English Metaphor in “Just Take My Heart” and “Angel”

Song Lyrics

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ABSTRACT

The present study is entitled “English Metaphor in Mr Big’s and Sarah McLachlan’s song lyrics”. The aims of the study are to find out the metaphorical expression in Mr Big’s and Sarah McLachlan’s song lyrics and analyzing the meanings of metaphorical expression used in the song lyrics.

The applied method in collecting the data of this study is qualitative method. The method applied in analyzing the data is note taking techniques. The data was taken from Mr Big’s song lyric entitled “Just Take My Heart” and Sarah McLachlan’s song lyric entitled “Angel”. The main theory applied in this study is theory of metaphor by Lakoff and Johnson (1980). The analysis is also supported by theory of meaning by Leech (1974).

The results show that there are two types of metaphor found in the data. Those types of metaphor are structural and ontological metaphors. There are five types of meaning found in the data, they are: connotative, conceptual, affective, collocative, and thematic meanings. The song uses metaphor and types of meaning to beautify and to convey the implicit message of the song.

Keywords: metaphor, meaning, song lyrics.
TABLE OF CONTENTS

ACKNOWLEDGEMENTS................................................................................. i
ABSTRACT........................................................................................................ ii
TABLE OF CONTENTS...................................................................................... iv

CHAPTER I INTRODUCTION................................................................................. 1
1.1 Background of Study .................................................................................. 1
1.2 Problems of Study ...................................................................................... 3
1.3 Aims of Study ............................................................................................. 3
1.4 Scope of Study ............................................................................................ 3
1.5 Research Method ......................................................................................... 4
   1.5.1 Data Source .......................................................................................... 4
   1.5.2 Method and Technique of Collecting Data ........................................... 5
   1.5.3 Method and Technique of Analyzing Data .......................................... 5

CHAPTER II REVIEW OF LITERATURES, CONCEPTS, AND
THEORETICAL FRAMEWORK ............................................................................. 7
2.1 Review Literature ....................................................................................... 7
2.2 Concepts .................................................................................................... 10
   2.2.1 Metaphor ............................................................................................ 10
2.2.2 Metaphorical Expressions .............................................................. 12
2.2.3 Meaning ...................................................................................... 13
2.3 Theoretical Framework .................................................................. 14
  2.3.1 Theory of Metaphor .............................................................. 15
  2.3.2 Theory of Meaning .............................................................. 19

CHAPTER III THE ANALYSIS OF ENGLISH METAPHOR IN MR BIG’S
AND SARAH MCLACHLAN’S SONG LYRICS ...................................... 25
3.1 Preliminary ..................................................................................... 25
3.2 Biografi of Mr Big ........................................................................ 25
3.3 Biografi of Sarah Mclachlan ......................................................... 30
3.4 Data Analysis ................................................................................ 31
3.5 Lyrics with Structural Metaphor ................................................... 31
3.6 Lyrics with Ontological Metaphor ............................................... 38

CHAPTER IV CONCLUSION .................................................................. 50

BIBLIOGRAPHY ................................................................................. 52
CHAPTER 1

INTRODUCTION

1.1 Background of the Study

According to Lakoff and Johnson (1980), metaphorical expressions are used in daily language or conversation, whether it is written or spoken. Metaphor is very important in daily activities. It can be found in song lyrics, poetry, or in any kind of literary works. Therefore, it is very interesting to understand about the meaning. Metaphor refers to another concept or meaning of semantically. Basically, in daily spoken language, there are two different concepts which are used in order to produce a metaphorical expression.

In classical theories of language, metaphor is related to literary works there are only in the past. Ordinary people, who have no education in literary works and not a writer of literary work, could not use metaphor and it could not be used in daily conversation (Lakoff and Johnson, 1980). As Lakoff (1993:202) states that “Metaphorical expressions were assumed to be mutually exclusive with the realm of ordinary everyday language: everyday language had no metaphor. Furthermore, metaphor is seen as a conscious and deliberate use of words, and requires special talent to be able to do it (Kövecses, 2002: vii).

