rear, in-out, deep, shallow, on-off, and crucial peripheral are just a few examples (Lakoff & Johnson, 1980).

After reading the whole of the data, the researcher then seeks out the metaphor in the lyrics of British pop and rock songs. First, structural metaphor In the sentence *Cause it's a bittersweet symphony, that's life (s1/02), a* song lyric by The verve. The metaphorical expression is bittersweet. This metaphor is a metaphor in which the object of heart feeling or up and down in life is represented as tasting good or bad taste familiarly used in food flavor. This is a structural metaphor because it changes the concept of bitter and sweet into the concept of life itself.

Second, the ontological metaphor in the sentence you've *only got your soul to lose (s1/06)*, a song lyric by Iron Maiden. This metaphor is an ontological metaphor. The metaphor focuses on the concept of *soul*. Soul is something that cannot be seen or touched, and *loss is caused by missing* something. The metaphor changes the concept of soul into the soul as an entity because of the word lose.

Third, the orientational metaphor in the sentence *Out of work and down (s1/08)* in the song's lyric by Judas Priest refers to the state of depression in the first sentence when dealing with "wasting." It is related to the metaphorical concept of HAPPY IS UP / SAD IS DOWN metaphor. As can be seen in the word down, respectively is the orientational metaphor featuring the characteristic SAD is

DOWN concept. The physical basis of this metaphor is a correlation between a state of affection and upright posture.

Metaphorical functions contained in song lyrics are poetic functions, information functions, expressive functions, and directive functions. The metaphorical function that is most abundantly contained in the lyrics of British pop and rock songs of eight songs is the information function.

The Researchers want to compare current and previous research because previous research aims to obtain comparison and reference materials. In addition, to the old presumption of similarity with the present study. So the researcher listed the results of previous studies as follows:

First, Dewi's study entitled "*The Types Of Metaphorical Expressions In Agnez Monica's Songs*" (2020) used a qualitative descriptive with Agnes Monica's song lyrics as the research subject. The object of this study is the types of metaphorical meaning and expression in each song's lyrics. This research is done by the listening method until data collection techniques using the theory of Lakoff & Johnson (1980). The findings revealed three different metaphors in each song's lyrics Agnes Monica: ontological, orientational, and structural metaphor.

Maulana (2016), whose journal entitled "*A Semantic Analysis of Metaphor Found in Selected The Script Lyrics, Katty Perry, and Michael Bubble.*" This study analysed the semantic analysis of metaphors thoroughly from the analysis of songs by Katty Perry, Michael Bubble, and The Script. The research used qualitative descriptive analysis. And then, the researcher used the metaphorical classification

theory of Crystal, Beckson, & Ganz (1999). Based on the above exposure, the gap between this study and my study is that the researcher wants to focus their research on metaphors in the lyrics of songs that are the British rock genre object of research. The researcher realises that the song lyrics use metaphors to describe real-life situations, such as love, heartbreak, etc. Furthermore, many individuals, particularly young ones, are familiar with the song's lyrics.

Shomad's research (2014) entitled "*Metaphors in Song Lyrics from Bob Marley; Redemption Song and Buffalo Soldier*", used a qualitative descriptive with Bob Marley's songs lyric as the research subject. The problem of this research study is the types and meanings of Bob Marley's chosen lyrics containing each metaphor. Then, as the song's content, that figurative expression heightened the resistance against slavery. This research aims to determine the sort of metaphor utilised in those lyrics and to comprehend the meaning of the words, phrases, or sentences contained in the data. The researcher uses qualitative and semantic descriptive research to interpret the intention to attain research objectives through the technique of collecting taking data from song lyrics and categorising it into metaphorical types. The data is examined based on the theory utilised to determine the type of metaphor used and its significance. The metaphorical terms discovered primarily in song lyrics are ontological and structural metaphors.

Based on the research conducted, it can be concluded that the comparison of current research with previous research is the " result of research" to develop something new in addition to previous research. Previous research explained

metaphors in song lyrics whereas current research explains metaphors in song lyrics coupled with metaphorical functions in song lyrics.

The previous study from Dewi's study entitled "*The Types Of Metaphorical Expressions In Agnez Monica's Songs*" (2020) used a qualitative descriptive with Agnes Monica's song lyrics as the research subject. The object of this study is the types of metaphorical meaning and expression in each song's lyrics. The research is now almost the same as the previous research, except that the current research adds a metaphorical function in the analysis of songs that contain conceptual metaphors. Then, current research classifies metaphors into three types of conceptual metaphors, namely structural metaphor, orientational metaphor and ontological metaphor. In contrast with the previous research which only analyzed the song from the metaphor and expression of the author towards the song.

In this section, the aim is to discuss whether the previous theory is in line or not the current research findings. Basic theory applied in this study based on the theory put forward by Lakoff and Johnson (1980) said a metaphor is an object with a different meaning whose primary purpose is to be understood."

The results of these studies refer to the use of metaphors in the lyrics of British pop and rock songs as a conceptual metaphor that compares these two different things and has an implied meaning. That goes along with (Lakoff and Johnson 1980). Lakoff & Johnson observed that all languages use metaphorical meanings to communicate at a high level across many abstractions of concrete

reality. This theory is the metaphor theory of Lakoff and Johnson, which is well known for its approach to conceptual metaphors.

