

**AN ANALYSIS OF METAPHORS FOUND  
IN *BRING ME THE HORIZON'S* SELECTED SONG LYRICS**

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**Abstract**

This research aims to analyze the selected Bring Me The Horizon's song lyrics. There are two selected songs entitled *Drown* and *Throne*. The songs were chosen based on the variety of words used in the song lyrics. The aim of this research is to find out the types of metaphors found and the meanings of the selected songs. As a result, there are two research questions, namely: First, what types of metaphors are found in Bring Me The Horizon's selected song lyrics? Second, what are the meanings of the songs? There are two sources that are used in this research. They are the primary subject and the secondary subject. The primary subject is two selected Bring Me The Horizon's song lyrics. The secondary subjects are theories and information about metaphors, denotative and connotative meaning, formalist approach and biographical approach. The researcher used theories about metaphors and formalist approach in answering the first research question, while the theories about denotative and connotative meaning and biographical approach are used to answer the second research question. The researcher found three types of metaphors are used in Bring Me The Horizon's selected song lyrics, namely: conventional metaphor, mixed metaphors and new metaphor. Conventional metaphor is the type of metaphor that mostly used in the selected song lyrics. After the types of metaphors are found, the researcher analyzes the meanings of the songs. *Drown* song tells about a person who is lonely, depressed and frustrated. *Throne* song tells about a person who wants to prove to others that he can do more than what people think.

Keywords: metaphor, Bring Me The Horizon, song lyric

**Introduction**

There are so many genres in music, namely: pop, punk, jazz, rap, blues, rock n' roll, heavy metal, hardcore, alternative, deathcore, metalcore and pop-punk. Szatmary (1991) states that music genre such as heavy metal and rap have received considerable attention and being accused of increasing violence and aggression (p. 93). However, it does not mean that music with those genres bring negative impacts. Trzcinski (1994) explains that music is an important aspect of youth culture and most young people listen to music for many reasons (p. 27). Knobloch and Zillmann (2002) explain that young people report that music can help them relax. They also state that young people often have a collection of favorite tunes that they will listen

to when they are feeling stressed out (p. 84). Therefore, music can be considered as a part of human life, especially young people no matter what the genre is.

In this research, the researcher decides to analyze a group band that recently works on alternative metal genre. Alternative metal is a rock music fusion genre that infuses heavy metal with influences from rock and other genres, which are not normally associated with metal. In this case, Bring Me The Horizon is the perfect example in the market. The band is actually well-known in producing deathcore music, but has switched the genre to alternative metal in several years. Another reason that makes the researcher chooses this band is their creativity in making song lyrics. All songwriters definitely have their right in expressing their thought through songs, including Bring Me The Horizon.

Ratna (2007) notes that by making works using languages, every author can express their feeling and it is called freedom authors (p. 231). The freedom in using language to represent author's feeling can be assisted through poetic language. Roman Jakobson is a famous linguist who found out that poetic language is one of language functions. Poetic language is used by authors to convey their messages and its meanings not only in linguistic but also in literary works. In fact, poetic language is closely related to figurative language.

Figurative language itself is a language that uses expressions or words with entirely different meaning with the literal interpretation. Waluyo (1987) states that in expressing something in unusual way, authors like to use figurative language (p. 83). It is believed that the usage of figurative language will help readers to get additional sense in building their imagination. In addition, it is the way that authors like to use in transferring a meaning of their works. Since poetic language is closely related to figurative language, there is always a possibility for authors in designing their language orderly by using any kinds of figurative languages. Simile, personification, symbol and metaphor are some examples of figurative languages that can be used by authors. From all those examples, metaphor appears as one of figurative languages that are always used not only in linguistic or literature works but also in daily conversation. Birenbaum (1997) explains that metaphor creates a fresh perception, which can be described as a sudden wisdom and it also has two kinds of reality, which will form a new reality that will exist only for a moment (p. 68).

As a part of poetic and figurative language, authors have to make sure that the types of metaphor they use are understood by readers and do not trigger any misconception. Consequently, there are two parts that have to be understood by readers; denotative and connotative meaning. Arp and Johnson (2009) describe denotation as the actual meaning of what is written in dictionary, while connotation is more like what is suggested beyond what is expressed. (p. 674). They also add that by using connotation, people can deliver more messages in fewer words. That is why connotative meaning understanding is needed in analyzing works like poetry or song lyric.

The researcher chooses two songs from Bring Me The Horizon that people like to listen the most based on song charts. The first song is called *Drown*, which was released on 21 October 2014. *Drown* song was produced as a single before its remixed version finally appeared on the band's fifth studio album named *That's the Spirit*. This song marked the contrasting change of the band's genre which was deathcore and metalcore. Many international magazines labeled this as pop-punk

and alternative metal song as many Bring Me The Horizon's fans also criticized their new genre. Bring Me The Horizon created this song especially for them who suffer from down-syndrome and illness. Through this song, the band persuaded people to fight their loneliness, depression, frustration and avoid them from doing the worst possible thing, which is suicide. Later in 2016, they performed *Drown* song in a concert at Royal Albert Hall and dedicated their support to all people who suffer from illness, especially cancer.

The title of the second song is *Throne*. Bring Me The Horizon created this song and officially released it on 24 July 2015 despite the critics that were thrown by both their fans and people who do not like the band afterward. The band kept using the same genre and even added some electronic sounds in the song using synthesizer although they realize that most of their fans did not really like the genre that they adapted in *Drown* song. Oliver Sykes as the vocalist and Jordan Fish as the keyboardist, who both were the songwriters, claimed that *Throne* was their comeback song.

The lyrics in the song are described as fast, short, simple yet full of meaning. *Throne* was also one of the simplest and the most straightforward songs that the band has ever produced according to Oliver. Through this song, Bring Me The Horizon proved and showed that all people who broke them are also people who made them. Most of Bring Me the Horizon's songs are talking about life and criticizing love using uncommon choice of words. The lyrics of Bring Me the Horizon's songs are full of figurative languages, especially metaphors. It is important for listeners to understand the meaning of the metaphors in Bring Me The Horizon's song in order to get the message in the song. Based on that reason, revealing the denotative and connotative meaning of the metaphors is needed in order to understand the message of the song lyrics.

Based on the background of the study, the researcher formulates the research questions. First, what types of metaphors are found in Bring Me the Horizon's selected song lyrics? Second, what are the meanings of the songs?