The past thirty eight years, a new thought came from Lakoff and Johnson (1980) who considered about the traditional view of metaphor itself and
emphasized that metaphor is used in everyday language and daily activities of people. They found that not merely in language, metaphor is used in thought and action as well. Lakoff and Johnson (1980:3) states that “Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature”. Moreover, metaphor is used effortlessly and unconsciously by ordinary people, not merely by special talented people (Kövecses, 2002: viii). Lakoff and Johnson’s Conceptual Metaphor theory (1980) is a fundamental property of doing research in metaphorical expression. Hence, the desire and relevancy to view metaphor as a part of linguistics semantically and grounded on those new perspectives by Lakoff and Johnson.

Since the enthusiasm to learn and get a good understanding and comparison of metaphor successively were built up. Furthermore, communication is an important part in a culture. Also, language is one of many evidences that showing the existence of a culture itself. Herein, the data was analyzed, in this respect are the metaphorical expressions found in the song lyric. Furthermore research, further investigation of the conceptual metaphor types that strengthened by seeking out and analyzing as well the meaning brought inside were the metaphorical expression.

The aims of this study are, generally, to describe what metaphor is nature and to realize the knowledge. Specifically, the aims are to find out and analyze as well the metaphorical expressions found in MrBig’s and Sarah Mclachlan’s
song lyrics based on the conceptual metaphor by Lakoff and Johnson, and to disclose the meaning of the metaphorical expression covered within the text.

1.2 Problems of the Study

In the song lyrics there are kinds of metaphor, that cover the song lyric. However there are some problems that can be found in this study, they are:

1. What the types of metaphorical expression found in “Just Take My Heart” and “Angel” song lyrics?
2. What the meanings do the metaphorical expressions in the song lyrics convey?

1.3 Aims of the Study

The aims of this study are to describe what the metaphor is in nature and to apply for the academic completion of undergraduate carrier. Specifically, the purpose of this study are:

1. To find out the metaphorical expression found in “Just Take My Heart” and “Angel” song lyrics
2. To analyze the meanings of the metaphorical expression in the song lyrics.

1.4 Scope of Discussion

Realising to the wide range of this topic, the analysis is focused, for the most part are:
1. The types of metaphorical expression by Lakoff and Johnson (1980) there are three types of conceptual metaphor namely Structural metaphor, Orientational metaphor, and Ontological metaphor.

2. It is to analyze the meanings of the metaphorical expressions.

1.5 Research Method

Method is important in doing research. Method must be designed before doing research because it can affect the way how the research is conducted. The research method includeds: data source, method and techniques of collecting data and method and techniques of analyzing data.

1.5.1 Data Source

The data that used in this study can be categorized as primary data for the reason that they are all directly taken from the primary source. In this case the data was taken from “Just Take My Heart” by Mr Big and “Angel” by Sarah Mclachlan song lyrics. The songs choosen were selected by using some groups of keyword, that are typed in searching the result. The songs werechoosen because the lyrics of the songs contain many kinds of metaphor and have different meaning.

Mr Big is an American hard rock band formed in Los Angeles, California. Shortly after forming the band they released their album “Deep Cuts”, and this study analyzes a song about love entitled “Just Take My Heart” by Mr Big from the album “Deep Cuts”, this album
consist of 15 songs, six of them can be categorized as love songs and the rest are about life and adventure songs. Mr Big is an American Hard rock band, was established in 1998 formed by Eric Martin (vocal), Paul Gilbert (guitar), Billy Sheehan (bass) and Pat Torpey (drums).

This study also analyse a song about life entitled “Angel” by Sarah McLachlan from album “Surfacing”, this album consist of 12 songs, six of them are about life and the rest are about love. Sarah McLachlan is a Canadian musician, singer, songwriter, and pianist.

1.5.2 Method and Techniques of Collecting Data

The method used in collecting data were mostly, note taking method. Specifically the steps of collecting data were as follows:

1. First of all the chosen songs were downloaded.
2. The lyrics were downloaded out of the official website of Mr. Big and Sarah McLachlan.
3. The following approaches were listening the songs and reading the song lyrics of the chosen songs attentively with the major focus on identifying the metaphorical expressions inside each song.
4. Next step was note taking the metaphorical which are found in the songs.

