

**RIFFATERRE'S SEMIOTIC LENS ON LITERAL AND
SYMBOLIC MEANINGS IN SELECTED LYRIC POEM FROM
LINKIN PARK'S *ONE MORE LIGHT***

THESIS

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Universitas Islam Negeri Maulana Malik Ibrahim Malang
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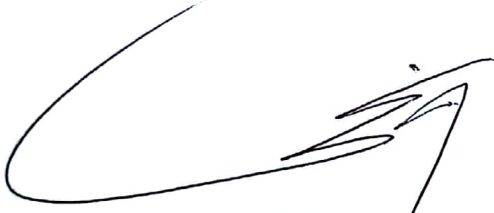
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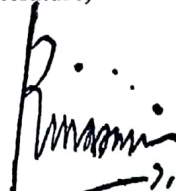
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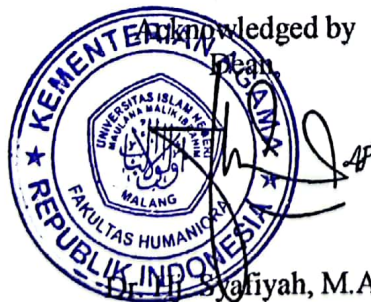


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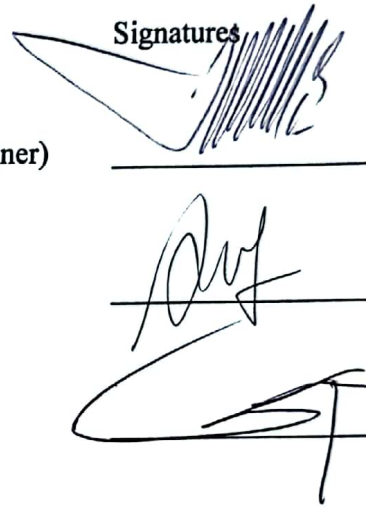
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MOTTO

“Never underestimate yourself. If you are unhappy with your life, fix what's wrong, and keep stepping.”

DEDICATION

I dedicate this minor thesis to my beloved parents, Dami Utoro and Asma'ul
Khusnah.

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Bismillahirrohmanirrohim

There is no beautiful sentence except Alhamdulillah unto Allah SWT who has been giving the most wonderful things for me. Sholawat and Salam are always given to our Prophet Muhammad SAW who has guided us to the right way of life. Thereby, I can accomplish my study; thesis entitled **Riffaterre's Semiotic Lens on Literal and Symbolic Meanings in Selected Lyric Poem from Linkin Park's *One More Light*** This study is intended to fulfill the requirement for achieving the degree of Sarjana Sastra in Department of English Literature, Humanities Faculty at Universitas Islam Negeri Maulana Malik Ibrahim Malang.

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Hopefully, this thesis will be useful for the writer and the readers who are interested in it. Suggestions, corrections and criticism are welcome for making this thesis better.

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ABSTRACT

Rohmawati, Nur Laily. 2019. *Riffaterre's Semiotic Lens on Literal and Symbolic Meanings in Selected Lyric Poem from Linkin Park's One More Light*. Minor Thesis (Skripsi) Department English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang

Advisor : Muzakki Afifuddin, M.Pd.

Key Words : Symbolic, Semiotic, Literal

This study aims to analyze the hidden meaning in several Linkin Park's song lyrics using Michael Riffaterre's semiotic theory approach. The main focus of this study is to reveal how the interplay between literal and symbolic meanings is formed through the structure of the text. This study is motivated by the understanding that song lyrics, as part of popular culture products, not only convey messages directly, but also contain symbols and literal meanings that can be analyzed using literary methods. This approach focuses on how texts form meaning through the mechanisms of distortion, displacement, and creation of new m. Using qualitative descriptive methods, this analysis places lyrics as an object of literary study that has a complex structure of signs and symbols. The results of the study show that Riffaterre's theory is effective in uncovering the dimensions of symbolic meaning in song lyrics, especially in identifying implicit messages related to the themes of identity crisis, alienation, trauma, and emotional struggle. These meanings are not always present explicitly, but are constructed through the use of figurative language, repetition, and complex narrative structures. Thus, this study proves that Riffaterre's semiotic theory is effectively applied in the analysis of song lyrics, and strengthens the position of lyrics as an object of literary study that is not only aesthetic, but also reflects the social and psychological dynamics of modern humans.

ABSTRACT

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تهدف هذه الدراسة إلى تحليل المعنى الخفي في كلمات أغاني لينكين بارك باستخدام منهج النظرية السيميائية لمايكل ريفاتير. يركز هذا البحث بشكل رئيسي على الكشف عن كيفية تشكيل التفاعل بين المعنى الحرفي والرمزي من خلال بنية النص. تتبع هذه الدراسة من فهم حقيقة أن كلمات الأغاني، كجزء من المنتجات الثقافية الشعبية، لا تنقل الرسائل بشكل مباشر فحسب، بل تحتوي أيضًا على رموز ومعاني كامنة يمكن تحليلها باستخدام الأساليب الأدبية. يركز هذا النهج على كيفية تشكيل النصوص للمعنى من خلال آليات التشويه والتعجيز وخلق معنى جديد. باستخدام الأساليب الوصفية النوعية، يضع هذا التحليل كلمات الأغاني كموضوع للدراسة الأدبية التي تحتوي على بنية معقدة من العلامات والرموز. وتظهر نتائج الدراسة أن نظرية ريفاتير فعالة في الكشف عن أبعاد المعنى الكامن في كلمات الأغاني، وخاصة في تحديد الرسائل الضمنية المتعلقة بموضوعات أزمة الهوية، والاعترا ب، والصدمة، والصراع العاطفي. هذه المعاني لا تكون حاضرة دائمًا بشكل صريح، ولكنها تُبنى من خلال استخدام اللغة المجازية، والتكرار، والهيكل السردية المعقدة. وبذلك تثبت هذه الدراسة أن نظرية ريفاتير السيميائية يمكن تطبيقها بفعالية في تحليل كلمات الأغاني، وتعزز مكانة كلمات الأغاني كموضوع للدراسة الأدبية التي لا تقتصر على الجانب الجمالي فحسب، بل تعكس أيضًا الديناميكيات الاجتماعية والنفسية للإنسان الحديث.

ABSTRACT

Rohmawati, Nur Laily. 2019. *Riffaterre's Semiotic Lens on Literal and Symbolic Meanings in Selected Lyric Poem from Linkin Park's One More Light*. Minor Thesis (Skripsi) Department English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang

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Penelitian ini bertujuan untuk menganalisis makna tersembunyi dalam lirik lagu-lagu Linkin Park dengan menggunakan pendekatan teori semiotik Michael Riffaterre. Fokus utama dari kajian ini adalah mengungkap bagaimana interaksi antara makna literal dan simbolik dibentuk melalui struktur teks. Kajian ini dilatarbelakangi oleh pemahaman bahwa lirik lagu, sebagai bagian dari produk budaya populer, tidak hanya menyampaikan pesan secara langsung, tetapi juga memuat simbol dan makna laten yang dapat dianalisis dengan metode sastra. Pendekatan ini memfokuskan diri pada bagaimana teks membentuk makna melalui mekanisme penyimpangan (*distorsi*), pengalihan (*displacing*), serta penciptaan makna baru (*creating meaning*). Dengan menggunakan metode deskriptif kualitatif, analisis ini menempatkan lirik sebagai objek kajian sastra yang memiliki struktur tanda dan simbol yang kompleks. Hasil penelitian menunjukkan bahwa teori Riffaterre efektif dalam membongkar dimensi makna simbolik dalam lirik lagu, terutama dalam mengidentifikasi pesan-pesan implisit yang berkaitan dengan tema krisis identitas, keterasingan, trauma, dan pergulatan emosional. Makna-makna tersebut tidak selalu hadir secara eksplisit, melainkan dikonstruksi melalui penggunaan bahasa figuratif, repetisi, dan struktur naratif yang kompleks. Dengan demikian, penelitian ini membuktikan bahwa teori semiotik Riffaterre efektif diterapkan dalam analisis lirik lagu, serta memperkuat posisi lirik sebagai objek kajian sastra yang tidak hanya bersifat estetis, tetapi juga merefleksikan dinamika sosial dan psikologis manusia modern.

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CHAPTER I

INTRODUCTION

This chapter outlines the background of the study, research question, significance of the study, scope and limitation, and definition of key terms.

A. Background of the study

Literature consists of three genres, there are poetry, prose, and drama. Poetry is one of the oldest genres. The oldest poem is the Epic of Gilgamesh, from the 3rd millennium BC in the Sumerians (in Mesopotamia, now Iraq), written in ancient wedge-shaped manuscripts on clay tablets and, later, papyrus (Pradopo, 2007). Accordingly, it can be presumed that poetry has been known for hundreds of years and still exists today.

Carlyle said that poetry is the result of musical thought and Wordsworth stated that poetry is a statement of imaginative feelings, a feeling of being imagined (Khan & Lee, 2019). Poetry expresses ideas and feelings through language and its physical and mental structure. Poetry can be a fictional story that comes from the author's imagination and thoughts or can come from their own personal experiences. In addition, because the events that touched the author's heart are immortalized in poetic words, researchers can see the contents of the author's thoughts and experiences to examine his life history, even the history of a nation.

Like other types of literature, poetry has intrinsic and extrinsic elements. Intrinsic elements include theme, character, setting, and rhythm, as well as social,

political, and cultural background. Because poetry is easily understood by ordinary readers, they use language that is different from everyday language (Riffaterre, 1978). Therefore, the reader must interpret and explain the words of the poem to understand its meaning. Understanding the overall meaning of the poem is very important because it will help the reader understand the message the poet conveys through it. According to (Pradopo, 2010) because poetry is a structure of meaningful signs, semiotic and structural analysis is needed to study poetry. The researcher argues that using Riffaterre's theory is the right approach to analyse poetry to find its meaning.

Linkin Park's album *One More Light*, which contains lyric poem, is the subject of this study. The researcher interested in analysing lyric poem of Linkin Park song because the lyric poem is represented from the life experience of Chester Bennington as a lead vocal in Linkin Park. The researcher will analyze the interplay between the literal and symbolic meanings in selected lyric poem of Linkin Park in album of *One More Light*. Lyric poem of Linkin Park entitled *Nobody can Save me*, *Talking to Myself*, and *Heavy*. Riffaterre's semiotics is the right approach to analyze the literal and symbolic meaning of lyric poem. Thus, the researcher chooses "*Riffaterre's Semiotic Lens on Literal and Symbolic Meanings in Selected Lyric Poem from Linkin Park's One More Light*" as the tittle.

Meanwhile, there are many studies have been conducted on poetry. Some of the research findings come from literature, one of which is using semiotic studies to find the meaning of poetry. The researchers must review previous studies that are similar to their research theme so that this research

is more focused on the problem being investigated, produces new findings, and shows the researcher's position in the field. Thus, researchers conduct literature investigations of previous research findings for the purpose of comparing them and becoming references for this research. The following is a summary of some of the literature and research sources cited.