## **Literature Review**

### ***Denotative Meaning***

Denotative meaning is used when people like to simply use the strict dictionary meaning of a word. Using denotative language means songwriters want to deliver the message literally to all listeners. In the case of literature term, denotative meaning is what dictionary attempts to provide. Wilden (1987) states that denotation is sometimes regarded as a digital code and connotation as an analogue code (p. 224). It means that denotative language can be described as the literal meaning. Silverman (1983) states that denotative language as mathematic or logic which can be understood further by its growth of scientific knowledge (p. 126).

### ***Connotative Meaning***

Connotative meaning is used when artists or songwriters use emotional and imaginative association surrounding a word. Parera (2004) states that a connotative meaning is an inherent and essential feature of an image (p. 121). It means we can put or say anything in making connotative meaning. Therefore, connotative meaning should be understood by the readers. Understanding the

application of both denotative and connotative languages will ease readers and listeners to get the message of the poets or songs.

### ***Bring Me The Horizon's Song Lyrics***

As the most important part of a song, lyrics can be helpful in delivering the messages from the songwriters, denotatively or connotatively. The following question comes up is what makes song lyrics different with poetries, or can song lyrics also be considered as a poem. The Nobel Prize that was given to Bob Dylan in 2016 can end the debate. He was awarded the Nobel Prize in literature for creating new poetic expressions within the great American song tradition. It proved that song lyrics can be considered as poems or poetries. Auerbach (1957) also states that lyrics give the audience opportunity to explore over them as if they were great works of literature (p. 59). There are two songs from Bring Me The Horizon that are selected in this research, namely: *Drown* and *Throne*. *Drown* tells about Oliver Sykes' personal experience and his dedication for people who have experienced the same thing. *Throne* tells about how Oliver Sykes proves to people who doubt and hate him that doubt and hatred will only make someone stronger.

### ***Related Studies***

In this chapter, the researcher uses three studies that apply the theory of metaphors, figurative language and connotative meaning in finding the meaning of song lyrics. All the studies have the same aims with this research, which are song analysis and finding the meaning of the lyrics.

The first related study is from Listiani (2015), entitled "*An Analysis of Figurative Language Found on The Song Lyric by Taylor Swift's 'Speak Now' Album*". She explains the application of figurative language and its meaning in Taylor Swift's "*Speak Now*" album which contains 14 songs. The researcher uses the descriptive qualitative approach and the theory of figurative language by Potter (1967) and Kennedy (1979) in analyzing the types of figurative language found and its denotative and connotative meaning. There are 11 types of figurative language based on her study, namely: simile, metaphor, personification, metonymy, symbol, synecdoche, paradox, hyperbole, oxymoron, litotes and irony. However, not all those types of figurative language are found in the study. The most used type in the album based on her study is hyperbole. The researcher finds 20 hyperboles from all 14 songs by Taylor Swift. The second type that is used the most is simile with 13 similes found. Furthermore, the researcher finds 10 symbols, eight personifications, four metaphors, two synecdoches and two oxymorons in her analysis of Taylor Swift's "*Speak Now*" album.

The second related study is conducted by Abidarda (2010), entitled "*A Connotative Meaning Analysis on the Word 'Child' in Five Lyrics of Songs*". He analyzes the connotative meaning of the word "child" in 5 selected song lyrics. The songs are *When the Children Cry* by White Lion, *War Child* by Cranberries, *Sleeping Child* by Michael Learn To Rock, *Russian* by Bob Dylan and *Leningrad* by Billy Joe. In analyzing the connotative meaning, the researcher applies descriptive analysis method and connotative semiotic theory by Roland Barthes. As a result of the study, the word "child" in *When the Children Cry* song reflects a pure and a new way about how to govern and rule the government. In *War Child* song, the word "child" illustrates a signified of tool and slavery. In the other side, the

word “child” in *Sleeping Child* song is denoted as peace, purity and innocence. Moreover, the word “child” in *Russian* song indicates an idea of weakness; people who should not be hurt and must be kept because they deserve it. Lastly, the word “child” in *Leningrad* song reflects a sacrifice or a victim; soldier whose job is killing people in war.

The last related study is from Rettob (2015), entitled “*The Metaphor Analysis of Selected Eminem’s Rap Song Lyrics*”. She analyzes the metaphors found and its connotative function in four selected songs of Eminem. The songs are *White America*, *Superman*, *Without Me* and *Cleanin’ Out My Closet*. The researcher applies the theory of metaphor by Mooij (1976) to find the metaphor and theory of connotation meaning by Parera (2004) to explain the connotation function of the metaphors found. As a result, there are 17 metaphors found in the selected songs. The classification is five metaphors in *White America* song, two metaphors in *Superman* song, four metaphors in *Without Me* song and six metaphors in *Cleanin’ Out My Closet* song. After that, each metaphor found has its connotation function. There are four connotation functions according to Parera (2004). They are connotation of sense, connotation of stereotype, connotation of attitude and conformity, and connotation of attitude and personal belief. Furthermore, six metaphors are functioned as connotation of sense, two metaphors are functioned as connotation of stereotype, two metaphors are functioned as connotation of attitude and conformity and seven metaphors are functioned as connotation of attitude and personal belief.

In this research, the researcher analyzes the types of metaphors found in two Bring Me The Horizon’s selected songs. The researcher ensures that this study is different from previous studies. The first difference is the object of study. The second one is what the researcher analyzes after finding the types metaphors. The researcher explains the meanings of the selected songs based on the types of metaphors found.

### **Metaphor**

Figurative language has many forms such as simile, personification, hyperbole, symbolism and metaphor itself. Lakoff and Johnson (1980) explain that metaphor is the device that people like the most in expressing poetic imagination and creating extraordinary languages rather than the ordinary one (p. 72). Metaphor is the device that is usually used in poetry, novels, movies, books and song lyrics to make a comparison between two things. In music, the comparison often connects to themes, popular gossip of the time, or connects to other songs. If artists or the songwriters compare or portray a person, action, feeling, place, or thing as being something else, then they utilize the application of metaphor. In this research, a metaphor can be interpreted as the tool that is used by Bring Me The Horizon as the primary subject in making song lyrics and delivering their message through their songs.

Metaphor is the transfer of the relation between one meaning to another for the purpose of brief explanation but has deep aim from the writers. Lakoff and Johnson (1980) state that metaphors do not only make our thoughts become more vivid and interesting but they actually also create our perception and understanding (p. 178). Mooij (1976) also explains that metaphor can be considered as the figurative language, which can be traced easily since it can be found in newspapers, articles, daily conversations, philosophical writing, as well as in novels and poetry (p. 1).