Based on the result of the data the researcher found 3 metaphor conceptual in the lyrics of British pop and rock songs and analyzed them using conceptual metaphor theory.

So from all the discussion that has been discussed in this section, the researcher gets a result that the thesis is about conceptual metaphors used in research into the meaning of metaphors in British pop and rock song lyrics. This research discusses conceptual metaphors in the song's lyrics. In addition, my thesis is specifying only conceptual metaphors and also specifying on British pop and rock songs. Even though in this many song lyrics, the researcher uses the metaphor for identifying the function metaphor in many ways which are different from the previous study. Then from the analysis metaphor, the researcher finds the differentiation between the previous study the and present study which are the previous researcher just identified many songs randomly. While in this present study, the researcher identifies carefully the genre of British pop and rock songs. It then identifies the function of conceptual metaphor in the song lyrics that contain the metaphor.

# CHAPTER V

# CONCLUSION AND SUGGESTION

This chapter describes the conclusion of the findings and discussion explained in the previous chapter, and suggestion for further research.

## A. Conclusion

This research looked into the conceptual metaphor discovered in the lyrics of British pop and rock songs. In this study, it can be concluded that Lakoff & Johnson came up with the concept of conceptual metaphors. And from the research data, we know the theory of conceptual metaphors discussing the concept of abstract and other concrete meanings because it contains the operation of thought in depth. The types of metaphors are orientational metaphor, ontological metaphor, and structural metaphor were discovered from eight chosen songs. The types of metaphors, which are two orientational metaphors, five ontological metaphors, and 18 structural metaphors, are found in this research from eight chosen songs.

As a result of the analysis of song lyrics, it can be stated that song lyrics generally contain metaphors of expression. The metaphor is utilised to enhance the song's beauty and convey a deeper meaning than the song's original meaning or the song's meaning in general. Metaphors significantly impact the meaning of a lyric since they are better able to elicit a specific sense, which can aid the listener in understanding what the composer is trying to say. He reflects the author's feelings, progresses chronologically from the subject, creates cause and effect, or moves from one attitude to another in the lyrics.

**B. Suggestion**

This research only used a small amount of data and was only limited to British songs. The lyrics of the songs studied were also only old-school songs. The researcher suggests for the next researcher who wants to be in the same field as include American songs, so they can be compared. Furthermore, this research also only uses a qualitative approach without involving quantitative, so the research results cannot be generalised or generally applicable and did not involve the newest songs, so comparisons could not be made. To analyse song lyrics using the metaphor method, it is necessary to search for meaning in depth in the future.

It is suggested that understanding metaphors and doing research about conceptual metaphors require a clear understanding of the concept of metaphors, including a common understanding and understanding of semantic fields to enable the distinction between literal and metaphorical meanings means. Metaphors can be socialised and used as contextual and communicative. Therefore, suggestions addressed to further researchers. To further researchers who will conduct reference research with this research. Findings in this regard research are expected to be useful as guidelines for conducting further research with more complete data and research methods.

# REFERENCES

Anselm, S. & Corbin, J. (2003). *Dasar-dasar penelitian kualitatif.* Yogyakarta: Pustaka Pelajar.

Awe, M. 2003. Iwan Fals: Nyanyian di tengah kegelapan. Yogyakarta: Ombak.

Beckson, K. & Ganz, A. (1975). *Literary terms: A dictionary.* Toronto: McGraw Hill Ryerson Ltd.

Budiman, K. (2004). *Semiotik visual.* Yogyakarta: Jalasutra.

Crystal, D. (1999). *The Penguin Dictionary of Language (2nd ed.).* London: Penguin.

Dewi, F. P. K., Astuti, P. P., & Novita, S. (2020). Metafora dalam lirik lagu Agnez Mo: Kajian semantik. *ASAS : Jurnal Sastra*, *9*(2): 72–80, Retrieved April 20, 2022, from https://jurnal.unimed.ac.id/.

El Sharif, A. (2012). Metaphors We Believe By Islamic Doctrine as Evoked by The Prophet Muhammad Metaphors. Critical Discourse Studies, *9*(3). 231-245. Retrieved April 20, 2022, from https://www.researchgate.net/publication/239790408.

Hardani, A., N. H., Andriani, H., Fardani, R. A., Ustiawaty, J., Utami. Evi Fatmi, Sukmana, D. J., & Istiqomah, R. R. (2020). *Metode penelitian kualitatif & kuantitatif (1st ed.)).* Pustaka Ilmu. Retrieved April 20, 2022 https://www.researchgate.net/publication/340021548

Knobloch, S. & Zillmann, D. (2002). Mood management via the digital jukebox. *Journal of Communication, 2*(52). Retrieved on April 14, 2022, from http://onlinelibrary.wiley.com/doi/10.1111/jcom.2002.52.issue 2/issuetoc.

Lakoff, G. & Johnson, M. (1980). *Metaphors we live by.* Chicago: The University of Chicago Press.