First, (Hamdan, 2017) use semiotic approach with entitled "*The Symbols of Hope in Linkin Park's A Thousand Suns Lyrics*". This research elaborates the specific symbols of hope in Linkin Park seven selected lyric poems in *A Thousand Suns* album use semiotic approach focus on the triadic model coined by Charles Sanders Peirce. This study aims to determine the symbols of hope found in seven selected lyric poems from Linkin Park's album *A Thousand Suns*. *A Thousand Suns* is considered a symbol of hope when people live in a broken world. After conducting a symbol analysis, the researcher finds out that each lyric poem contains eight unique symbols that have different meanings and roles.

Second, (A'yunin, 2016) with her thesis entitled "*Asceticism in John Donne's Selected Poems*". This study examines asceticism in John Donne's selected holy sonnets. She adopts Riffaterre's theory of semiotics to elaborate the asceticism in John Donne's selected poems which focus on the process of giving meaning to the literary work of particularly in the poem. The researcher employs literary criticism which is usually regarded as the analysis, interpretation, and evaluation of literary work. This research adds to the understanding of the researcher about Riffaterre semiotic theory.

Third, (Maghfuroh, 2015) uses this approach with her thesis entitled *"Poetic Signs of Love in Robert Frost's Poems"*. The researcher focuses on the analysis of poetic signs referring to love in six poems by Robert Frost. Poetic signs referring to love become important and interesting to analyse from the semiotic aspect. The researcher uses a descriptive qualitative method and Michael Riffaterre's semiotic theory. This study aims to answer the first two problem statements about poetic signs of love and their meaning. The results of this study indicate that Robert Frost's poems interpret love through nature as an image.

Fourth, (Setiawan, 2015) with his thesis entitled *"The Symbols of Human Morals use by William Wordsworth in His Selected Poems"*. The objectives of this study are to find out the use of the symbol of human moral in William Wordsworth's poem. The library method was used in this study, and the data collected were analysed using descriptive analysis. The result of this research shows that William Wordsworth's poem tends to reflect the condition of the human being through imagery and figurative language used which show flow of life, mood, and character of human being.

Fifth, (Khan & Lee, 2019) with the title *"The Semiotic Matrix of Poetry: A Riffaterre-Inspired Analysis of Contemporary Poems"* This article aims to analyse contemporary poetry using Michael Riffaterre's semiotic approach. The main focus of the research is to understand how meaning in poetry is formed through linguistic deviation (deviation from language norms) and the unconscious structure of the text (hypogram), which are key concepts in Riffaterre's semiotic theory.

Sixth, (Brown, 2017) with the title “*Semiotics and the unconscious: A Riffaterrean reading of symbolic patterns in literature*” This article shows that Riffaterre's semiotic theory is an effective tool for identifying symbolic patterns in literature. By understanding the role of hypograms and the reader's subconscious, the researcher can uncover deeper layers of meaning in literary texts. This finding confirms that literature is not just a verbal art form, but also a medium for exploring the psychological and social dimensions of human beings.

Seventh, (Chen, 2018) by the title “*Riffaterre's hypogram theory and its application in literary criticism*” This article aims to explain Michael Riffaterre's hypogram theory and its relevance in modern literary criticism. The main focus of the study is to show how the hypogram theory can be used as an analytical tool to understand the hidden layers of meaning in the works of 20th century poets. This article shows that Riffaterre's hypogram theory is an effective tool to uncover the hidden layers of meaning in literary works.

The basic differences between those researchers and this research are the object and the focus of the research. In this research will analyse selected lyric poem in the album of Linkin Park *One More Light*, especially the interplay between literal and symbolic meaning found on the album use semiotic approach by Riffaterre.

B. Problem of the Study

Based on the explanation in the background above, the research question that appears to discuss is: How does the interplay between the literal and symbolic meanings in the selected lyrics poem of Linkin Park's *One More Light* align with Riffaterre's semiotics approach?

C. Significance of the Study

In general, there are two levels of research significance, they are theoretical significance and practical significance. Theoretically, the resolve of the study is to deliver basic acquaintance of literary studies related to understanding lyric poetry and how semiotic theory can be applied to analyse the lyric poem. This theory is necessary for analysing the lyric poems because it has the capability to understand the meaning. As a whole, it is expected that this research will be useful for literary researchers who want to apply a semiotic approach in their work.

D. Scope and Limitation

The scope of the study is only investigated the symbols in lyric poem. This study focuses on semiotic approach, especially the interplay between literal and symbolic meanings in Linkin Park's lyric poems. In this study, the researcher will analyse about the symbol that used by Linkin Park. In this research, Linkin Park's lyric poems that will be analysed by the researcher are *Nobody can Save me*, *Talking to Myself*, and *Heavy*. This research uses a semiotic approach and Michael Riffaterre's semiotic theory.

The limitation of this study is the researcher does not analyse all of Linkin Park's lyric poems in album of *One More Light*. This research only takes 3 lyric poems from the album which has the video clip; they are *Nobody can Save me*, *Talking to Myself*, and *Heavy*.

E. Definition of Key Terms

In order to the readers can more easily understand this research, the researcher provides several definitions of key terms in this research:

Semiotic of Riffaterre: Semiotics according to Riffaterre is an approach that emphasizes the relationship between signs, meaning, and context in literary texts (Riffaterre, 1978).

Indirection Expression: Riffaterre argues that poetry does not explicitly convey meaning; instead, meaning is often hidden and requires further understanding. Displacing of meaning, distorting of meaning, and creation of meaning are all examples (Riffaterre, 1978).

Hypogram: A hypogram is a text that is the background or basis for the creation of a new literary work (Riffaterre, 1978).

Intertextuality: Riffaterre argues that each text does not stand alone, but is connected to other texts through various references, allusions, and interacting influences (Riffaterre, 1978).

Heuristic and Hermeneutic Reading: Heuristics is first step approach to understanding the meaning of a literary work structurally and linguistically based on applicable language conventions. Hermeneutics is a second or advanced approach to heuristic reading, which allows for a deeper understanding of the meaning of the text by considering the surrounding tradition, culture, and context.

Significance and Mimesis: Significance refers to the deeper and more complex meanings that result from reading a literary text. It goes beyond the literal meaning and includes broader interpretations based on context,

experience, and intertextuality. Mimesis refers to the representation of reality in a literary work. This includes how the words in the text relate to real objects or experiences in the world (Riffaterre, 1978).

CHAPTER II

REVIEW ON RELATED LITERATURE

A. Semiotics in Literature

The word semiotic is derived from ancient Greek “Semeion” which means sign. Semiotics is a science that examines the things about communication and expression. According to Eagleton, semiotics means the science of systematically signing. Semiotics shows the field of special learning, i.e. the system is generally seen as a sign, such as poetry and traffic signs. In its implementation, semiotics usually also uses structural methods (Djojoseuroto & Kinayati, 2006)

Ferdinand de Saussure, a linguist who lived from 1857 to 1913, and Charles Sanders Peirce, a philosopher who lived from 1839 to 1914, were the two figures who founded semiotics and worked independently. While Peirce called the field semiotics, Saussure called it semiology. After that, both terms were used interchangeably, but in the United States, "semiotics" was the preferred term. Peirce argued that logic should be studied in terms of the way human reason, where

reasoning occurs through signs. He argued that signs allow humans to think, communicate, and give meaning to the world around them. (Pradopo, 2005).

Roland Barthes is a key figure in semiotic research and is one of the most widely used experts in the field. Barthes is known for his concept of semiotics that focuses on mythology or myth. Barthes emphasizes the relationship between text and the personal experience of the reader and the artistic aspects of its users, as well as the relationship between conventions in the text and the expectations and experiences of the reader. Barthes also follows Saussure's thinking. (Nöth, 1995). The operational concept of Barthes's mind is known as the Order of Signification. Simply put, Barthes's semiotic study can be described denotation and connotation.

Semiotics is the study of sign systems consisting of speech, codes, signals, and human language. General sign techniques, semiotics studies various types of verbal texts. Although this theory is based on the philosophy and methods of semiotic analysis, the main purpose of this theory is to analyse the characteristics of fictional texts or discourses. In the theory of fictional semiotics, the concept of science is related to the creation of signs and symbols, because every communication is considered a message sent and received through various signs. Complex social codes regulate communication, so that expressions such as music, film, fashion, food, and literature can be analysed as sign systems. (Pradopo, 2005).

The researcher used a semiotic approach to see how does literal and symbolic meanings interact in lyric poem. This study is close to Riffaterre's theory, which focuses on the meaning of poetry, in the study of semiotics and poetry. The literary world has benefited greatly from French literary critic Michael Riffaterre. Riffaterre

is known for his work on poetic semiotics and his theories on hypogram and syllepsis. Riffaterre's poetic semiotic theory emphasizes the dialectical relationship between text and reader. Since the text has no meaning without interaction with the reader, its meaning is formed through their interaction. (Pradopo, 2005).

B. Semiotic of Riffaterre

Poetry, like all forms of literature that have a long history, has always moved back and forth, often going one way and then another. The evolution of tastes and changing aesthetic concepts dictates the choice between alternatives (Riffaterre, 1978). Michael Riffaterre stated that poetry conveys meaning indirectly and focuses on one main theme, unlike common language. He also deepens the understanding of the structure of meaning in lyric poetry, emphasizing that the relationship between the reader and the text is the core of literary dialectics. This concept gives the reader the freedom to interpret poetry without being tied to the author's intent. (Faruk, 2012). According to Michael Riffaterre, poetry and prose have different meanings. In poetry analysis, words are often associated with objects, while text is associated with reality. Therefore, it is important for researchers to understand the differences between the two. Poetry builds meaning through the addition and use of expressive systems, while prose conveys meaning without relying on expressive systems.

According to Riffaterre there are four substantial ideas are poem's significance, sign production, text production, and interpretants.

1. The Poem's Significance

Poetry has a different language from everyday language. Poetry is usually connotative, which requires deeper thought and imagination when created and understood. In addition, the continuous aesthetic concepts that shape the creation and understanding of poetry are clearly related to the language of poetry. Poetry, on the other hand, creates, transforms, and expresses ambiguity.

When a sign or word has a different meaning, it is called a connotation shift. The use of figurative language, metonymy, and metaphor often contribute to this shift. Poetry can contain multiple levels of meaning by using these elements. Because a word or sentence can have more than one meaning, contradiction, ambiguity, or vagueness often arise during this process. Complex literature not only evokes feelings, but allows for multiple interpretations of each word. In literary language, this is an important feature. When words are used in ways that are contrary to their actual meaning or norm, they often become a source of contradiction.

When the principles of organizing textual space are used to mark linguistic elements that may not be meaningful such as rhyme, symmetry, or semantic correspondence between homologous positions in a stanza is a process of meaning creation occurs. (Riffaterre, 1978). According to homology, non-linguistic signs have the same meaning as linguistic signs. Components such as punctuation, rhyme, or symmetry can have a deeper meaning than the sentence itself. Poetry allows to understand the intertextual context by searching for homologous texts. Social texts, also known as intertexts, give the reader a better

perspective. This method emphasizes the function of signs as tools to study the meaning in the reader's mind (Faruk, 2012).