1.5.3 Method and Techniques Analyzing Data

The datas were descriptively analyzed, the steps of analyzing data are, the datas were identified and classified based on their type of metaphor by
Lakoff and Johnson (1980), finally the datas were analyzed by using theory purposed by Leech (1974) to get the meaning.

In the following chapter, this study will present literature reviews on studies relevant to current study.
CHAPTER II

REVIEW OF LITERATURES, CONCEPTS, AND THEORETICAL FRAMEWORK

2.1 Review Literatures

In this study there are three undergraduate theses and one international journal article will be reviewed to show how previous studies approached the topic.

The undergraduate thesis having a close relation with the present study is the study done by Primahadi_Wijaya (2009) under the title *Metaphorical expression in the song by My Chemical Romance*. The data source of this study was taken from the twelve selected songs of an American rock quintet called My Chemical Romance. The method of collecting data applied the documentation method and qualitative method. The main theory used are theory of metaphorical expression by Lakoff and Johnson (1980) and supported by Knickcerbocker and Rinenger (1963) theory. The result of the analysis accounts for all the types of metaphorical expressions, that is the Structural, Orientational, Ontological metaphors. His study used the same theory with this study by using Lakoff and Johnson’s theory which is theory of metaphorical expression. But the supporting theory is different.
Another metaphor thesis considered to be prominent is the study carried out by Wardani (2012) in her undergraduate thesis entitled *Translation metaphors in Andrea Hirata’s novel, the third novel of the rainbow troops quartet “Edensor” into “Edensor”*. Wardani (2012) analyzed the types of metaphor found in the novel and analyzed the procedures adopted in translating English metaphor found in *Edensor*’s novel. She applied the theory of translating and the theory of metaphor proposed by Larson “*Meaning-Based Translation*” *A Guide to cross Language Equivalent* (1984) and Venuti’s book (2000) entitled *The Translation Studies Reader*. The result show that there are some conclusions found base on the problems that are analyzed. First, in analyzing the translation metaphor, it has four parts: topic that being discussed, image of the metaphor, point of similarity and nonfigurative equivalent. Second, both of live and dead metaphors are found in the novel in Indonesian version “Endensor”. Third metaphors are translated figuratively: metaphor to metaphor with the same image, metaphor to metaphor with different image, metaphor translated into simile: metaphor to simile with the same image, metaphor to simile with different image and metaphor translated nonfiguratively. Her thesis is different with this study in choosing the theory and data source.

The last thesis reviewed is the translation of metaphors in *The Da Vinci Code novel by Dan Brown into Indonesian* written by Sri Sukrayani Dewi (2008). This study concern with the process of translating metaphors and find out the kinds of metaphors which found in the texts. The data source of this
study was taken in the form of clauses or sentences that implied comparison from novel *The Da Vinci Code* by Dan Brown and its translation in Indonesian. The study used theory of translating and the theory of metaphor proposed by Larson “*Meaning-Based Translation*” *A Guide to cross Language Equivalent* (1984). As the result there are two conclusion in this study. Firstly, mainly of the metaphors in the Target Language are translated into simile in which a more or less fanciful comparison is made using like or as. Secondly, the strategies of translating the metaphor can be applied according whether the metaphor is translated into metaphor, into simile or non-figuratively. The different her thesis with this study are in choosing the theory and the data source.

An article from one of the international journals is reviewed respect to metaphor seems to be a requisite for having wide knowledge and additional information about metaphors. An overview of the theory of conceptual metaphor and advocates its usefulness in language teaching and the study of literary texts is provided by Bailey (2003) in his article entitled *Conceptual Metaphor, Language, Literature and Pedagogy*. He states that the importance of “metaporic competence” (Low, 1988, see Bailey, 2003:1) is as an indispensable element of awareness and knowledge in language use. In this respect, the “metaphoric competence” focuses on second language learners (L2) and the effects of conventional metaphor and pedagogical approaches in ELT contexts (Low, 1988, see Bailey 2003:6). In addition, this journal also previews the poetic metaphor theory as cited from Lakoff and Turner’s joint
work entitled *More than Cool Reason : A Field Guide to Poetic Metaphor*. To sum up the issues that has been presented and done by Bailey (2003), it shows that the theory of conceptual metaphor can also be applicable in the process of language teaching. This seminal work of Lakoff and Turner (1989) are heavily insightful for they provide the thorough description about the poetic metaphors in poetry basically being also conceptual in nature.