Therefore, metaphor is not only used in literature works but also in daily conversation. Although metaphor is a thing that cannot be seen or realized, it can be detected in daily life conversation. Many people like to use metaphor in papers, in speeches, and in every day conversations. However, it will be easier for us if we understand metaphor as a concept. Lakoff and Johnson (1980) provide clear examples about how we can understand metaphor as a concept. They use the concept of “Argument” and “Argument is War” as the conceptual metaphor. This kind of conceptual metaphor is widely used in everyday languages and expressions (p. 4).

“Argument is War”

Your claims are *indefensible*.

He *attacked* every weak point in my argument. His criticisms were *right on target*.

I *demolished* his argument.

I’ve never *won* an argument with him. You disagree? Okay, *shoot!*

If you use that *strategy*, he’ll *wipe you out*. He *shot down* all of my arguments. (p. 4)

In the example, we can see metaphor as a concept. “Argument is War” is the conceptual metaphor that we have to derive first before we go to the deeper understanding. Both of the terms have different meanings when it stands alone. The term “Argument” is literally known as a verbal discussion or the process of agreeing and disagreeing. While the term “War” is generally understood as an armed fighting or conflict between two or more groups. There is no relation between both terms when we understand it by its literal meaning. In this example, we need to plant the conceptual metaphor in our mind to see the bigger picture.

When argument is viewed as war, it means we will see the person we are arguing with as an opponent. When we find that the opponent’s claims are *indefensible*, we need to *attack* it immediately and see it as their weak point. We have to apply the proper *strategy* in having arguments; otherwise the opponent will *wipe us out*. There has to be a winner in a war. It is the same way of thinking that we need to apply if we view argument as war. That is the example in the conceptual metaphor of “Argument is War”. It is important to understand that the metaphorical concept is built because we tell our mind to do so.

It will be a different case if we do not view argument as war. A simple illustration is when we view argument as dance. There will be no attacks and defences in the process. There has not to be a winner in dance. There is no competition among all of the participants. All of them will be seen as performers where everybody is supposed to be happy in the process. There is no win or lose. From this point, we agree that metaphors appear only when we build its concept based on the context we are talking about.

Lakoff and Johnson (1980) give another example that metaphors actually can be found in our everyday languages and expressions. They consider the metaphorical concept “Time is Money” as the clearest example (p. 7).

“Time is Money”

You're *wasting* my time.

This gadget will *save* you hours. I don't *have* the time to *give* you. The flat tire *cost* me an hour.

I've *invested* a lot of time in her. You're *running out* of time.

I lost a lot of time when I got sick.

*Thank you for* your time. (p. 8)

The example above clearly shows that unconsciously we apply metaphorical expressions in our everyday language. There is no relation between the term "Time" and "Money" in literal meaning. The term "Time" is literally known as the part of existence, which is measured in seconds, minutes, hours, days, weeks, months and years. While the term "Money" is generally known as the valuable thing we use to pay and buy things or trade with something. In another word, the metaphorical concept "Time is Money" is frequently used to express how precious our time is. Unconsciously, we apply the concept of metaphors whenever we state that time is a valuable commodity for us. The term "Time is Money" illustrates how precious time is; that time is a limited resource that we use in accomplishing our goals. Therefore, this metaphorical concept is unconsciously and frequently used in everyday language in utilizing our time.

#### *Types of Metaphor*

Since metaphors can only be understood when we build their concept, the next thing we need to understand is about how we classify their types. Surely, there are many concepts that can build the metaphors. Lakoff and Johnson (1980) classify the metaphors into three types; where each type has its deeper classification. The types are conventional metaphor, mixed metaphors and new metaphor.

#### 1. Conventional Metaphor

Lakoff and Johnson (1980) state that conventional metaphor is the type of metaphor that people like to use, consciously or unconsciously. Conventional metaphor is the type of metaphor that we can find easily in everyday language because of its conceptual system that is already structured. Therefore, there has to be an understanding of a concept at the first place. This way of thinking makes conventional metaphor is classified into three deeper types. They are ontological metaphor, oriental metaphor and structural metaphor.

#### a. Ontological Metaphor

Lakoff and Johnson (1980) state that ontological metaphor can be understood as a type of metaphor where abstract things like activity, emotion or idea can be viewed as something concrete; as concrete as container, object, substance or person (p. 25). Therefore, ontological metaphor can be classified into three types; container metaphor, entity metaphor and substance metaphor.

#### 1) Container Metaphor

Lakoff and Johnson (1980) explain that container metaphor is a part of ontological metaphor where some concepts can represent capability of holding

something else and having an inside or outside (p. 29-30). Here are some examples of container metaphor:

There's *nothing left* for her in life. My life is *empty* without you.  
He lives his life to *the fullest*. (p. 51)

The examples show a condition where the term "Life" is viewed as a container. "Life" is viewed as a concept that is capable of holding something. That is why the terms *nothing left*, *empty* and *the fullest* do not represent their literal meaning.

## 2) Entity Metaphor

Lakoff and Johnson (1980) state that entity metaphor is a part of ontological metaphor where abstract things can represent concrete physical object (p. 27-28). In another word, entity metaphor can also be called as personification. The main idea of this metaphor is that abstraction or thing can represent person. Here are some examples of entity metaphor:

Her ego is very *fragile*.  
The experience *shattered* him. I'm going *pieces*. (p. 51)

Those examples show a condition where the term "Mind" is viewed as a brittle object; an object that is easily broken. Therefore, the terms *fragile*, *shattered* and *pieces* there do not represent their literal meanings.

## 3) Substance Metaphor

Lakoff and Johnson (1980) define that substance metaphor is a part of ontological metaphor where abstract things like activity, event, emotion or idea is viewed as material (p. 25). There is a slight difference between entity metaphor and substance metaphor. Both entity metaphor and substance metaphor view abstraction can be represented as material or physical object, but substance metaphor goes deeper in viewing the abstraction. It has to be such thing like activity, event, emotion or idea. Here are some examples of substance metaphor:

There was *a lot of* good sprinting in the race. I couldn't do *much* sprinting until the end.  
He's *out of* the race now (p. 31)

The examples above show a condition where the term "Race" is viewed as a material that can be given an action. For that reason, the terms *a lot of*, *much* and *out of* there do not represent their literal meanings.