One of the inconsistencies that always exists is that not everything can be immediately considered as a representation of reality. This representation can be changed in ways that contradict the reader's context or through deviations in grammar and lexicon, called ungrammaticality. In addition, Riffaterre highlights the idea of semiotic unity as a central aspect of his theory. This is related to his hermeneutic model, in which the reader uses a framework, system, or point of view in the process of finding a solution (Riffaterre, 1978). In this process a phenomenon occurs, namely a process that produces variants of the same structural matrix.

2. Sign Production

Riffaterre argues that “the poetic sign is a word or a phrase pertinent to the poem’s significance” (Riffaterre, 1978). In the transformation of signs into interpretations, the matrix acts as a driver of text derivation, while the model determines the method of derivation. Hypogrammatic derivation occurs when a word or phrase becomes poetic by referring to a pre-existing group of words. A hypogram is a system or sign with at least one predicate and can be a large text that refers to a previous situation. (Riffaterre, 1978). This is the text that is the background or reason for the creation of other texts or poems.

3. Text Production

Conversion and expansion, which establish equivalence between a word and a series of words, shape the text as a locus of significance. By changing one

sign into several signs, or by taking a verbal sequence from one word that has the characteristics that define the word, expansion establishes equivalence (Riffaterre, M., 1978). Expansion changes the literary work by changing the basic elements of the sentence matrix to be more complex; this expansion includes repetition and grammatical changes, such as changes in word types. The matrix literally means a minimal sentence. The matrix can be a word or just the actualization of words in the structure of the text. In addition, Riffaterre states that the matrix is consistently actualized in variants whose form is regulated by the model. The matrices, models, and texts are variants of the same structure. One of them can be expanded by increasing the number of characters (Riffaterre, 1978).

Conversion which means twisting the hypogram or matrix by changing the elements of the sentence matrix with the same number of factors in different forms. By giving the components of an order with the same characteristics, the conversion establishes equivalence. Conversion particularly affects sequences generated by expansion” (Riffaterre, 1978). Sequences much longer than phrases or sentences can be converted into a single sign of the text as a whole.

4. Interpretants

To convert meaning into meaning, the concept of interpretant is needed. It is a sign that translates the surface markings of the text and explains additional elements indicated in the text. Any equivalent found in a poem and understood through retroactive reading can be considered an interpretant. The synonym paradigm, for example (Riffaterre, 1978). Poetic words function as interpretants

during the reading process, and readers see them as a representation of the author's intent. Signs function as a link between two signifying systems (those that convey meaning and those that carry meaning (Riffaterre, 1978). Riffaterre differentiates text interpretation and lexematics.

a. Lexematic Interpretant

The intermediating words are referred to as lexemes. Both are called double signs because they both imply two hypograms or produce two texts simultaneously in the poem or one text that must be understood in two different ways (Riffaterre, M., 1978). There are two reading stages in analysing poems; heuristic and hermeneutic.

1) Heuristic Reading

The heuristic reading generates overall meaning according to normative grammar with a first-rate semiotic system. Heuristics is a process of searching for meaning that involves investigating language structures through the use of linguistic signs to interpret literary texts literally. At this step, it is assumed that language is referential, which means that it must be related to the real world.

Riffaterre said that heuristic analysis is an analysis of meaning that is based on conventional language structures. In other words, heuristic analysis analyses language based on the actual meaning of the language itself. Work heuristics generate literal meaning understanding, explicit meaning, and actual meaning (Pradopo, 2005). The method of interpretation with reference to linguistic signs is known as heuristic. In such a situation, the reader is expected to be able to

understand the type of linguistics that is ungrammatical. The reader believes that because language is referential, it must have a relationship with the real world. Synopsis, story pronunciation techniques, language style, or the message to be conveyed are some examples of the realization of heuristic reading.

2) Hermeneutic Reading

Hermeneutic or retroactive reading is a form of heuristic reading used to discover meaning. This method involves the reader working continuously by reading a literary text from beginning to end (Riffaterre, 1978).

One of the hermeneutic tasks is to live and reconstruct a text in the network of interactions between the speaker, the listener, and the internal and social conditions around it with the intention of statements are not isolated and misleading to the reader. Hermeneutics is a read back and forth through the text from beginning to the end. This reading stage is a retroactive second-stage interpretation that involves a lot of code outside the language and integrates it integrally until the reader can structurally unpack to reveal the meaning (significance) in the uppermost system, the meaning of the text as a whole as a system of signs (Riffaterre, 1978).

b. Textual Interpretant

Perhaps interpretation is a sign of the text. The fragment of poetic text that is to be interpreted, not the words that refer to the text to provide hermeneutic clues to the reader, is called the interpretant (Riffaterre, 1978). The reader enters a stage of interpreting the poem that involves elements outside the poem, such as supporting text. Readers are guided in two ways by the interpretation of the

text. First, the interpretation helps them understand intertextuality; specifically, the poem illustrates a type of intertextual conflict in which two opposing codes are confined to one another. It is recognized that the interpretation of the poem requires an understanding of the poet's social and cultural background. Expansion changes the literary work by changing the basic elements of the sentence matrix to be more complex; this expansion includes repetition and grammatical changes, such as changes in word types. The matrix literally means a minimal sentence. The matrix can be a word or just the actualization of words in the structure of the text. In addition, Riffaterre states that the matrix is consistently actualized in variants whose form is regulated by the model (Riffaterre, 1978).

CHAPTER III

RESEARCH METHOD

The research methods provide a detailed explanation of the research design, data sources, data collection and data analysis. They proceed as follows:

A. Research Design

This research is a literary criticism. The researcher discusses literary works that include description, analysis, and interpretation (Peck, John and Martin Coyle, 1984). Literary criticism means analysis, interpretation, and estimation of literary works. The researcher uses the semiotic method to analyse Linkin Park's song lyrics to conduct literary criticism. The researcher used a semiotic approach aimed at finding the interplay between literal and symbolic meaning through Linkin Park's selected lyric poems in album of *One More Light*.

B. Data Source

The data are taken from the album of *One More Light* that released on 19 May 2017 by Warner Bros, produced by Delson and Mike Shinoda. The data is used by this researcher is the selected lyric poem in album *One More Light* from Linkin Park. Especially, *Nobody can Save me*, *Talking to Myself*, and *Heavy* (Linkin Park, 2017).

C. Data Collection

The activity of data collection is a very important part of any form of research. The data are taken from words, phrase, and sentences in Linkin

Park's selected lyric poem in album of *One More Light* entitled *Nobody can Save me*, *Talking to Myself*, and *Heavy*. Only 3 lyric poems are taken based on the lyric poem which related to the content of problem. To obtain data, researchers took several steps. The first step is to read the poems *Nobody can Save me*, *Talking to Myself*, and *Heavy* in depth to gain a complete understanding. After that, the research was conducted by identifying and clarifying all databases related to the research questions.

D. Data Analysis

In this research, there are three main steps to analyse data. The first step is to classifying the data. In classifying the data, there are considered that the interplay between literal and symbolic meaning in selected lyric poem of *One More Light* album. As a second step, to answer the formulation of the research problem, the researcher displays the classified data and applies semiotic theory. The researcher collected the data were then analysed by interpreting the lyric poem by connecting the research findings with the theory and background. In this study, the data will be analysed with the following steps: identify the hypogram, Heuristic reading, Intertextuality, Indirect expression, Hermeneutic reading, and Significance and mimesis. This process is the most important part of the research. As the last step, the researcher concluded the results of the research and report the results systematically.

CHAPTER IV

FINDINGS AND DISCUSSION

The researcher analysed the lyric poems in Linkin Park's *One More Light* album using Riffaterre's semiotic approach. The selection of three Linkin Park songs from the *One More Light* album “*Nobody Can Save Me*,” “*Talking to Myself*,” and “*Heavy*” were chosen because they represent the main themes of the *One More Light* album such as identity crisis and emotional burden, and have lyrics rich in symbolic meaning in accordance with Riffaterre’s semiotic approach. The sequence is arranged to form a progressive thematic flow: from self-awareness, inner conflict, to the peak of helplessness, thus strengthening the research narrative in tracing the literal and symbolic meaning behind the lyrics.

To answer the research problem, the analysis was carried out through several steps, namely Hypogram Identification, Heuristic Reading, Intertextual Exploration, Indirect Expression, Hermeneutic Reading, and Significance and Mimesis.

A. “*Nobody can Save Me*”

I'm dancing with my demons
I'm hanging off the edge
Storm clouds gather beneath me

<i>Waves break above my head</i> <i>Headfirst hallucination</i>	5
<i>I wanna fall wide awake now</i> <i>you tell me it's alright</i> <i>Tell me I'm forgiven, tonight</i> <i>But nobody can save me now</i> <i>I'm holding up a light</i> <i>I'm chasing out the darkness inside</i> <i>'Cause nobody can save me</i>	10
<i>Stared into this illusion</i> <i>For answers yet to come</i> <i>I chose a false solution</i> <i>But nobody proved me wrong</i> <i>Headfirst hallucination</i>	15
<i>I wanna fall wide awake</i> <i>Watch the ground giving way now</i> <i>You tell me it's alright</i> <i>Tell me I'm forgiven, tonight</i> <i>But nobody can save me now</i> <i>I'm holding up a light</i> <i>I'm chasing out the darkness inside</i> <i>'Cause nobody can save me</i>	20 25
<i>Been searching somewhere out there</i> <i>For what's been missing right here</i> <i>I've been searching somewhere out there</i> <i>For what's been missing right here</i>	
<i>I wanna fall wide awake now</i> <i>So tell me it's alright</i> <i>Tell me I'm forgiven, tonight</i> <i>And only I can save me now</i> <i>I'm holding up a light</i> <i>Chasing out the darkness inside</i> <i>And I don't wanna let you down</i> <i>But only I can save me!</i>	30 35
<i>Been searching somewhere out there</i> <i>For what's been missing right here (Linkin Park, 2017)</i>	

1. Hypogram Identification

The first step in this study is identify the hypogram. According to Riffaterre, the literary work that becomes the background for the creation of a new literary work is called a hypogram (Pradopo, 2010). Hypogram is a term used in literary analysis to refer to a text or element that serves as a reference or source of inspiration for another work. In the context of the lyrics of the song *"Nobody Can Save Me"* by Linkin Park, a hypogram can refer to a theme, phrase, or other element taken from a larger work of literature, culture, or experience that influences the meaning of the song. According to Riffaterre, hypograms often appear as keywords or phrases that carry deeper meaning when analysed semiotically (Khan & Lee, 2019).

The lyrics of the song *"Nobody Can Save Me"* by Linkin Park depict the theme of depression and deep inner struggle. Here is an analysis using a hypogram. The key phrase *"Nobody Can Save Me"* is the centrepiece of the song and can be understood as the main hypogram. In the context of Riffaterre, this phrase is not only a literal expression of solitude, but also refers to the universal idea of self-reliance in the face of suffering. This creates a connection with literary works such as Greek tragedy (e.g., Oedipus Rex), where the main character must face their own destiny without external intervention.