### 2.2 Concepts

The concepts which are related for this study are the conceptual of metaphor and the concept of metaphorical expression by Lakoff and Johnson (1980). And also the concept of meaning by Geoffrey Leech (1974).

#### 2.2.1 Metaphor

Metaphor is figure of speech that reveals the expression accurately in the form of analogical comparison. Metaphor is very important in daily activities and it is also very important part in the experience of speaking.

The meaning of words that correspond to the dictionary meaning called lexical meaning. Almost in the world which have lexical meanings can be used metaphorically. Event in the progression of time, able to take over the metaphorical meaning of lexical meaning that it is known by the meaning of the lexical metaphorical meaning, so the first metaphorical meanings into a new lexical meaning.
Likewise and more technically, from the cognitive linguistic view, Kövecses (2002:4) state that “metaphor is defined as understanding one conceptual domain in terms of another conceptual domain”. Example, when for instance, talking and thinking about life and love in terms of journeys, about arguments in terms of war, about ideas in terms of food and many other.

Lakoff and Johnson (1980:3) state metaphor is “pervasive in daily life, not only in language, but also in thought and action as well”. According to Lakoff and Johnson (1980) there are three types of conceptual metaphor namely structural metaphor, orientational metaphor, and ontological metaphor.

According to McArthur (1992), a metaphor can be seen from two sides, wider and specific sense. When it seen from its wider sense, a metaphor covers all types of figurative expressions such as metonymy, synecdoche, personification, simile, and hyperbole. They are like idioms and metaphors, and they have associative meaning by virtue of comparing two objects or associating one object with another. When it is seen from the specific sense, however, it is only concerned with figurative expression that contains implied comparison.

Larson (1998:274) further adds that metaphor can be divided into two: live and dead metaphors. The meaning of a live metaphor cannot be understood only until know the primary meaning of the word used
metaphorically in the comparison. In Larson’s view, a live metaphor is actually a metaphor in the specific sense. It shows an implied comparison without the aid of such expression as like or as and it always has three elements: topic, image and point of similarity (Larson. 1998 : 272). Suppose for example someone says *Sally is a block of ice*. Obviously the speaker or writer means something very different from what actually meant by *a block of ice*, as the image assigned to *Sally*, which is technically called the topic of the metaphor. Somebody often have to analyze the meaning in accordance with the context in the whole paragraph or text; otherwise it can make arrive at a wrong interpretation. After analyzing the whole context, we might conclude that *Sally is a block of ice* intended to mean that Sally is unemotional and an unresponsive women.

### 2.2.2 Metaphorical Expressions

Lakoff and Johnson (1993:202) states that “metaphorical expressions were assumed to be mutually exclusive with the realm of ordinary everyday language: everyday language had no metaphor”

The term Metaphorical Expressions is the linguistic expressions (words, phrases, or sentences) being the superficial realisations or manifestations of the cross domain mapping or the underlying conceptual metaphor. (Lakoff, 1993 : 203; Kövecses, 2002 : 29).

Lakoff and Johnson (1980:6-7) reassure that “metaphors as linguistic expressions are possible precisely because there are metaphors in a person’s
conceptual system. They continue stating that metaphorical linguistic expressions can be used to learn the nature of metaphorical concepts and also can be used to gain an understanding of the metaphorical nature of people’s activities.

2.2.3 Meaning

A word is the smallest unit of spoken language which has meaning, it is written representation of one or more voices which can be spoken to represent an idea, action, object, and many other, with an eye to be understood by people, a word must have a meaning.

Most of the world have more than one meaning, it is the characteristics of the words that a single word can have several meanings. In fact, words may play an enormous part in our life.