## b. Oriental Metaphor

As a part of conventional metaphor, Lakoff and Johnson (1980) explain that oriental metaphor can be understood as a type of metaphor where the concepts can be spatially related to each other (p. 14). The relation can be in the following ways: up or down, in or out, front or back, on or off, deep or shallow, and central or peripheral. Here are the clear examples of this kind of metaphor:



I'm at the *peak* of health.  
He came *down* with the flu.  
She's in *top* shape. (p. 15)

The terms *peak*, *down* and *top* on the examples above clearly do not represent their literal meanings. The examples of oriental metaphor above use "Life and Sickness" as the concept and the relation of up or down; the term "Life" is viewed as up while the term "Sickness" is viewed as down. Therefore, the mentioned terms like *peak*, *down* and *top* there do not represent their literal meanings.

c. Structural Metaphor

Lakoff and Johnson (1980) explain that structural metaphor is a type of metaphor where one concept can be expressed and understood in terms of another defined and sharply structured terms (p. 61). The idea of structural metaphor is exactly the same with the explanation about the conceptual metaphor in the previous discussion. We view the concept of something in term of something else that is entirely different. Here are the examples of structural metaphor:

She *pursued* him *relentlessly*.  
He is slowly *gaining ground* with her.  
He *won* her hand in marriage. (p. 49)

The examples above show how structural metaphor works. The concept of "Love" is viewed in term of "War" on the examples. Therefore, the words that are used on the examples represent the condition of "War" and obviously have lost their literal meanings.

2. Mixed Metaphors

According to Lakoff and Johnson (1980), mixed metaphors are metaphors that occur in the same utterance, especially same sentence and expressing the same concept (p. 92). It only means that there is more than one kind of metaphor in mixed metaphors. However, there is always a possibility where mixed metaphors create a conflict of concepts. For that reason, Lakoff and Johnson (1980) divide mixed metaphors into two types; impermissible mixed metaphors and permissible mixed metaphors (p. 93)

a. Impermissible Mixed Metaphors

As it is explained before, there is always a possibility when mixed metaphors create a conflict of concepts. When that kind of situation occurs, it is called impermissible mixed metaphors. A conflict occurs when the metaphors serve different purposes.

We can now *follow the path* of the *core* of the argument.  
The *content* of the argument *proceeds* as follows.  
The *direction* of his argument has *no content*. (p. 95)

The examples above show the application of two concepts of metaphors; "Argument as Journey" and "Argument as Container". Both conceptual metaphors

are applied in the same sentence. However, the examples are classified as impermissible mixed metaphors because the first concept addresses the “direction” of the argument while the second concept addresses the “amount of content” of the argument. As a result, the ideas of “direction” and “amount of content” in the same sentences as seen on the examples are semantically impermissible.

b. Permissible Mixed Metaphors

As the opposite of impermissible mixed metaphors, permissible mixed metaphors also apply more than one concept of metaphors in the same sentence but there is no conflict resulted in the concept. The conflict does not occur because of two reasons; the mixed metaphors show a correlation with each other and they serve the same purposes.

*At this point* our argument doesn't have *much content*.

*In* what we've done *so far*, we have provided the *core* of our argument.

If we keep *going the way we're going*, we'll *fit all the facts in*. (p. 95)

The examples above still use the concept of metaphors “Argument as Journey” and “Argument as Container”. The difference is those examples are classified as permissible mixed metaphors because both conceptual metaphors have the same purposes; treating the sentence with the idea of “amount of content in” or “degree of progress of” the argument. Hence, both metaphors show a correlation.

3. New Metaphor

Lakoff and Johnson (1980) state that new metaphor is a type of metaphor which is not existed yet in the conceptual system of a culture and everyday language (p. 139). It means that this kind of metaphor requires creativity of a person's personal experience in building the concept of metaphor itself.

Love is an object to be placed on display.

Love exists to be judged and admired by others. Love creates an illusion.

Love requires hiding the truth (p. 143)

The examples show four sentences with four different concepts of metaphor. It is because the concepts of metaphor are built in different ways in every person's mind. Each metaphor will have different meaning for a person since he/she has different way of view about love. The differences in experiences will make every person has different ways in creating or interpreting the concept of metaphors.

*Theory of Denotative and Connotative Meaning*

There are two ways that can use in having communication with each other. Those ways are denotative and connotative way. Denotative is when people say, write, or deliver our message by its literal meaning. People simply say what they want to say. While in connotative way, people do not directly write or say what they want. There must be message or something behind word by word. In this research, the researcher analyzes what are the meanings behind the two selected song lyrics. Understanding the difference between denotation and connotation is important to understand definition and how the concepts are used.

Parera (2004) states that connotative meaning is created by the idea that has been connected to a certain meaning or emotional suggestions, which is related to that word (p. 132). He also states that denotative meanings and connotative meanings exist together and are not easy to be separated. It is on how the readers get the word and look for the meaning. It is a matter of perspective.

On the contrary, people always use denotative language when they really need to make others understand about what they mean. It is because denotative language is simpler and easier to be told. Parera (2004) explains that denotative language is an origin and a natural meaning, which always comes out first and based on the context (p. 97). Parera (2004) then also makes it clear that both denotative and connotative language will give certain emotion, character and value (p. 98). As a result, denotative meanings are more often to be found or written in a dictionary since readers need to know what the literal meanings of any particular words are. However, some connotative meanings are also found and written in a dictionary since they are known as general connotation.

Arp and Johnson (2009) provide a clear example of the term “*Mother*” in the using of both denotative and connotative meanings. The term “*Mother*” is generally understood as a female parent, but for other conditions in a connotative context, it can suggest family, love, security and comfort (p. 674). Furthermore, descriptive approach is needed to learn and understand the meanings and the differences between denotative and connotative terms that are found.

### *Theory of Song Lyrics Structure*

The word lyric is derived from the Greek word *lyrikos*. It has the meaning “singing to the lyre.” Myers and Simms (1989) explain that lyric is used to expresses systems of thought, statements of moral, states of mind, deeply felt emotion and ethical or philosophical values (p. 27). Nowadays, the term is often used by many speakers in expressing their thought and mind.

Making the lyrics of the song is a right for everyone especially people who work on it. Lyrics are usually used to express someone’s or the songwriters’ feeling. That is why song lyrics do not have to be long. Some musicians like to put repetition in their songs because they made short lyrics. It is not a problem since the lyrics do not offend anyone. It can be short but meaningful and full of messages. Kennedy and Gioia (1999) state that there are five structures of lyrics (p. 69):

#### 1. Intro

Same as books, researches or any other works, songs also have an introduction. The function is also the same; to begin the song so that the readers and the listeners can imagine what the song is about. The only difference is that an introduction of song has no words; just music or instrument to start the song. However, some musicians also like to just start the song without any intro in it; directly start the song with the first verse.