The lyrics *"I'm dancing with my demons"* contain a hypogram that refers to an inner conflict, *"demons"* represent anxiety and depression. In Islam, this concept is related to jinn and devils. Jinn, creatures of fire, can change shape and live in the supernatural world, with good or bad qualities. Satan, who refused to prostrate himself to Adam, is a symbol of arrogance and defiance. In Islam, devils tempt

humans to sin, while jinn can influence them positively or negatively. Both create moral dilemmas by pushing humans away from goodness and facing internal struggles (Hermawan, 2018).

Lyrics such as *"I'm holding up a light / Chasing out the darkness inside"* have a strong spiritual tone. It can be considered a hypogram that refers to religious traditions. In the context of Islam, light often symbolizes divine guidance, faith, and goodness. Allah SWT is referred as the source of light that illuminates human life. The phrase *"holding up a light"* can be interpreted as an individual's effort to hold fast to faith and good values in his life. This reflects an effort to seek guidance and rely on divine light in facing challenges. Meanwhile, darkness is often associated with ignorance, disbelief and immorality, symbolizing a person's distance from Allah's guidance. The phrase *"Chasing Out the Darkness Inside"* reflects an effort to eliminate negative traits within oneself. This is in line with Islamic teachings which emphasize repentance and good deeds to cleanse the soul (Syafi'i, 2017).

Linkin Park vocalist Chester Bennington is known for his original and unique lyrics. Riffaterre states that hypograms can also come from the writer or singer's personal experiences. This song is considered by many listeners to be an expression of Chester's personal struggles with addiction and depression. It can be considered a hypogram, describing events that he experienced throughout his life. The song *"Nobody can save me"* was released at a time when mental health was becoming increasingly popular. The song can be considered a hypogram of the social

movement, as Chester used his platform to share his personal experiences and encourage others to seek help.

2. Heuristic Reading

The next step is the heuristic reading of lyric poem, it means that the poetical language is converted into plain language to facilitate the understanding the contents of the lyric poem before analysing to the next step. The following is the heuristic reading of "*Nobody Can Save Me*" by Linkin Park. *Nobody can save me* is the first lyric poem analysed by the researcher. This poem consists of seven stanzas, with each line being different.

The title of the lyric poem is "*Nobody can Save Me*" it is already described that the lyric poem is about despair of the poet. Desperate because no one can help from the problems that the poet is experiencing. This is further clarified from the opening lines of lyric poetry "*I'm dancing with my demons*" represents a familiar yet dangerous relationship with negative thoughts or problems. The speaker feels tied to the problems, as if they can't get away. "*I'm hanging off the edge*" it indicates a very vulnerable and dangerous state. "*Edge*" represents the limit, both physically and emotionally. The speaker feels on the verge of collapse, perhaps experiencing severe depression or anxiety. "*Storm clouds gather beneath me / Waves break above my head*" it creates a threatening environmental image. The speaker feels surrounded by problems and has no way to escape. They feel like they are drowning in their troubles. The speaker is experiencing severe mental or emotional disturbance, possibly experiencing hallucinations or irrational thoughts. It can be interpreted as feeling so depressed that you lose touch with reality.

The second stanza has *abbabcd* rhyme. Based on the second stanza in this lyric poem, “*I wanna fall wide awake now/ you tell me it's alright/ Tell me I'm forgiven, tonight*”. The phrase “*Fall wide awake*” has another meaning, which is waking up from sleep, awakening from the hallucinations of the speaker listed in the previous stanza. The speaker wanted to quickly wake up from the hallucinations and ask the other one to tell that the speaker had been forgiven. However, from the commands said by speaker there are no words that indicate a response from the other one. Perhaps in the absence of that answer, the speaker speculates there isn't a person who cares about it “*Nobody can save me*”.

This third stanza, it has *abaca* rhyme. This stanza continues with “*Stared into this illusion*”. *I* tried to observe the illusions that resulted from hallucinations waiting “*For answers yet to come*”. It describes someone who is looking for answers to problems or questions in his life. He felt lost in the illusion and chose the wrong solution, but no one noticed or refuted him.

The fourth stanza, it has *abccbccd* rhyme. It tells about the speaker “*I want to fall wide awake*” to watch the way that has been given. *I* have found the long-awaited answer from *You*, but it doesn't seem to be a relief to his heart, it's because *I* still feel like “*Nobody can save me now*”. After a while, *I* decided to “*holding up a light to chasing out the darkness inside*”.

The fifth stanza has *abab* rhyme. The speaker express his anxious of something that was missing. Therefore, the spaker has *been searching somewhere out there* to find what *has been missing right here*. The speaker's anxiety can be seen from the repetition of the phrases: “*Been searching somewhere out there/*

For what's been missing right here". This stanza continues the depiction of confusion and searching. The person experiences hallucinations and continues to look for something that is missing, even though it might be nearby. He expressed the desire to immediately wake up from this condition.

The sixth stanza, it has *abbabbc*d rhyme. It tells about the speaker want to fall wide awake at that time from the hallucination but there is someone *You* tells *I it's alright* that the speaker *I* is *forgiven*. The speaker tried to *holding up a light* for *chasing out the darkness* because the speaker knows there is no one can save him, other than his own.

The seventh stanza, it has two lines only. This stanza is a recurrence of the preceding the fifth stanza. As such, there was an emphasis that the speaker was frantically searching for something that was missing. This last stanza re-emphasizing feelings of loss and the desire to sober up.

3. Intertextual Exploration

This song has thematic continuity with previous Linkin Park songs, such as "*Crawling*" or "*Breaking the Habit*". All of these songs talk about internal struggle and the desire to escape mental shackles. In this sense, the song "*Nobody can save me*" creates an intertextual dialogue with previous works, creating a continuous emotional narrative. The phrase "*These wounds, they will not heal*" in "*Crawling*" reflects the feeling of despair that is also implied in the title "*Nobody can save me*". The line "*There's something inside me that pulls beneath the surface*" describes an inner conflict, similar to the theme of fighting "*demons*" in "*Nobody can save me*". The phrase "*I don't know how I got this way*" in "*Breaking the habit*" reflects

someone who feels trapped in bad habits or emotional suffering which is also implied in *"I'm dancing with my demons"* in the song *"nobody can save me"* Both speak of personal struggles against emotional suffering.

Lyrics such as *"But nobody can save me now"* reflect the feeling that salvation must come from within oneself, which is a common theme in many works of literature and music. It is reminiscent of other works that depict an individual's struggle against adversity, such as the novel *The Catcher in the Rye* by J.D. Salinger. The phrase *"head-first hallucination"* suggests a disturbed mental state, similar to themes in poetry or novels depicting psychological experiences, such as in the works of Franz Kafka or Edgar Allan Poe. The lyrics in this song resonate with many alternative and rock lyrics that deal with mental health issues, creating a dialogue between the texts. For example, lyrics from Nirvana or Radiohead songs also often explore themes of despair and alienation.

Through this analysis, it is clear that *"Nobody Can Save Me"* is not just a song about depression but also part of a larger dialogue in art about mental health. The intertextuality helps to connect the songwriter's personal experiences to the larger cultural and literary context, showing how these themes interact and provide additional meaning for the listener.

4. Indirect Expression

Indirect expression, according to Riffaterre (Pradopo, 2010), the indirect expression is caused by three things, namely: Displacing Meaning, Distorting Meaning, and Creating Meaning.

a. Displacing Meaning

Displacing meaning in the lyric poem of "*Nobody can save me*" can be seen in the following description: The phrases "*nobody can save me*" serve as metaphors to describe feelings of despair and isolation. Metaphor is a figure of speech that states something as comparable with other things, which are not really the same (Jose & Brewer, 1984) This is not only mean that no one else can help, but also reflects the internal struggle the speaker is experiencing. The word "*nobody*" can be seen as a symbol of the inability to find support or understanding from others. It creates a picture of the emotional isolation experienced by the speaker, where "*nobody*" refers not only to others, but also to the part of oneself that feels alienated.

Formerly, there is "*I'm dancing with my demons*" using metaphors to describe the struggle with internal problems. Here, "*demons*" is representation a bad thing that the speaker has become a habit of. According to KBBI, the meaning of the demons is a spirit who always tries to mislead humans from God's instructions. The researcher interpret "*demons*" as a drug addiction. The substitution of meaning occurs when "*dancing*" is interpreted as interacting or struggling with the problem, not just physical movements. "*dancing with my demons*" can be interpreted as someone's struggle with problems or bad habits in their life. This can refer to a variety of challenges, such as addiction, depression, anxiety, or other negative habits.

Besides metaphors, the researcher also found personification in this lyric poem. In the lyric that state "*Storm clouds gather beneath me,*" there

is a substitution of meaning where *"storm clouds"* represent feelings of anxiety or depression that lurk. It shows that negative emotions can have a tangible form and presence, replacing the literal meaning of storm clouds. With the phrase *"gather beneath me,"* there is a sense that the threat is approaching and may soon affect the speaker. This can reflect feelings of anxiety or worry about an uncertain situation. *"Waves break above my head"* describes a situation where a person feels trapped or overwhelmed by a recurring problem, like a huge wave crashing over them. This phrase not only indicates physical waves, but also indicates difficult mental or emotional issues. The word *"break"* is used to indicate the strength and intensity of the experience.

The last one is an allegory, *"Headfirst hallucination"* can be considered an allegory because it depicts a deep and complex experience associated with mental illness. The phrase has a deep and complex meaning, describing a chaotic and distorted state of mind. *"Headfirst"* indicates hasty, impulsive, and uncontrolled actions. *"Hallucination"* indicates a distorted perception of reality, seeing or hearing things that are not there. *"Headfirst"* can also symbolize thoughts that are spinning rapidly, out of control, and causing confusion. It can be interpreted as feeling so overwhelmed that the mind can no longer distinguish between what is real and what is not. The hallucinations referred to do not always have to be seeing something that is not real. This shows the chaos of the mind and the inability to distinguish between fact and illusion.

b. Distorting Meaning

The distortion of meaning in the lyric of *"Nobody Can Save Me"* by Linkin Park can be seen in the following description. *"You tell me it's alright / Tell me I'm forgiven, tonight / But nobody can save me now"* There is irony in these lines because, despite the people trying to convince him that everything will be okay and offering forgiveness, the speaker feels that no one can really save him. The words spoken by others contradict the songwriter's internal feelings, creating tension and emphasizing the isolation he feels.

Next is *"I'm dancing with my demons"* this phrase is ambiguous because *"demons"* can refer to a variety of personal problems, such as addiction, depression, or other internal conflicts. Dancing with demons could also mean that the speaker has a complex and ambiguous relationship with these problems, both struggling with them and succumbing to them.