Word usually used to express something and to conveys feelings about we are describing. Leech (1974) in his “Semantic- A study of meaning (1974) classify meaning into seven types ingredients giving primacy to conceptual meaning.

According to Leech, there are seven types of meaning are as follows:

1. Conceptual or Denotative Meaning: is the literal meaning of the word indicating the idea or concept to which it refers.
2. Connotative Meaning: is the communicative value of an expression over and above its purely conceptual content.
3. Social Meaning: is the meaning conveyed by the piece of language about the social context of its use is called the social meaning. The decoding of a text is depending on our knowledge of stylistics and other variations of language.

4. Affective or Emotive Meaning: its refers to what is convey about the attitude and the feeling of the speak through use of language.

5. Reflected Meaning: reflected meaning and collocative meaning involve interconnection. At the lexical level of language, reflected meaning arises when a word has more than one conceptual meaning or multiple conceptual meaning.

6. Collocative Meaning: is the meaning which a word acquires in the company of certain words

7. Thematic Meaning: it refers to what is communicated by the way in which a speaker or a writer organizes the message in term of ordering focus and emphasis.

2.3 Theoretical Framework

The main theory that were used in the study is theory of conceptual metaphor by Lakoff and Johnson (1980), followed with Kövecses (2002; 2005), and the theory of Leech will be applied to assist the process of interpretation on the meanings of the metaphorical expressions.
2.3.1 Theory of Metaphor

Lakoff and Johnson states that in English language, there are three types of conceptual metaphor, there are: *structural metaphor, orientational metaphor, ontological metaphor.*

1. Structural Metaphor

Structural metaphor is kind of metaphor that one case where one concept is metaphorically structured in terms of another (Lakoff and Johnson, 1980:3-9). Lakoff and Johnson also state that structural metaphor is conventional metaphor in which one concept is understood and expressed in term of another structured, sharply defined other concept. Let consider the structural metaphor TIME IS MONEY as reflected in contemporary English such as:

a. I want to start *spending* more time with?

b. I will prove it by *investing* time in them.

c. We’re *running out* of time.

d. Did I *waste* so much time?

Form the previous example, it can be conclude that the concept of time is metaphorically structured into the terms of money. So, the metaphorical concepts TIME IS A VALUABLE COMMODITY, TIME IS MONEY, and TIME IS A LIMITED RESOURCE can be proposed. Because in our society money is a limited resource, and of course limited resources are valuable commodities, so such metaphorical concepts from a single system based on subcategorisation (Lakoff and Johnson, 1980:9). Some of other examples of this kind of metaphor are TIME IS A MOVING OBJECT (The time for
action has *arrived*, LOVE IS A JOURNEY (We’ll just have to go *our separate ways*), IDEAS ARE FOOD (I can’t *digest* all these facts), LOVE IS A RAPTURE (I’m *drunk* with love), etc.

The conceptual metaphor of structural is constituted by a set of mappings between a source and a target. But, the mappings between A and B are, and can be, only partial. *Metaphorical Highlighting* and *Utilisation* are known as the terms of the properties of metaphorical mapping. (Kövecses, 2002:79-91).

Kövecses (2002:80) puts across that “when a metaphor focuses on one or some aspects of a target concepts, it can be said *highlights* that or those aspects (s). “Highlighting be together with hiding meaning that when a concept has several aspects, and the metaphor focuses on one (or two) aspects (s), the other aspects of the concept will remain *hidden* (Kövecses, 2002:80). Highlighting and hiding presuppose each other.

Some examples for these systems, all taken from Kövecses (2002:80), can be found in AN ARGUMENT IS A CONTAINER (“What is the *core* of her argument?”), AN ARGUMENT IS A JOURNEY (“They have *covered a lot of ground*”), AN ARGUMENT IS WAR (“She *won* the argument”), and AN ARGUMENT IS A BUILDING (“She *build a strong* argument”).