#### a. Verse

This part is where the lyrics are started to be put. Normally every song has more than one verse. The first verse is put right after the intro and the next verse is usually put after the first chorus. Some songwriters like to use the same lyrics for each verse. Verse is an important part of a song because it is the part where the song

is started. Some songwriters like to like to produce noticeable verse to catch the attention of listeners earlier.

**[Verse 1]**

What doesn't kill you makes you wish you were dead Got a hole in my soul,  
growing deeper and deeper And I can't take one more moment of this silence  
The loneliness is haunting me  
And the weight of the world is getting harder to hold up

This is the first verse of *Drown* song, which is sung right after the intro. Those are the lyrics that we listen first when the song is sung. There are two verses in *Drown* song. The only difference between each verse is the in the first line.

b. Pre-Chorus

This part is actually optional. It appears right before chorus. It does not have to be put if the songwriters think it is not really necessary. However, some songwriters like to put a pre-chorus before chorus. Nevertheless, adding a pre-chorus will make a song sounds different. That is why songs that have a pre-chorus tend to have longer lyrics since there will be more content in it.

**[Pre-Chorus]**

It comes in waves, I close my eyes Hold my breath and let it bury me I'm not  
okay, and it's not alright  
Won't you drag the lake and bring me home again?

This is the pre-chorus in *Drown* song. Pre-chorus normally has the same lyrics that will be sung again in the next occasion. In this song, the pre-chorus is sung with the same lyrics after the second verse in *Drown* song.

c. Chorus

This is the most important part of the song. Usually, it is the place where authors deliver their main idea of the song. The metaphors are often appeared mostly in chorus. That is also the reason why so many songs have the chorus which is repeated again and again when the song is recorded and ready to be published. It has the whole idea of the song.

**[Chorus]**

Who will fix me now? Dive in when I'm down?  
Save me from myself, don't let me drown Who will make me fight? Drag me out  
alive? Save me from myself, don't let me drown

This is the chorus in *Drown* song. It is sung right after the first verse. Since it is the main part of the song, many songwriters like to put the song title or the main idea of the song in chorus. In this song, the title *Drown* is put in the chorus. It tells the main idea of the song.

d. Bridge

Bridge is used as the transition for the chorus to another chorus. Basically, a song does not have to have a bridge in it. However, a song will sound better and more complete when it has a bridge since it can prevent the boredom of the listening the repeated chorus. Bridge can also be a device to get the climax of the song before it reaches the last chorus of the song.

**[Bridge]**

'Cause you know that I can't do this on my own. 'Cause you know that I can't do this on my own. 'Cause you know that I can't do this on my own. 'Cause you know that I can't do this on my own.

This is the bridge in *Drown* song. After the chorus is sung two times, the bridge appears before the last chorus is sung. The bridge in *Drown* song only has one line but it is sung four times to strengthen the main idea of the song.

**Method**

There are two songs that the researcher discussed in this study. The first song entitled *Drown* and the other one entitled *Throne*. The songs are chosen based on the music and lyrics. Those two songs have more varied words than the other Bring Me the Horizon's songs. The language which is used on those two songs is also full of connotative meaning and metaphors. Since the *Sempiternal* album was released in 2013, Bring Me the Horizon contritely changes their style of music. Bring Me The Horizon gives new color in the next albums or songs which are produced after the *Sempiternal*.

Then the researcher decided to use and formalist and biographical approach to find the types of metaphors and the meanings of the Bring Me The Horizon's selected songs. The formalist approach is the most suitable approach that leads the researcher to find the metaphors in Bring Me The Horizon's selected songs.

Furthermore, the researcher has to find out the meanings of the two selected songs of Bring Me The Horizon. Therefore, the biographical approach is applied. In 2011, Guerin, Labor, Morgan, Reesman and Willingham state that biographical approach will ease any reader to analyze any literary works since it reflects the author's time and personal life (p. 44).

***Formalist Approach***

This approach focuses on the form of literary work itself. Another name for this approach is new critical approach. Tyson (2011) explains that in analysing literature, a new critical approach can be considered as one of the approaches that have become a fundamental part of our introduction to any works of literature (p. 38) He also states that works of literature are often simply told by this method in the correct way without reference to its based.

Understanding literary works is easier using this approach. The readers are helped to connect themselves to the works of literature because this approach is related to the forms that builds the works of literature. Moreover, this kind of approach deals with the fact that a short story or a poem is not primarily a biographical, historical or social document; it is a work of literature that can be understood if we find the intrinsic literary features that are found in the text itself.

Tyson (2011) notes that the text of literature is a complex object of art that is made of language (p. 39). In order to understand the art of literature, the readers need to understand the complexity how the unique combination of words, the techniques and surely the literary devices.

In addition, Tyson (2011) also explains that when we use formalist approach, our mind will start to ask some questions like “What does the text mean?” (p. 39). The text became the only place where we can find its meaning when we apply this kind of approach. By applying this approach, we can start to learn to identify the differences between figurative and literal meaning in the text. In 2011, Guerin, Labor, Morgan, Reesman and Willingham explain the sensitiveness in using formalist approach will surely affect the words in the text with all the denotative and connotative implications and values (p. 145).

### ***Biographical Approach***

According to Rohrberger and Woods (1971), there are five approaches that can be used to analyze a literature work. They are biographical approach, formalist approach, mythopoeic approach, psychological approach and socio-cultural approach (p. 6). Rohrberger and Woods (1971) also state that biographical approach is the most suitable approach to acknowledge the author’s personality and ideas in a concept of understanding literary work (p. 8). That statement indicates that biographical approach eases any researcher to understand an object or work of literature based on the author’s life.

Basically, biographical approach reviews about the depiction of a person from he/she was born until he/she dies. By studying the author’s life, the researcher can understand the author’s work easier. The role of the biographical approach is to provide new insight and knowledge that any readers or researchers may have not known yet. Rohrberger and Woods (1971) underline that a critical approach like biographical approach is necessary to help readers understand the function and positive values of the author’s literary work (p. 9).

By reading the biography of the author, readers are expected to response to his/her work differently. The best way to comprehend what the author wants to say in his/her work was by understanding his/her biography. This way also prevents any readers or researchers from throwing instant judgment to the author or author’s work due to his/her appearance or literary work. Furthermore, biographical data as a result of this approach can also be used to clarify the meaning in the selected song lyrics.