"I'm holding up a light / Chasing out the darkness inside / 'Cause nobody can save me" There is a contradiction between the act of *"holding up a light"* and *"chasing out the darkness inside"* and the statement that *"no one can save me"*. The act of *"holding up a light"* is supposed to be an attempt to save oneself, but the lyrics imply that this attempt is futile because no one can really help. *"I chose a false solution / But nobody proved me wrong"* is also a contradiction. The speaker is aware that the solution he chose (such as relying on alcohol or drugs) is wrong, but no one

reprimanded or warned him about the choice. This creates a contradiction between the awareness of the error and the inability to find the right solution.

c. Creating Meaning

The creating meaning stage in Riffaterre's theory involves interpreting elements in the text that produce additional meaning beyond the literal interpretation of the words. This can include rhyme, symmetrical structures, and homologies in the text (Pradopo, 2010). In the lyrics of "*Nobody Can Save Me*," some of the elements that create meaning are:

Many parts of the lyrics are repeated, both in verses and choruses. This creates a symmetrical structure. The repetition of phrases such as "*nobody can save me*" creates a sense of entrapment and emphasizes the theme of helplessness. This symmetry not only gives the song rhythm but also reinforces the message that, while there is hope for rescue, individuals must ultimately face their own struggles. Repetition creates a deep emotional effect, allowing the listener to feel the intensity of the feelings conveyed.

Then continued with rhyme and rhythm. The lyrics of this song do not follow a strict traditional rhyme pattern such as AABB or ABAB. However, there are rhymes of assonance (repetition of vowel sounds) and consonance (repetition of consonant sounds) which give a sense of musicality and cohesion. "*I'm dancing with my demons / I'm hanging off the edge*" (consonance on the letter 'd') "*You tell me it's alright / Tell me I'm forgiven, tonight*" (perfect rhymes on "alright" and "tonight") The use of irregular rhymes may reflect the song's theme of emotional turmoil and uncertainty.

The existing rhyme helps tie the lines together, while the imperfections of the rhymes create a sense of tension and instability.

5. Hermeneutic Reading

After doing a several steps before, the next step to do is hermeneutic reading. In this step of reading will be different with the step before. In the heuristic reading, the lyric poem will analyse literally and in hermeneutic reading the lyric poem is interpreted as a whole and do an interpretation more deeply. Here is a hermeneutic reading of lyric poem. Linkin Park's "*Nobody can Save me*" The lyrics of this poem are considered a representation of Chester Bennington's life, known as someone who is open about his struggles with depression, addiction, and childhood trauma. This song can be understood as a personal expression of feelings of despair and a desire to find meaning amidst darkness. Moreover, the lyric describes a man struggling with emotional and mental issues. He feels depressed and isolated, and tries to find a way out of the darkness that surrounds him. The phrase "*nobody can save me*" emphasizes that he cannot rely on anyone else to save him from the pain and sadness he is experiencing. The lyrics show that the speaker feels trapped in an illusion and chooses the wrong solution, such as using alcohol or drugs as an escape from his problems. Although he knows that this is not the right path, he feels there is no other alternative because his expectations of others are often not met.

In the beginning of the lyric poem, the speaker states "*I'm dancing with my demons*" which depicts an internal battle with personal issues. He feels as if he is stuck on the edge of a cliff, showing a sense of despair and confusion. In line "*I wanna fall wide awake*" expresses the desire to "*wake up*" from illusion and

sadness. Despite the encouragement from others to feel okay, the reality is that no one can provide a real solution to his problems. This creates a deep sense of frustration because the hope for outside help is not met. In line 15 "*I chose a false solution*", the speaker acknowledges the wrong choice of solution and longs for an answer to his problem. In line 26 "*Been searching somewhere out there*" / "*For what's been missing right here*", there is hope to rise from the slump, but still accompanied by an awareness of the difficulties faced.

Overall, "*Nobody Can Save Me*" is a deep reflection on emotional isolation and self-discovery amidst darkness. The song urges listeners to realize that sometimes we have to rely on ourselves to face life's challenges. The message reminds us that while the support of others is important, ultimately, we are the only ones who can save ourselves from adversity.

In short, after the researcher read the poem as a whole, this lyric poem has a simple story about someone who is desperate and depressed about solve the life problem. Asking for someone else's help is not always work, but sometimes trying to solve the problem by own self is the best way. However, from the analysis conducted by the researcher above, the researcher is curious about the theme of this song. Linkin Park's song "*Nobody Can Save Me*," has a deep meaning and relates to the emotional state of lead singer Chester Bennington. The fact that Chester Bennington has struggled with addiction and depression is well known.

The lyrics of the song show how someone is hopeless and isolated, feeling like no one else can help him or save him from his sadness. The idea that one must face and overcome his problems alone may have inspired the title "*Nobody Can Save Me*." The album "*One More Light*" has a more subtle and introspective theme compared to Linkin Park's previous albums. The album talks a lot about emotional struggles, loss, and grief. The title "*Nobody Can Save Me*" is apt for that theme. Linkin Park and Chester Bennington may want to convey the message that it is okay to be afraid and to admit that we do not have the answers or solutions to every situation. This song can help the audience relate to you when you are experiencing the same feelings. Sadly, Chester Bennington passed away on July 20, 2017, shortly after the release of his new album, "*One More Light*". Fans have significant meaning for this album and song (Linkin Park, 2017).

6. Significance and Mimesis

Significance, according to semiotic theory, is the deep meaning that results from the relationship between the signifier and the signified (Asmawati, Nensilanti, & Faisal, 2014). In these lyrics, significance refers to the deep meaning contained in the words and phrases used. The song describes a person's struggle with psychological problems, depression, and loneliness. It provides a reasonable understanding of how people often have to face the dark side of themselves. Literally and metaphorically, the word "*demons*" depicts an internal problem that is difficult to overcome. Then, the lyrics "*I chose the wrong solution*" show how

important it is to think about yourself and realize that you have chosen the wrong choice as a way to avoid problems. It shows that everyone must take responsibility for their choices in order to face the consequences.

Mimesis is the representation or imitation of reality in a work of art (Ern20). In the lyrics of "*Nobody Can Save Me*," mimesis is seen through the realistic depiction of emotional and psychological experiences. Lyrics such as "*Waves break above my head*" depict someone who is trapped under the pressures of life. This is a symbolic depiction of the psychological reality of many people who experience depression or anxiety. The song also shows the social reality where people often feel alone in their struggles despite the help of others. This is shown in the lyrics describing the hope of being rescued but then realizing that no one else can help. The theme of the song is universal, depicting feelings of despair and the desire to find strength within oneself. In the lyrics of "*Nobody Can Save Me*," significance is created through symbolism and reflection on mental struggles, while mimesis is present through realistic depictions of emotional conflict and isolation. The song not only conveys a personal message but also represents a universal experience of life's hardships, making it relevant to many listeners.

B. "Talking to Myself"

*Tell me what I've gotta do
There's no getting through to you
The lights are on but nobody's home
You say I can't understand
But you're not giving me a chance
When you leave me, where do you go?*

5

*All the walls that you keep building
All this time that I spent chasing
All the ways that I keep losing you*

*The truth is, you turn into someone else 10
You keep running like the sky is falling
I can whisper, I can yell
But I know, yeah I know, yeah I know
I'm just talking to myself*

*Talking to myself 15
Talking to myself
But I know, yeah I know, yeah I know
I'm just talking to myself*

*I admit I made mistakes
But yours might cost you everything 20
Can't you hear me calling you home?*

*All the walls that you keep building
All this time that I spent chasing
All the ways that I keep losing you*

*The truth is, you turn into someone else 25
You keep running like the sky is falling
I can whisper, I can yell
But I know, yeah I know, yeah I know
I'm just talking to myself*

*Talking to myself 30
Talking to myself
But I know, yeah I know, yeah I know
I'm just talking to myself*

*All the walls that you keep building
All this time that I spent chasing 35
All the ways that I keep losing you*

*The truth is, you turn into someone else
You keep running like the sky is falling
I can whisper, I can yell
But I know, yeah I know, yeah I know 40
I'm just talking to myself*

*Talking to myself
Talking to myself
But I know, yeah I know, yeah I know
I'm talking to myself (Linkin Park, 2017) 45*

1. Hypogram Identification

Hypograms help the researcher understand the emotions being expressed. The most obvious hypogram in *"Talking to Myself"* is the common experience of loneliness, frustration, and an inability to connect with others. It helps the listener understand the intensity of the writer's emotions. Lyrics such as *"Tell me what I've gotta do, there's no getting through to you"* and *"The lights are on but nobody's home"* show someone trying to communicate but feeling ignored or unheard. The hypograms in these lyrics could refer to feelings of emotional isolation that often appear in Linkin Park's earlier work, such as *"Breaking the Habit"* and *"Somewhere I Belong"*.

The lines *"You keep running like the sky is falling"* and *"I can whisper, I can yell, but I know, yeah I know, yeah I know, I'm just talking to myself"* reflect someone trying to help someone else who is struggling with mental health issues but getting no response. This could be a hypogram of Chester Bennington's own struggles with depression and past trauma, as discussed in many of Linkin Park's previous songs. The line *"All the walls that you keep building, all this time that I spent chasing"* can be seen as a hypogram referring to a strained relationship, whether in the context of friendship, romance, or connection with oneself. The concept of *"built walls"* is often used in literature to describe someone who is emotionally distant.

"I'm just talking to myself" dan *"There's no getting through to you"* reflects the universal experience of difficulty communicating with someone who has changed or become unresponsive. This hypogram is rooted in the feelings of

frustration and isolation that often occur in interpersonal relationships. The phrase *"You turn into someone else"* shows a hypogram about a change in a relationship, where a person feels a loss of emotional connection with someone they used to be close to. It reflects a struggle to understand the change.

The song also interacts with an issue social and cultural context, where many people feel alienated in modern society. This creates a connection with many other works that deal with social and psychological issues. One of the social issues that occurred in California in 2017 that is relevant to the theme of the song *"Talking to Myself"* is the #MeToo movement, which focuses on sexual violence, gender inequality, and the struggle to be heard in a social context. The song *"Talking to Myself"* raises the theme of frustration and the inability to communicate or be heard, which is in line with the struggles of victims of sexual violence in the #MeToo movement. Victims of sexual violence often feel isolated and unaccepted. The song can be related to the emotional struggles of victims trying to overcome their trauma, similar to how the #MeToo movement has tried to help those who feel alone in their struggles (Rahagi et al., 2019).

2. Heuristic Reading

Poetry must heuristically be naturalized by normative language. In Linkin Park's lyric poem *"Talking to myself"* is the second lyric poem studied by the researcher in this study. This lyric poem tells about the love relationship between two people who were broken off. There are two characters in this lyric poem they are *"I"* as the speaker, and *"you"* as the speaker's pair. This lyric poem consists of eight stanzas which has different lines each. However, this lyric poem is the lyric

of song, so the lyric are repeated several times in the same script as the lyric that has been repeated. So as to make the research more effective, the researcher will only analyze the unrepetitious stanza. In the case of repeating stanza, the interpretation will be likened to the previously analyzed.