The *utilisation* term applies to the source domain meaning that only a part of the source domain is utilised to understand the target (Kövecses, 2002:81). Take again the example of ARGUMENT IS A BUILDING with the expressions like “we’ve got the *framework* for a strong
argument”, “If you don’t support your argument with strong facts, the whole thing will collapse”, etc. Characteristically and most conventionally, the metaphor makes use of the construction (in *build*), structure (in *framework*), and strength (in *solid, support, and collapse*) of building (Kövecses, 2002:81).

2. Orientational Metaphor

Orientational metaphor is a figure that organized a whole system of concepts with respect to one another (Lakoff and Johnson, 1980). Most of them have to do with spatial orientation, up – down, in – out, on – off, front - back, deep – shallow, and central – peripheral.

That understanding is emphasised because orientational metaphor refers to spatial orientational like: up-down, in-out, on-off, etc. These spatial orientations appear from the fact that we have bodies of the sort we have and that they function as they do in our physical environment. Orientational metaphor gives a concept a spatial orientation; for example, HAPPY IS UP. The concept HAPPY is oriented UP leads to English expressions like "I'm feeling up today."

Such metaphorical orientations are not random. They have a basis in our cultural and physical experience. Although the polar oppositions up-down, in-out, etc., are physical in nature, the orientational metaphors based on them can be varied from culture to culture. For example, in some cultures they said the future is in front of us, whereas in others it is in back. We will be looking at up-down spatialization metaphors, which have been studied by William Nagy (1974) as an illustration. In some case, we will give a brief hint
about how each metaphorical concept might have come up from our physical and cultural experience. These accounts are hoped to be suggestive and plausible, not definitive.

3. Ontological metaphor

Ontological metaphor is a figure which provides a “way of looking at events, activities, emotions, and ideas as an entity and substances (Lakoff and Johnson, 1980). Lakoff and Johnson (1980:27) reassure that ontological metaphor can be elaborate.

Spatial orientation like up – down, on- off, front – back, near – far equip an extraordinarily rich basis for understanding concepts in orientational term. But one can do so much just by orientation. Our experience of physical substances and objects provides a further basis for understanding one that goes beyond mere orientation. Understanding our experience and handle them as discrete entities of a uniform kind. Once we can identify our experiences as entities or substances, we can refer to them, group them, categorize them and quantify them by this means, reason about them.

When things are not clearly bounded or discrete, we still categorize them such as, e.g. street corners, hedges, etc, that ways of viewing physical phenomena are needed to comply certain purposes that we have: meeting at street corner or trimming hedges. Human purposes usually require us to impose artificial boundaries that make physical phenomena discrete just as we are: entities bounded by a surface.
Same as the basic experiences of human spatial orientations raise to orientation metaphors, so our experiences with physical object supply the basis for an extraordinarily wide variety of ontological metaphors, that’s way of viewing events, ideas, emotion, and others as entities and substances.

2.3.2 Theory of Meaning

A word is the smallest unit of spoken language which has meaning and can stand alone, it is a written representation of one or more sounds which can be spoken to represent an idea, object, action, etc. in order to be understood by the people, a word must have a meaning.

Most words have more than one meaning, it is the characteristic of words that a single word may have several meaning, in fact, words may play an enormous part in our life. Words are used to express something and also conveys feelings about we are describing. Words are used not in isolation but related to human situation. It is through our experience with them in human situation that they take on meaning. The meaning of word is often complex, having such component as a picture, an idea, a quality, a relationship and personal feelings and association. Lyons states that, utterance meaning is the part of meaning of a sentence that is directly related to grammatical and lexical features, but is obtained either from associated prosodic and paralinguistic features or from the content, linguistic and non-linguistic. The seven types of meaning are as follows:

Conceptual meaning is sometimes called denotative meaning or cognitive meaning, it is widely assumed to be the central factor in linguistic communication. Larson noted that denotative meaning is also called as primary meaning, that is the meaning suggested by the word when it used alone. It is the first meaning or usage which a word will suggest to most people when the word is said in isolation. It is the meaning learned early in life and likely to have reference to a physical situation (Larson, 1984: 100)

The denotation of word is its agreed-upon sense-what it refers to, stands for, or designates, a part from the feeling it may call up, and this again is able for a good deal on the context the words that appears in.