### **Findings and Discussion**

#### ***Metaphors Found in the Selected Song Lyrics***

The researcher has analyzed the lyrics of two selected Bring Me The Horizon’s songs. It is proven in the analysis that Oliver Sykes as the songwriter of Bring Me The Horizon uses and applies metaphors into his song lyrics. Even though some of his metaphors sound rude, they do not decrease the value of Bring Me The Horizon’s language. There are three types of metaphors that are used in both selected song lyrics, namely: conventional metaphor, mixed metaphors and new metaphor.

1. Metaphors in *Drown* Song

This table shows the metaphors found in *Drown* song, their types, the denotative and connotative meaning. There are 10 metaphors found in this song. The classification is four conventional metaphors, four mixed metaphors and two new metaphors.

Table 1. List of metaphors found in *Drown*

No.	Lyrics	Denotative Meaning	Connotative Meaning
1.	What doesn't <i>kill</i> you makes you wish you were <i>dead</i> Type: Conventional Metaphor	[adj] <i>no longer alive</i>	<i>Hopeless situation where you cannot afford to do anything</i>
2.	Got a <i>hole</i> in my soul, growing <i>deeper</i> and <i>deeper</i> Type: Conventional Metaphor	[n] <i>an opening that goes through object or something</i>	<i>A part of you that is broken and need to be fixed</i>
3.	And I can't take one more moment of this <i>silence</i> The <i>loneliness</i> is haunting me Type: New Metaphor	[n] <i>a period without any sound; completely quiet</i>	<i>The feeling of being alone without anybody</i>
4.	And the <i>weight</i> of the world's getting harder to <i>hold up</i> Type: Conventional Metaphor	[n] <i>the amount of a thing or someone weighs</i>	<i>The burden of your life that you need to carry on</i>
5.	It comes in <i>waves</i> , I close my eyes Hold my breath and let it <i>bury</i> me Type: Mixed Metaphors	[n] <i>a raised line of water which moves across the surface of an area of water, usually sea</i>	<i>The problems that keep coming to you and cannot handle it anymore</i>
6.	I'm not okay, and it's not alright. Won't you <i>drag</i> the lake and bring me <i>home</i> again? Type: Mixed Metaphors	[v] <i>to move or pull something slowly or heavily along a surface</i>	<i>When you need someone to get you out of your burden</i>
7.	Who will <i>fix</i> me now? <i>Dive</i> in when I'm down? Type: Mixed Metaphors	[v] <i>to make something whole or able to work properly again</i>	<i>When you need someone to act and save you from your depression</i>
8.	<i>Save</i> me from myself, don't let me <i>drown</i> Type: New Metaphor	[v] <i>being underwater and unable to breathe</i>	<i>Represent the lowest phrase of your life and hope somebody is there to help you</i>

No.	Lyrics	Denotative Meaning	Connotative Meaning
9.	Who will make me <b>fight</b> ? Drag me out alive? Type: Mixed Metaphor	[v] to contend in battle or physical combat	An effort you want to make in order to get out from your sorrow
10.	What doesn't <b>destroy</b> you leaves you <b>broken</b> instead Type: Conventional Metaphor	[adj] separated into parts or pieces by being hit; not working properly	A condition when you are nowhere near to be called fine

There are three types of metaphors that are found in *Drown* song. The first metaphors are already found in the first line of the song. The line sounds “What doesn’t *kill* you makes you wish you were *dead*”. As we have discussed in the theory of metaphors, metaphors can only be seen as a concept. That is why there are always two terms which are considered having metaphorical meaning.

In the first line, the concept of metaphors appears in the terms *kill* and *dead*. Surely both terms do not represent their literal meanings in the lyric. The term *kill* in the song has literal meaning to take someone’s life. If we see the bigger picture, the meaning will change. When it is followed by the term *dead* and see the full line, the term *dead* does not also mean no longer alive. When both terms are combined, the line surely has different meaning.

In this line, the concept of “Death” is viewed as an uncertainty. That is why the metaphor in this line is considered as conventional metaphor, specifically structural metaphor because it sees the term *dead* in another structured term. The other conventional metaphors are found in the terms *hole*, *weight* and *broken*. All those terms are classified as conventional metaphors because the terms are expressed in another defined and structured term.

The mixed metaphors in *Drown* song are found in the terms *waves*, *drag*, *fix* and *fight*. All the mentioned terms are classified as mixed metaphors because there is more than one concept in one sentence. While the terms *silence* and *drown* are classified as new metaphors because the terms have not existed yet in the conceptual system and our everyday language.

## 2. Metaphors in *Throne* Song

This table shows the metaphors found in *Throne* song, their types, the denotative and connotative meaning. There are 12 metaphors found in this song. The classification is seven conventional metaphors, one mixed metaphor and four new metaphors.

Table 2. List of metaphors found in *Throne*

No.	Lyrics	Denotative Meaning	Connotative Meaning
1.	<b>Broke</b> every promise you ever made Type: Conventional Metaphor	[v] to separate things suddenly or violently into two or more pieces	Not keeping or doing what you have guaranteed or ensured



No.	Lyrics	Denotative Meaning	Connotative Meaning
2.	I was an <b><i>ocean</i></b> , lost in the open Type: Mixed Metaphors	<b>[n]</b> the whole body of salt water that covers nearly three fourths of the surface of the earth	An expression which indicates that you are unpredictable and hard to be beaten
3.	So you can throw me to the <b><i>wolves</i></b> Tomorrow I will come back Leader of the whole pack Type: New Metaphor	<b>[n]</b> a large wild animal that is similar to a dog and that often hunts in groups	Challenges, struggles that you have to overcome in every process of your life
4.	Beat me <b><i>black and blue</i></b> Type: New Metaphor	<b>[adj]</b> represents two colors	A condition that illustrates the consequences of doing something
5.	Every wound will <b><i>shape</i></b> me Type: Conventional Metaphor	<b>[v]</b> to give a certain form, usually to a thing	The process that develops you into someone different
6.	Every scar will build my <b><i>throne</i></b> Type: Conventional Metaphor	<b>[n]</b> the special chair for a king, queen, or other powerful person to represent dignity	The result or success that you deserve to get after your hard-work
7.	The <b><i>sticks</i></b> and the <b><i>stones</i></b> that you used to throw have Type: Conventional Metaphor	<b>[n]</b> a long thin piece of wood and a hard substance that comes from the ground or a small piece of rock	Critics and hatreds that you need and you have to overcome during the process of your life
8.	Built me an <b><i>empire</i></b> Type: Conventional Metaphor	<b>[n]</b> a major political unit having a territory of great extent or a number of territories	Your answer to people who hate you and like to criticize you
9.	So don't even try To <b><i>cry</i></b> me a river Type: Conventional Metaphor	<b>[v]</b> to produce tears as a result of strong emotion such as pain	When people who doubt you are now begging for your forgiveness
10.	'Cause I forgive you You are the reason I still <b><i>fight</i></b> Type: New Metaphor	<b>[v]</b> to contend in battle or physical combat	An effort you make as a proof that people who doubt and hate you are wrong
11.	I'll leave you <b><i>choking</i></b> On every word you left unspoken Type: New Metaphor	<b>[adj]</b> producing the feeling of strangulation	The price that people have to pay because of doubting and hating you