The first stanza in this lyric poem has *aabcde* of rhyme. This stanza describes frustration and the inability to communicate with someone. The speaker feels he has tried, but there is no response or understanding from the person he is talking to. The phrase "*The lights are on but nobody's home*" is implying that although the person is physically present, his or her thoughts and emotions are out of reach. It continued with the next phrase are *You say I can't understand* this continues the theme of failed communication. The speaker felt accused of being inconsiderate, even though the person he was talking to did not give him the opportunity to understand. The rhetorical question "*When you leave me, where do you go?*" express feelings of abandonment and uncertainty.

The second stanza has *aab* of rhyme. This stanza is the shortest stanza in this lyric poem. These lyrics poem represents or depicts the dynamics of an unhealthy relationship, where one party keeps trying while the other party builds a barrier. This image is quite stereotypical for a troubled relationship, but that's exactly why this lyric feels familiar and easy to understand. We often hear or see stories about unrequited love.

The third stanza has *abcdeeede* of rhyme. This stanza shows the person that the speaker is addressing has changed into another person. The speaker describes this person as constantly running away, as if a great

disaster is coming. The speaker states that regardless of how they communicate, whether it is whispering or shouting, they realize that they are essentially talking to themselves. This realization is repeated for emphasis.

The fourth stanza has *abc* of rhyme. The speaker acknowledges that they have made mistakes or done things they regret. However, this suggests that the mistakes made by the person being spoken to could have severe consequences, potentially causing significant harm. Thus, the speaker is trying to reach out to someone, urging them to return to a place or state they consider "*home*."

The fifth until eighth stanza are the stanzas that has been mentioned in the previous stanza. As explained earlier, the stanza that has been mentioned in the previous stanza the interpretation will be likened to the previously analyzed.

3. Intertextual Exploration

Intertextuality in the song "*Talking to Myself*" by Linkin Park can be seen from several aspects that show a relationship with themes, styles, or elements of other relevant works. "*The lights are on, but nobody's home*" and "*talking to myself*" are some examples of idioms used in this song. Since they are common terms in popular culture, these idioms fall under the category of intertextuality. By using these idioms, the song is more directly relatable to the listener because the listener is already familiar with the meaning. The phrase "*The lights are on, but nobody's*

home" describes someone who is physically present but not responding mentally or emotionally. The person may appear confused, blank, or unaware of their surroundings. In American culture, this idiom is often used to mock someone who seems unfocused. Meanwhile, *"Talking to myself"* refers to a situation where someone is talking but feels like they are not being heard or understood. This phrase often reflects feelings of frustration, loneliness, or emotional isolation, and is commonly used in American culture to describe a lack of communication with others.

In *"Talking to Myself,"* the use of metaphors such as *"the lights are on but nobody's home"* and *"you keep running like the sky is falling"* reflect Linkin Park's signature writing style, which is full of figurative language. This is similar to the lyrics in their previous songs, such as the metaphors in *"Crawling"* (*"these wounds, they will not heal"*) and the personification in *"From the Inside"* (*"heavy thoughts sift through dust"*). The theme of loneliness and struggle with oneself is a recurring theme in many genres of music and literature.

The struggle with feelings of despair and uncertainty and the search for one's identity is depicted in the song *"Crawling"*. The lyrics discuss the pain and difficulty of overcoming these feelings. *"Somewhere I Belong"* this song describes feelings of confusion and alienation and the search for place and identity. The theme of this song is in line with the struggle to find emotional in connection. *"Numb"* this song describes feelings of loneliness and the pressure of other people's expectations. *"From the Inside"* This song deals with emotional frustration and tension, creating a picture of an internal struggle, similar to the

themes in *"Talking to Myself"*. All four songs have deep emotional elements and themes of loneliness, frustration, and the search for identity, so they can be considered similar to *"Talking to Myself."*

Songs by other artists that deal with similar themes, such as Nine Inch Nails' *"Hurt"* (or Johnny Cash's version), can also be considered intertextual, where *"Talking to Myself"* participates in a larger dialogue about the human experience. Green Day's *"Boulevard of Broken Dreams."* The lyrics of *"Talking to Myself"* reflect feelings of loneliness and individual struggle, which are also the main themes of *"Boulevard of Broken Dreams."* Radiohead's *"Creep"* similarly addresses the themes of isolation and the hopelessness of communication and the feeling of not being able to reach out to others who are growing distant. This provides a more personal intertextual context for the listener.

4. Indirect Expression

The indirectness of expression in *"Talking to Myself"* allows the song to convey complex emotions and feelings in a more powerful and suggestive way.

a. Displacing Meaning

Displacing meaning occurs when a text uses language to express something different from its literal meaning. *"Talking to myself"* the title of this song is a metaphor. Literally, it means talking to yourself. However, metaphorically, it describes the feeling of frustration because no one listens or understands. *"The lights are on, but nobody's home"* This is a powerful metaphor. This expression literally describes an empty house with the lights on, but figuratively refers to someone who is physically present but emotionally absent or unresponsive.

This is a substitution of meaning because the literal meaning is replaced by the figurative meaning.

"All the walls that you keep building" the word *"wall"* is a metaphor for an emotional barrier. Literally, a wall is a physical structure. However, in the context of the song, a wall represents a barrier that someone builds to protect themselves from others. *"Walls"* in a relationship are a state in which someone refuses to communicate, often in response to stress or conflict (Smithson & Venette, 2013). This is a substitution of meaning because the literal meaning of *"wall"* is replaced with its figurative meaning. *"You keep running like the sky is falling"* This expression is a simile that describes panic by changing the literal meaning to a figurative one. Linkin Park uses this technique to convey emotions more strongly and suggestively.

b. Distorting Meaning

Distorting meaning involves the distortion of meaning through ambiguity, contradiction and nonsense. In order to analyze the ambiguity, contradiction, and nonsense in the song *"Talking to Myself"* by Linkin Park, the researcher needs to understand that in the context of the song, "nonsense" does not necessarily mean literal nonsense, but rather the feelings of despair and frustration that are expressed. *"All the walls that you keep building"* the ambiguity here lies in who is building the wall. Is the *"you"* in question someone else, or yourself? This could indicate that both the speaker and the person being spoken to are building a barrier. In addition, *"wall"* is also ambiguous in terms of how big the wall is. Is it a small wall, or a tall, large wall. *"You keep running*

like the sky is falling" this phrase is ambiguous in the sense of, what makes "you" run. Is it an external problem, or an internal problem? This ambiguity reflects confusion and uncertainty.

"Tell me what I've gotta do" which means the desire to solve the problem, but on the other hand *"But I know, yeah, I know, yeah, I know, I'm just talking to myself"* which means a feeling of despair. There is a contradiction between them which causes confusion. *"I can whisper, I can yell, but I know I'm just talking to myself"* There is a contradiction between the act of trying to communicate (whispering or yelling) and the knowledge that the effort is futile because no one is listening. *"Whisper"* and *"yell"* represent two extremes in volume, creating a contradiction that emphasizes the communication effort from the subtlest to the loudest. This shows the effort the narrator makes to communicate. *"I admit I made mistakes"* which means admitting mistakes, but on the other hand *"But yours might cost you everything"* which means blaming others. This creates a contradiction between responsibility and blame.

"Talking to myself" in an emotional context, this phrase can be considered "nonsense" because it describes feelings of despair and frustration when communication efforts feel futile. It's not literally nonsense, but emotionally, it reflects a feeling that no amount of effort will produce results. *"When you leave me, where do you go?"* Literally, this question is illogical because the person who leaves must have a purpose. However, emotionally, it reflects the speaker's confusion about the reason or direction of the change in the relationship. The entire song reflects the feeling of not being heard, which in an emotional context

can feel like “nonsense.” When someone feels like their attempts to communicate are being ignored, it can feel like they’re talking to themselves.

c. Creating Meaning

The song has a fairly simple structure, with a repeating verse and chorus. This repetition creates a sense of symmetry, which could reflect feelings of being stuck in the same cycle. The repetition of the chorus *"talking to myself"* in particular emphasizes the theme of deep isolation and frustration. The structure of the song could also be interpreted as a reflection of the mindset of someone who is experiencing depression, where negative thoughts are looping and repeating.

In general, *"Talking to Myself"* does not place much emphasis on traditional rhyme. The lyrics are more free-flowing, focusing on conveying emotion and narrative. However, there are several repetitions of sounds and words that create internal rhyme or assonance, which provide cohesion to the lyrics. An example is the repetition of the phrase *"talking to myself"* throughout the song. The lack of strong rhyme may reflect the feelings of disorientation and frustration that the song is trying to convey. The rhyme in this song isn't very strict, but there is a certain pattern that helps create rhythm and cohesion between the lines. *"The lights are on but nobody's home" / "When you leave me, where do you go?"* The use of internal rhymes such as *"home"* and *"go"* provides a subtle continuity in the lyrics. This rhyme helps strengthen the emotional flow of the song, creating a sense of frustration and repetition that reflects the theme of broken communication.

The relationship between the lyrics and music in this song shows homology. The strong and emotional music reflects the feelings of hopelessness and frustration expressed in the lyrics. Additionally, it can be seen that certain themes are repeated throughout the song, such as the inability to communicate and emotional isolation. In addition, to reinforcing the message of the song, this repetition creates a sense of consistency. "*You keep running like the sky is falling*" depicts emotional challenges, and "*All the walls that you keep building*" is a metaphor for someone who is constantly trying to avoid problems. Since both of these phrases depict emotional distance and the inability to communicate, they are comparable. While "*the walls*" represent static barriers, "*running*" represents an active attempt to escape. Both support the idea that relationships are broken.

5. Hermeneutic Reading

Hermeneutically, Linkin Park's lyric poem under the title "*Talking to Myself*" shows the expression of the feelings of a lonely. The lyric poem describes the feelings of a loved one when they see their partner facing inner difficulties but are unable to do anything. This lyric poem truly shows the readers about sincere love to someone, dearest one which ended with sad and despair.

Using a hermeneutic approach, the researcher can see that each word in the lyrics has a deeper meaning. For example, the phrase "*I'm just talking to myself*" reflects a sense of despair and the realization that communication with loved ones is ineffective. This shows how the speaker feels isolated despite attempts

to connect. The lyrics often describe feelings of loneliness and a longing to connect with others. The singer may feel isolated despite being in a crowd, creating a contrast between the outward appearance and the inner feelings. There is an element of reflection where the speaker is talking to himself. This can be interpreted as an attempt to understand complex feelings and thoughts. This process reflects a search for identity and understanding of emotional states.