Lakoff, G. & Johnson, M. (1980). Conceptual metaphor in everyday language. *The Journal of Philosophy*, *77*(8): 453-486. Retrieved April 14, 2022, from https://www.jstor.org/stable/2025464.

Maulana, R. (2016). A Semantic Analysis Of Metaphor Found In Selected Lyrics Of The Script, Katty Perry, And Michael Buble. Unpublished thesis. Surakarta: Department Of English Education School Of Teacher Training And Education.

Ndraha, L.D.M. (2018). The analysis of metaphor in Westlife's song lyrics. *Journal of Education and Development*, *3*(1), 79-84. Retrieved April 19, 2022, from https://journal.ipts.ac.id/index.php/ED/article/view/143.

Rahardjo, M. (2011). Metode pengumpulan data penelitian kualitatif. Retrieved April 20, 2022 from http://repository.uin-malang.ac.id/1123/.

Riffaterre, M. (1978). *Semiotics of poetry.* Bloomington and Indiana: University Press.

Saifudin, A. (2012). Metafora dalam lirik lagu Kokoro No Tomo Karya Itsuwa Mayumi. *Lite: Jurnal Bahasa, Sastra, dan Budaya*, *8*(2).89–105. Retrieved April 2, 2022 from http://publikasi.dinus.ac.id/.

Semi, A. (1988). *Antomi sastra.* Padang: Angkasa Raya.

Shomad, A. (2014). Analysis of metaphors in terms of Slavery Resistance as reflected in Bob Marley's song lyrics; Redemption song and Buffalo Soldier. *Rainbow: Journal of Literature Linguistics and Cultural Studies*, *3*(1): 1–9. Retrieved March 30, 2022, from http://journal.unnes.ac.id/sju/index.php/rainbow.

Szatmary, D. P. (1991). Rockin' in time: a social history of rock and roll (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall.

Trzcinski, J. (1994). *Today music: Poetry or pornography*. London: Routledge.

Weintraub, A. N. (2012). *Dangdut: Musik, identitas, dan budaya Indonesia.* Jakarta: Kepustakaan Populer Gramedia.

# CURRICULUM VITAE



Joko Hari Winoto was born in Malang on June 21, 1997. I graduated from MAN 1 Kabupaten Malang in 2015. While studying at the senior high school, I actively participated in OSIS as a member. I also joined karawitan and got achievements in this martial art. I started my higher education in 2015 at the Department of English literature UIN Maulana Malik Ibrahim Malang and finished in 2022. During my study at the university, I joined UKM Karawitan and Vespa Community in my university. During my semester break, I attended computer and IT courses.

**APPENDIX**

| No. | Band | Lyrics | Types of metaphor | Codes |
|-----|------|--------|-------------------|-------|
| 1 | Pink Floyd | You shone like the sun | Ontological Metaphor | S1/03/01 |
| 2 | Pink Floyd | Shine on you, crazy diamond | Structural Metaphor | S1/03/01 |
| 3 | Sting | Oh, I'm an alien, I'm a legal alien | Structural Metaphor | S3/01/02 |
| 4 | Radiohead | Flying on your motorcycle | Structural Metaphor | S1/01/03 |
| 5 | Radiohead | Don't leave me high | Orientational Metaphor | S3/01/03 |
| 6 | Radiohead | Don't leave me dry | Structural Metaphor | S3/02/03 |
| 7 | The Verve | Because it's a bittersweet symphony, that's life | Structural Metaphor | S1/01/04 |
| 8 | The Verve | At night, a candle's brighter than the sun | Ontological Metaphor | S6/04/04 |
| 9 | The Cure | I don't care if Monday's blue | Structural Metaphor | S1/01/05 |

| 10 | The Cure | Tuesday's grey and Wednesday too | Structural Metaphor | S1/02/05 |
|----|----------|--------------------------------|---------------------|----------|
| 11 | The Cure | It's Friday; I'm in love | Structural Metaphor | S1/04/05 |
| 12 | Iron Maiden | If you had time to lose | Ontological Metaphor | S1/01/06 |
| 13 | Iron Maiden | An open mind and time to choose | Ontological Metaphor | S2/01/06 |
| 14 | Iron Maiden | Take a look | Structural Metaphor | S3/01/06 |
| 15 | Iron Maiden | Time is always on my side | Structural Metaphor | S5/02/06 |
| 16 | Iron Maiden | Just let yourself | Structural Metaphor | S15/05/06 |
| 17 | Iron Maiden | To hide your deepest sins | Structural Metaphor | S20/06/06 |
| 18 | Iron Maiden | You've only got your soul to lose | Ontological Metaphor | S27,28/07/06 |
| 19 | Iron Maiden | West is where I go | Structural Metaphor | S1/01/07 |
| 20 | Iron Maiden | I steer between the crashing rocks | Structural Metaphor | S4/01/07 |

| 21 | Judas Priest | There I was, completely wasting | Structural Metaphor | S1/01/08 |
|----|-------------|--------------------------------|---------------------|----------|
| 22 | Judas Priest | All inside, it's so frustrating | Structural Metaphor | S2/01/08 |