No.	Lyrics	Denotative Meaning	Connotative Meaning
12.	<b>Rebuild</b> all that you've <i>broken</i> And now you know Type: Conventional Metaphor	[v] <i>to build something again after it has been damaged</i>	<i>The effort from your doubters and haters to gain your sympathy</i> <i>or destroyed</i>

From 12 metaphors that are found in *Throne* song, seven of them are classified as conventional metaphor. The first conventional metaphor that appears in the song is found in the second line of the song which sounds “*Broke every promise you ever made*”. The terms *broke* and *promise* in this line surely do not represent their literal meanings.

The concept of “Promise” here is viewed as a thing that is breakable. The terms *broke* and *promise* are also the terms that are familiarly used in our everyday language. That is why it is classified as conventional metaphor, specifically structural metaphor because its conceptual system that is already structured in our everyday language. The other conventional metaphors are found in the terms *shape*, *throne*, *sticks and stones*, *empire*, *cry* and *rebuild*. All the mentioned terms are classified as conventional metaphors because all the terms fit the requirements to be labeled as conventional metaphor, which consists of ontological metaphor, oriental metaphor and structural metaphor.

The rest five metaphors that are found in the lyrics are divided into one mixed metaphor and four new metaphors. The only mixed metaphor in this song is found in the term *ocean* where its full line sounds “*I was an ocean, lost in the open*”. The terms *ocean* and *open* simply do not represent their literal meanings. There is more than one metaphorical concept found in this line. However, the terms *ocean* and *open* cause a conflict in both concepts. For that reason, this metaphor is considered as mixed metaphor, specifically impermissible mixed metaphor because both concepts do not show any correlation with each other.

Meanwhile, there are four new metaphors that are found in this song. The first new metaphor appears in the chorus which sounds “*So you can throw me to the wolves*” and followed by the line which sounds “*Tomorrow I will come back Leader of the whole pack*”. The terms *wolves* and *whole pack* in the line simply do not represent their literal meanings. The term *wolves* also do not represent the concept of “Animal”. Since the metaphor has not existed yet in the conceptual system, it is classified as new metaphor. The other new metaphors are found in the terms *black and blue*, *fight* and *choking*.

### ***The Meanings of the Selected Songs***

After identifying the types of metaphors in Bring Me The Horizon’s selected song lyrics, the next required step is finding the meanings of the songs. The researcher needs to understand the meaning in a literary work. Furthermore, the researcher tries to find out the meaning using the theory of denotative and connotative meaning and the biographical approach. It is used to help the researcher to understand the reason of Bring Me The Horizon using the types of metaphors found to express their thought and feeling implicitly.

### 1. The Meanings of *Drown* Song

Before identifying the types of metaphors in the song, listeners focus on the term “Drown” and its literal meaning. The term “Drown” itself has the literal meaning being underwater and unable to breathe. It is closely related to an activity of swimming where it requires your calmness when being underwater. That is what comes to our mind at first when we find the term “Drown” without identifying the types of metaphors found in it.

After the research is done, the result will change the way we view the song entirely. The term “Drown” in this song is not even related to a condition of being underwater and unable to breathe. The four conventional metaphors that are found in the song are represented by the terms *dead*, *hole*, *weight* and *broken*. Those four terms are used by Oliver Sykes as the author in illustrating his sorrow and depression through this song.

The four mixed metaphors that are found in the song are represented by the terms *waves*, *drag*, *fix*, and *fight*. Those four terms surely do not represent each of its literal meaning in the song. Through those four mixed metaphors, Oliver Sykes states that even he is in the worst and lowest phase of his life; he wants people to know that he just does not want to give up. He wants people to know that he is still fighting with his sorrow and depression no matter what it takes. However, he needs somebody else to help him to get through this. He needs somebody that is willing to help him get out of his worst period of his life. It is clearly stated in *chorus* of the song as it sounds:

#### [Chorus]

Who will fix me now? Dive in when I'm down?  
Save me from myself, don't let me drown Who will make me fight? Drag me out  
alive? Save me from myself, don't let me drown

While from the two new metaphors that are found in the song, they are represented by the terms *silence* and *drown* itself as the title of the song. The term *silence* here illustrates the condition where Oliver Sykes literally has nobody at some point of his life. The term *silence* also illustrates how lonely he is in facing his problems by his own, which makes him at the bottom stage of his life and use the term *drown* in expressing it.

### 2. The Meanings of *Throne* Song

Just like the previous song, listeners focus on the term “Throne” as the title of the song. The term “Throne” is generally known as the special chair for a king, queen, or other powerful person to represent dignity. “Throne” is normally used by the people who have power to rule a country or groups. The term is used to show how powerful they can be when they sit on their “Throne”. That is what we understand about the term “Throne” before we go deeper and further in the analysis.

As soon as we have analyzed the song, the term “Throne” gives entirely new ideas and meanings. The seven conventional metaphors that are found in song are represented by the terms *broke*, *shape*, *throne*, *sticks* and *stones*, *empire*, *cry* and *rebuild*. All of those mentioned terms surely do not represent their literal meanings in the song. The clearest example can be seen on the term *sticks* and *stones*. Both terms are generally known as a long thin piece of wood and a hard substance that

comes from the ground or a small piece of rock. In the song, both terms represent the entire new ideas and meanings. Both terms are used by Oliver Sykes to illustrate the critics and hatreds that he has to receive in the process of reaching his goals.