Each stanza of the lyric poem depicts the emotional journey of the character trying to make sense of the situation. Lyrics like *"All the walls that you keep building / all this time that I spent chasing / all the ways that I keep losing you"* show the emotional barriers that people who are struggling with mental health issues build, creating a distance between them and those who want to help. The lyric poem hint a difficult and unrequited relationship theme. It evokes feelings of sadness, frustration, and loss. Words like *"wall," "chasing,"* and *"losing"* have very negative connotations. *"Wall"* in a relationship is when someone refuses to communicate, usually due to stress or conflict (Smithson & Venette, 2013). The building of these walls indicates their inability or unwillingness to open up. The term *"chasing"* refers to a speaker's intense and exhausting efforts to gain attention or love (Berscheid & Regan, 2016). This is evidence of an imbalance in the relationship. *"Losing"* is when someone loses a person, thing, status, or other relationship that is considered important (Budiman, 2014). It includes the logical consequences of failed attempts. Despite his or her best efforts, the speaker realizes that he or she is losing the person he or she loves.

Overall, the lyrics of this song describe the personal life of lead singer Chester Bennington and his struggle with depression. The song is even more powerful as a reminder of the importance of communication and support in relationships because of his tragic passing. From a hermeneutical perspective, *"Talking to Myself"* can be defined as the search for meaning in life, self-reflection, and the search for identity. The song shows how relationships experiencing mental health issues face difficulties in communicating. The lyrics not only describe the struggles of individuals, but also emphasize how important it is to feel like others and understand how to cope with mental health issues.

Linkin Park's song *"Talking to Myself"* has a deep and complex meaning, and the title fits the main theme of the song. The song describes the struggle and loneliness of someone who feels ignored or misunderstood. A situation where someone feels like they can only talk to themselves because no one is really listening is depicted in the title *"Talking to Myself"*. This meaning is related to the experience of Chester Bennington, Linkin Park's vocalist, who publicly shared his struggles with mental health issues. Overall, *"Talking to Myself"* is a song about struggle, isolation, and self-reflection, and its powerful and poetic title perfectly conveys these themes.

6. Significance and Mimesis

The song has a strong significance as an expression of emotional struggle. Feelings of isolation, frustration, and inability to communicate are reflected in the lyrics. The song is especially relevant to Chester Bennington's life due to his history of struggles with depression and addiction. where many people also

experience feelings of isolation and inability to interact with others. In addition, the significance of the song also lies in its ability to connect with listeners. Many people can relate to the same experiences as it addresses universal themes of isolation, communication failures, and the struggle to connect with others, making the song a mirror to their own feelings and experiences.

The researchers found that Mimesis is also seen in the way the song depicts internal dialogue. The process of talking to yourself is a common experience, and the song mimics the way people interact with their thoughts and feelings. It provides a realistic depiction of how someone might struggle with their emotions. The song also reflects a social dynamic in which individuals often feel unheard or misunderstood. It is a representation of the broader human experience, in which effective communication is often a challenge.

C. “Heavy”

<i>I don't like my mind right now</i>	
<i>Stacking up problems that are so unnecessary</i>	
<i>Wish that I could slow things down</i>	
<i>I wanna let go but there's comfort in the panic</i>	
<i>And I drive myself crazy</i>	5
<i>Thinking everything's about me</i>	
<i>Yeah, I drive myself crazy</i>	
<i>'Cause I can't escape the gravity</i>	
 <i>I'm holding on</i>	
<i>Why is everything so heavy?</i>	10
<i>Holding on</i>	
<i>So much more than I can carry</i>	
<i>I keep dragging around what's bringing me down</i>	
<i>If I just let go, I'd be set free</i>	
<i>Holding on</i>	15
<i>Why is everything so heavy?</i>	
 <i>You say that I'm paranoid</i>	
<i>But I'm pretty sure the world is out to get me</i>	

<i>It's not like I make the choice</i>	
<i>To let my mind stay so fucking messy</i>	20
<i>I know I'm not the center of the universe</i>	
<i>But you keep spinning 'round me just the same</i>	
<i>I know I'm not the center of the universe</i>	
<i>But you keep spinning 'round me just the same</i>	
<i>I'm holding on</i>	25
<i>Why is everything so heavy?</i>	
<i>Holding on</i>	
<i>So much more than I can carry</i>	
<i>I keep dragging around what's bringing me down</i>	
<i>If I just let go, I'd be set free</i>	30
<i>Holding on</i>	
<i>Why is everything so heavy?</i>	
<i>I know I'm not the center of the universe</i>	
<i>But you keep spinning 'round me just the same</i>	
<i>I know I'm not the center of the universe</i>	35
<i>But you keep spinning 'round me just the same</i>	
<i>And I drive myself crazy</i>	
<i>Thinking everything's about me</i>	
<i>Holding on</i>	
<i>Why is everything so heavy?</i>	40
<i>Holding on</i>	
<i>So much more than I can carry</i>	
<i>I keep dragging around what's bringing me down</i>	
<i>If I just let go, I'd be set free</i>	
<i>Holding on</i>	45
<i>Why is everything so heavy? (Linkin Park, 2017)</i>	

1. Hypogram Identification

In the lyrics of "*Heavy*", there are several phrases and concepts that are repeated with variations in meaning. This repetition forms a kind of hypogram, where the early parts of the song become the basis for the development of meaning in the following parts. The phrase "*Holding on*" is repeated several times in the song, but its context develops as the song progresses. Here, "*Holding on*" functions as an hypogram that undergoes a transformation in meaning from merely describing

struggle to expressing despair. The beginning of the song (Lines 9-10) *"I'm holding on / Why is everything so heavy?"* In this section, *"holding on"* refers to the inability to let go of a burden that is too heavy to bear. In the mid-song (Lines 25-26, 30-31) *"Holding on / So much more than I can carry"* The meaning of this phrase develops it is not only about holding on to something, but also describes a burden that grows heavier until it is no longer bearable. In the end of song (Lines 40-45) The repetition further emphasizes the sense of exhaustion and frustration, indicating that the characters in this song are in a repeating cycle with no clear solution.

The concept of gravity is used as a metaphor to describe feelings of being pressured, burdened, and unable to escape from existing problems. The word *"gravity"* appears explicitly in the lyrics *"Cause I can't escape the gravity"* describes how someone feels pulled down by the weight of their mind. In physics, gravity is the force that keeps objects on the surface of the earth (Taillet, 2018). This concept has a parallel with the feelings described in the song. Gravity as something that cannot be resisted. Just as humans cannot fight the law of gravity, the narrator in this song feels unable to escape his mental pressure. *"Holding on"* as resistance to gravity. The character in this song continues to hold on, but the longer the burden feels heavier. In psychology, mental burdens are often described as something heavy and oppressive. Depression and anxiety create feelings of *"falling"* or *"being pulled down,"* which aligns with the metaphor of gravity in this song.

"I don't like my mind right now" dan "Stacking up problems that are so unnecessary". "I'm holding on / Why is everything so heavy?" The lyrics is clearly

described mental issues such as excessive confusion, anxiety, and overwhelm. The fact that someone experiences emotional difficulties in real life is known as a true hypogram. This theme also reflects Chester Bennington's personal life, who experienced mental health issues. This determines the meaning of the song. *"If I just let go, I'd be set free"* and *"You say that I'm paranoid / But I'm pretty sure the world is out to get me"*. These phrases have an implied meaning of wanting to release emotional stress as a way to achieve freedom. A common theme in the lyrics is mental health, where many people are trapped in negative thought patterns that are difficult to escape from is the hypogram.

The song *"Heavy"* relates to the #MeToo movement in 2017, similar to *"Talking to Myself"*. The song describes the emotional burden and mental struggles, which resonate with the experiences by victims of violence or abuse. The theme reflects the psychological impacts of abuse, such as anxiety and depression, as highlighted by the #MeToo movement. Lyrics such as *"I keep dragging around what's bringing me down"* describe emotional burdens that are similar to the impact of trauma experienced by victims of sexual assault (Rahagi et al., 2019).

2. Heuristic Reading

In this *Heavy* lyric poem, the readers mostly considered that this lyric poem tells about the sadness based on the dictions which used by the poet. This lyric poem are consist of six stanzas, each stanza consist of eight lines except in fifth stanza only six lines. This lyric poem tells about someone who has a lot of life problems, and describes the problem is something very heavy.

The first stanza tells about the singer's feelings of discomfort. The phrase *"I don't like my mind right now"* shows dissatisfaction with his current mental state. This indicates feelings of stress, anxiety, and confusion arise from personal pressures or problems. The speaker feels trapped in *"problems that are so unnecessary,"* reflecting how problems that should be insignificant can pile up and bother the mind. The phrase *"I wanna let go but there's comfort in the panic"* despite wanting to escape from anxiety, there is comfort found in panic, creating internal conflict. The speaker has become accustomed to the cycle of anxiety and finds it difficult to get out of that comfort zone, even though it is unhealthy. The speaker admits that he *"drives myself crazy"* by thinking that everything is about him. This shows a tendency to over-indulge, which can worsen mental states. *"I can't escape the gravity"* describes the feeling of being trapped, as if there is a force pulling him back into his problems and anxieties, making it difficult for him to find a way out of the situation he is facing.

The second stanza describe the emotional and mental struggles experienced by someone who feels burdened by various problems and burdens of life. The phrase *"I'm holding on"* shows the effort to survive despite difficult circumstances. It reflects resilience and the desire to not give up, despite the heaviness felt. *"Why is everything so heavy?"* expresses confusion and frustration with the emotional burden felt. It shows that the speaker feels depressed and does not understand why life feels so hard. *"So much more than I can carry"* It reflects feelings of being overwhelmed and mentally exhausted. *"I keep dragging around what's bringing me down"* describes how the speaker is constantly carrying around problems or

emotional baggage that should have been left behind. *"If I just let go, I'd be set free"* reflects the hope that letting go of the burden will bring freedom and relief. It shows the awareness that sometimes letting go is a necessary step to finding peace. *"If I just let go, I'd be set free"* reflects the hope that letting go of the burden will bring freedom and relief. It shows the awareness that sometimes letting go is a necessary step to finding peace.

The third stanza tells about feelings of uncertainty, anxiety, and internal conflict that a person experience. *"You say that I'm paranoid"* This line shows a conflict between the speaker and others. The speaker feels accused of being paranoid, which indicates excessive suspicion or fear. *"I know I'm not the center of the universe"* the speaker realizes that he is not the center of attention, there is a feeling that other people are constantly involved in his life, which can be an additional source of stress.

3. Intertextual Exploration

The song *"Heavy"* can be connected to other Linkin Park songs that also explore themes of emotional struggle and self-dissatisfaction, such as *"There's something inside me that pulls beneath the surface"* in *"Crawling"* this song talks about feeling like you're losing control of yourself. The phrase *"pulls beneath the surface"* could be an early form of the concept of *"gravity"* in *"Heavy"*, which symbolizes the feeling of being pulled down by a mental burden. *"I want to heal, I want to feel like I'm close to something real"* in the song *"Somewhere I Belong"* talks about the search for identity and trying to let go of emotional burdens, similar to the concept of *"holding on"* in *"Heavy"*, which describes the struggle against a

burden that feels unbearable. *"I'm tired of being what you want me to be, feeling so faithless, lost beneath the surface"* in *"Numb"* there is a continuity of themes between *"Numb"* and *"Heavy"*, as both songs deal with emotional distress and a loss of control over one's life. In *"Heavy"*, the speaker complains that his own mind has become his enemy, similar to the numbness described in *"Numb"*. From this, it can be concluded that *"Heavy"* is an evolution of themes that Linkin Park have long explored, but with a more explicit approach to mental health.

Songs by other artists such as Evanescence's *"My Immortal"* contains the lyrics *"These wounds won't seem to heal, this pain is just too real"* depicting the inability to let go of something that is weighing on the soul, similar to the concept of *"holding on"* in *"Heavy"*. Nine Inch Nails' *"Hurt"* (or Johnny Cash's version), Radiohead's *"Creep"* also depict struggles with pain and despair. This intertextuality suggests that the experiences expressed in *"Heavy"* are part of a larger dialogue about mental health in popular culture.

The lyrics of this song describe many things in Chester Bennington's life, such as emotional difficulties and mental health issues. In his interviews or autobiographies, the lyrics of this song can be related to his trauma and past (iHeartRadio, 2017). In addition, intertextuality occurs when listeners find connections between the lyrics of the song and their own experiences. Many people can relate to the themes in *"Heavy"*, making it more meaningful and intimate. The song reflects not only the singer's personal experiences, but also universal experiences, creating intertextuality between the lyrics and the listener.

4. Indirect Expression

a. Displacing Meaning

The word "*heavy*" itself is the main metaphor in this song. Literally, "*heavy*" means physically heavy. However, in the context of the song, it symbolizes the emotional and psychological burden that the singer *feels*. "*Stacking up problems*" This is a metaphor that describes how problems pile up and become heavier, like piling up physical objects. There is an idiom that researcher found in this song, "*I don't like my mind right now*" This is a common idiom used to express feelings of mental discomfort or stress. "*Comfort in panic*" is a paradox that describes the habit of feeling comfortable in anxiety. This phrase emphasizes the emotional burden of the singer and allows the listener to connect personally with the song.

b. Distorting Meaning

This distorting meaning begins with the ambiguity of the song title itself. The word "*heavy*" itself is ambiguous. Does it refer to an emotional burden, a psychological burden, or a combination of both? This ambiguity allows the listener to interpret the song according to their own experience. How "*heavy*" is the burden? Is it a light burden, or a very heavy and crushing burden? This ambiguity makes the listener feel the burden. "*Comfort in the panic*" This phrase is ambiguous, combining the desire to shed the burden with the comfort of the panic. It reflects the internal conflict of someone struggling with mental problems, caught between the desire for change and fear of change.

As mentioned before, this phrase is a contradiction. How can someone feel comfortable in a state of panic? This contradiction reflects a complex and

confusing psychological state. The feeling of wanting to be free from the burden, but being so used to the burden that it feels comfortable. There are elements of hope in this song to find a way out of the pain, but there is also a deep sense of despair. This creates an internal conflict that reflects the complex human experience, where hope and despair often go hand in hand.

The song conveys a feeling of despair and overwhelm that in certain emotional situations, can feel like "nonsense". One might think that nothing makes sense or perhaps when they are feeling extremely overwhelmed. Since the mind is a part of one's self, it is impossible for one to dislike one's own mind, the feeling of *"I don't like my mind right now"* can be considered nonsense. It shows a great sense of despair. *"I drive myself crazy / Thinking everything's about me."* This statement could be considered nonsense because it shows that the narrator is aware that his obsessive thoughts are irrational, but it is still stuck in that mindset. This reflects the experience of many people who struggle with anxiety, where their thoughts seem illogical but are still very real and disturbing.

c. Creating Meaning

"Heavy" does not place much emphasis on traditional rhyme. The lyrics are free-flowing, focusing on conveying emotion. However, there is repetition of sounds and words that create internal rhyme or assonance, providing cohesion. For example, the repetition of the word *"heavy."* This use of rhyme enhances

the connection between the parts of the lyrics, creating a melodic effect that supports the theme of the heaviness of the feelings being expressed.

Simple song structure refers to the arrangement of elements in a lyric that creates a certain balance or pattern. In "*Heavy*," the lyrical structure can be seen in the repetition of the same phrase or idea throughout the song. For example, the repetition of the chorus "*why is everything so heavy?*" emphasizes the emotional weight. The song structure reflects the mindset of a depressed person, negative thoughts spinning and repeating. Homology in this context can refer to similarities or connections between elements in the lyrics that create a deeper meaning. In "*Heavy*," there is a connection between the singer's personal experiences and the broader themes of loneliness and emotional struggle. For example, the experience of talking about emotional burdens can be connected to the experiences of others who feel isolated. This homology creates a bridge between the individual experience and the collective experience, allowing the listener to feel a deeper connection to the lyrics.

5. Hermeneutic Reading

The song "*Heavy*" was released in 2017, and shortly afterward, Linkin Park frontman Chester Bennington passed away (Linkin Park, 2017). This provides a strong context for the song's interpretation, with many listeners seeing it as an expression of Bennington's struggles with mental health. The lyrics of "*Heavy*" are full of metaphors and symbolism that convey feelings of emotional burden. Phrases like "*things feel so heavy*" and "*stacking up problems*" describe the feeling of being weighed down by problems and negative emotions. This song reflects the emotional

crisis that the speaker experiences when he feels unable to cope with the problems they face. This can be related to experiences of depression, anxiety, or feelings of isolation. The use of words like *"heavy"* and *"weight"* in the lyrics show the emotional burden that the speaker is feeling. These words create a physical image of how feelings can be real and oppressive.

In certain stanzas, there is a recurring theme of the inability to escape negative feelings. For example, the phrase *"I don't like my mind right now"* reflects internal conflict and dissatisfaction with oneself, indicating that the problems faced are not only external, but also come from within. The song also highlights the importance of communication and support in dealing with mental health issues. There is a sense of hope amidst the sadness, as the speaker tries to find a way to share their burden with others, despite feeling isolated. Hermeneutical analysis of *"Heavy"* shows that the song is a deep exploration of emotional struggle and the search for support. Through its lyrics, Linkin Park invites listeners to reflect on their own experiences and the importance of talking about difficult feelings. The song not only reflects individual experiences, but also serves as a call to better understand and support one another in dealing with emotional burdens.

The title of Linkin Park's song *"Heavy"* was chosen because it accurately reflects the theme and message the song is trying to convey. The word *"heavy"* literally means something that is heavy or has physical weight. However, in the context of this song, it is used metaphorically to describe the emotional burden felt by the vocalist, Chester Bennington, and many listeners who connected with the song. The phrase *"everything so heavy"* repeated in the lyrics reinforces the idea of

a heavy burden to bear. In psychology, the feeling of being *"heavy"* is often associated with stress, anxiety, or depression (Lubis, 2009). The speaker may feel like he is carrying a heavy burden that is difficult to express or release. The title reflects the emotional pressure that the speaker is constantly feeling.

"Heavy" is a simple yet powerful title that is easy to remember and understand. Its simplicity allows the listener to focus on the meaning of the lyrics and the emotions conveyed by the song. Although simple, this title has a profound impact. The word *"heavy"* is strong enough to create a mental image of the hardships one faces without the need for a long explanation. The title reflects the emotional vulnerability that often characterizes Linkin Park's songs. It's a way to show the audience that they're not alone in dealing with these feelings. Overall, the title *"Heavy"* is a perfect choice because it reflects the core message of the song: emotional burdens, internal conflicts, and the struggle to release pressures that are difficult to express. The title is simple yet universal, making it relevant to many people who have ever felt burdened by life problems or complicated relationships.

6. Significance and Mimesis

The song became especially significant after Chester Bennington's passing. The lyrics reflect his struggles with depression and heavy emotional burdens. *"Heavy"* became a sort of musical autobiography that revealed the depths of Chester's suffering. On the other hand, this song raises the issue of mental health which is often overlooked. *"Heavy"* describes how the burden of thoughts and feelings can

be very heavy and affect a person's life. Therefore, this song helps raise awareness about the importance of mental health and encourages people to seek help if they need it. Many listeners relate to the lyrics of "*Heavy*." The song serves as an outlet for those who are also struggling with mental health issues or emotional burdens. "*Heavy*" creates a sense of solidarity and understanding among listeners who feel alone in their struggles. In addition, heavy music with its fast tempo and loud tones has significance in influencing the emotions and behaviour of its listeners, especially teenagers. A preference for heavy music can be related to risk-taking behaviour in teenagers. The song conveys a universal message about the human struggle to deal with life's hardships. The burden depicted in the song can be interpreted broadly, encompassing a variety of challenges that people face in their daily lives.

Chester Bennington uses his vocals to convey these emotions so powerfully that the listener can feel what he felt. The song uses metaphors and symbolism to describe emotional stress. For example, the phrase "*Everything so heavy*" metaphorically describes the stress that is being carried by the mind and feelings, and the word "*heavy*" itself is symbolic of the stress that is being felt overall. On the other hand, "*Heavy*" is a reflection of Chester Bennington's personal experiences. This song is a reflection of his struggles with mental health issues and emotional burdens. Chester's honesty and openness in this song makes it very powerful and influential. Overall, "*Heavy*" captures the essence of mental and emotional struggle, as well as the challenges one faces when trying to overcome pain and find hope amidst despair.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter consists of two discussions, conclusion and suggestion. The conclusion is obtained based on the analysis of the data. Besides that, the suggestion is about the expectation of researcher about the research.

A. Conclusion

Based on the discussion in previous chapter, this study concludes that Michael Riffaterre's semiotic theory is effective in revealing the hidden dimensions of meaning in song lyrics, especially Linkin Park's selected lyric poem. The interplay between literal and symbolic meanings is explored through various semiotic techniques, so that this approach allows the disclosure of meanings that are not only explicit, but also implicit, which are often veiled in metaphors, symbols, and language structures.

In the context of analysing Linkin Park's song lyrics, the application of this theory has succeeded in revealing the complexity of the themes raised, such as identity crises, inner struggles, resistance to social pressures, and deep emotional expressions. These dimensions of meaning are not conveyed directly, but are encoded in a semiotic structure that requires active involvement from the reader to interpret the message behind the text. It shows that Riffaterre's semiotic theory is not only able to reveal the meaning of literature in poetry or prose, but is also relevant and effective in analysing modern musical works that are full of symbolism

and emotion. Riffaterre's approach emphasizes that song lyrics can be a powerful vehicle for speaking out about personal and social issues, and invites listeners to reflect on their experiences.

Thus, this semiotic approach makes an important contribution in expanding the scope of literary studies into the realm of popular culture. It is not only help to reveal the depth of the message in the lyric text, but also emphasizes the position of song lyrics as aesthetic and ideological objects worthy of scientific study.

B. Suggestion

Based on the results of the research that has been conducted and the conclusions obtained, the researcher hopes this research can contribute supporting reference in analysing work of literature and give the appreciation to literature itself. Hopefully, it can inspire the next researchers in doing the analysis of poetry especially in Linkin Park's lyric poems, to study and understand their poems from different aspects using Riffaterre semiotic approach.

However, the researcher then realized that this thesis was still far from perfect, the researcher expected the criticism and advice from various parties to improve this research.

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