The term *throne* as the song title is also the clear example that the term does not represent its literal meaning. The term *throne* here is used by Oliver Sykes to illustrate his success; to illustrate the result of his hard-work and dedication in music no matter how many people keep criticizing and hating him. It is also proven in the chorus of the song as it sounds like this:

### [Chorus]

So you can throw me to the wolves Tomorrow I will come back Leader of the  
whole pack  
Beat me black and blue Every wound will shape me  
Every scar will build my throne

In the other hand, the only one mixed metaphor that is found in the song is represented by the term *ocean*. The term *ocean* here does not literally mean the whole body of salt water that covers nearly three fourths of the surface of the earth. The term is also used to implicitly tell the listeners that Oliver Sykes is an unpredictable person when he decides to involve in the world of music. That is why he used the term *ocean*; because sometimes it can be calm but sometimes it can be dangerous too.

The four new metaphors that are found in the song are represented by the terms *wolves*, *black and blue*, *fight* and *choking*. Surely, the terms do not represent their literal meaning. The term *fight* in the song is used by Oliver Sykes to illustrate him as a person who is tough and not easily give up. The term *fight* is also used by him to silence his doubters and haters then prove them that they wrong.

### Discussion

This section discusses the relation between the selected theories to the research questions. The discussion is related to two research questions which have been formulated. There are two major ideas that are discussed in this section. Those are types of metaphors found in Bring Me The Horizon's selected song lyrics and the meanings of the song.

The first discussion is about types of metaphors found in Bring Me The Horizon's selected song lyrics. Lakoff and Johnson (1980) state that there are three types of metaphor (p. 17-24). They are conventional metaphor, mixed metaphors, and new metaphor. Nevertheless, Oliver Sykes as the author of Bring Me The Horizon has his own style in making and creating the lyrics.

The analysis above has shown that all of the three types of metaphors are found in the lyrics; four conventional metaphors, four mixed metaphors and two new metaphors. There are 10 metaphors found in *Drown* song. In *Throne* song, all the three types of metaphors are also identified. There are seven conventional metaphors, one mixed metaphor and four new metaphors. There are twelve metaphors found in *Throne* song.

There are 22 metaphors found in this research. All types of the metaphors are used in the song lyrics. Based on the research of both songs, it is found that Oliver

likes to use conventional metaphor compared to the other two types. It is understood since conventional metaphor is a type of metaphor that we can easily find in everyday language because of its conceptual system that is already structured. Therefore, conventional metaphors are frequently found in the two selected songs.

Oliver himself is known as a sarcastic songwriter who likes to write cruel and swear words. He is also known as a vocalist who always produces scream and hardcore voice. It is not surprising if most of the Bring Me The Horizon's fans are disappointed to him since *Drown* song is released. The vocal technique that is used in *Drown* song is totally different with all previous Bring Me The Horizon's songs. Oliver really uses his clean vocal, which has never been used in his whole career as Bring Me The Horizon's vocalist. A music analyst Szatmary (1991) explains that once people love an artist or musician because of the genre, it will be hard for them to accept that their idol has changed (p. 213). Fortunately for Oliver and Bring Me The Horizon, they do not lose their fans since Grammy Music Award noted that their fan- base is growing up especially in UK where the band was founded. It is understood because even when Oliver changes the way he sings, he is still producing deep and meaningful lyrics. The depth of the lyrics surely will be easier to be understood if he uses his clean vocal technique.

*Drown* song is the clearest example. It is the first song where Oliver turned into clean vocal technique without adding scream voice. *Drown* is a song about depression. This song becomes a hit for Bring Me The Horizon's fans. Despite the criticism of the departure of the hardcore sound that Bring Me The Horizon usually used, they appreciate the way Oliver created the song. It is shown in the video clip that *Drown* is dedicated for people with down-syndrome. Through this song, Oliver shares his awareness to that kind of people. Responding the *Drown* song which became a hit in Australia when the band held a tour there, an Australian theologian Michael Bird said if this is an indication of where its creators are heading come to the next full length, another expectation-destroying release is imminent. It is a sign that *Drown* song is positively responded not only by Bring Me The Horizon's fans but also by observers who might not really like music.

While *Throne* song gives a different idea about the previous song. The term *throne* generally means a special chair used by kings. When being interviewed on BBC Radio when the first time the song was released, Oliver said that *Throne* song is all about how we can turn grease to gold; how we can turn negative aspects of what you have been through into something amazing. This song also marks the new era of Bring Me The Horizon where they switch their genre into softer and more friendly- listening one for common listeners. The number of times this song is viewed on the internet shows that their fans still stand for them and even the number is increased since *Throne* song was released. The phenomena of this song conclude that authors or songwriters can be anyone and produce anything they want without selling their identity.

The meanings of the songs analysis is supported by the application of biographical approach in this research. As it is mentioned in the previous chapter, biographical approach makes the researcher easier in understanding an object or work of literature based on the author's life. That is why learning and studying about the author's life and background is necessary in this research because it helps the researcher in finding the answer of second research question which is the meaning of the song.

## Conclusion

The conclusion is divided into two parts based on the two research questions. The first conclusion is the answer to the first research question about the types of metaphors that are found in Bring Me The Horizon's selected song lyrics. The second conclusion is the answer of the second research question about the meanings of the selected songs.

The first research question is about the types of metaphors found in Bring Me The Horizon's selected songs. There are three types of metaphors that are used in Bring Me The Horizon's selected song lyrics. They are conventional metaphor, mixed metaphors and new metaphor. In *Drown* song, there are 10 metaphors found; four conventional metaphors, four mixed metaphors and two new metaphors. While in *Throne* song, there are 12 metaphors found; seven conventional metaphors, one mixed metaphor and four new metaphors.

Totally, there are 22 metaphors found in the two selected song lyrics. Conventional metaphor is the type of metaphor that the songwriter likes to use in his song since there are 11 conventional metaphors in both song lyrics. It has proven George Lakoff and Mark Johnson theory about metaphor, which states that conventional metaphor is a type of metaphor that we can easily find in everyday language because of its conceptual system that is already structured.

The second research question is about the meanings of the selected songs. The term *hole* in *Drown* song represents the hurt of being hopeless people. The term *weight of the world* symbolizes the burden that they have to carry. The term *the loneliness is haunting me* clearly tells how lonely they are, while the term *let it bury me* shows the desperation of the hopeless people.

In *Throne* song, the term *whole pack* represents the people who fight the main person, which is illustrated in a form of a child. The term *wound and scar* is closely related to the term *the sticks and the stones*. Both terms are portrayed as the suffering of the child. After that, the term *built me an empire* reflects how the criticism can build someone success. The term *to cry me a river* emphasizes how bad those people criticize the main person cry or seeking for forgiveness. The term *black and blue* in this song describe how damaged the author gets in getting his *throne*. The term *in the open* reflects the condition of the author's surrounding and the challenges on it.

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