It is said that the aim of denotative meaning is to provide, for any given interpretation of a sentence, a configuration of abstract symbols, in which shows exactly what we need to know if we are to distinguish that meaning from all other possible sentence meaning in the language.

2. Connotative Meaning.

According to Leech (1974: 40-41) connotative meaning is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content. Talking about connotation is talking about the “real word” experience one associates with an expression when one uses and hears it. Besides, connotative meaning with denotative meaning is peripheral compare with conceptual meaning as it is relatively
unstable that is, it varies considerably with culture, historical period, and the experience of the individual. Although all the speaker of particular language speaks the language exactly the same conceptual framework, actually each of them has individual perception of words. Connotative meaning is indeterminate and open in the same way as our knowledge and belief about the universe are opened-ended. Connotations play a major role in the language of literature, of politics, of advertising, and a greeting card.

3. **Stylistic Meaning.**

Stylistic meaning is that which a piece of language conveys about the circumstances of its use. This meaning is closely related to aspects of communication which have to do with the situation in which an utterance takes place. By this meaning the speaker or writer decodes the stylistic meaning of a text through the recognition of different dimensions and levels of usage within the same language. For example, from the way an expression is used or structured, one may infer that it is dialectical, informal, formal, archaic, or slangy.

1. They chucked a stone at the cops, and then did a bunk with the loot (The first sentence was said by two criminals who talking in relax about the crime they have been done)
2. After casting a stone at the police, they absconded with the money. (The second sentence, maybe said with the Head of Police in the formal report)

4. Affective Meaning.

Affective meaning is one kind of meaning that is used to reflect the personal feeling of the speakers including his attitude to the listener or his attitude to the something he is talking about. For example if A wants to get B quiet the A might says “I’m sorry to interrupt, but would you be so kind as to lower your voices as a little”. The impression of politeness can be respected by tone or biting sarcasm. Factors such as voice and intonation are very important here.

5. Reflected Meaning

Reflective meaning is an interconnection on the lexical level of language. It is also the meaning which arises in cases of multiple conceptual meaning, when one sense of a word forms part of our response to another sense. The Holy Ghost and The Comforter both refer to the Third Person of the Trinity, but The Holy Ghost sounds awesome while The Comforter sounds warm
6. **Collocative Meaning.**

Collocative meaning is one kind of meaning that is consist of associations a word acquired on account of the meaning of words, which usually occur in its environment. Handsome and pretty share the similarity in the meaning good looking, but maybe differenced by the range of noun with which they are likely to occur or collocate: Handsome man and pretty woman. The space is well match although they suggest a different kind of attractiveness because of the collocative associations of the two adjectives.

7. **Thematic Meaning**

This is the final category of meaning, thematic meaning is the meaning that is communicated by the way in which the speaker or writer organizes the message, in terms of ordering, focus, and emphasis. It is often felt an active sentence such as (1) below has a different meaning from its passive equivalent (2) although in conceptual content they seem to be the same (Leech. 1974: 19)

1. Mrs. Bessie Smith donated the first prize.
2. The first prize was donated by Mrs. Bessie Smith

We can assume that the active sentence answers an implicit question “*what did Mrs. Bessie Smith donate?*”, while the passive sentence answer the implicit question “*who donates the first prize?*”, that in other words (1) in contrast to see (2) suggest that we know who Mrs. Bessie Smith.
CHAPTER III

THE ANALYSIS OF ENGLISH METAPHOR IN MR. BIG’S AND SARAH MCLAHLAN’S SONG LYRICS

3.1 Preliminary

This chapter presents the analysis of English metaphor used in songs entitled “Just Take My Heart” and “Angel” by Mr. Big and Sarah McLachlan. These songs were taken from Mr. Big’s album entitled Deep Cuts, and Sarah McLachlan’s album entitled Surfacing. The data was analyzed by using the theory purposed by Lakoff and Johnson (1963) and the supporting theory of meaning proposed by Leech (1979).

3.2 Biography of Mr. Big

Mr. Big is an American hard rock band that was formed in 1988 in Los Angeles, California. The band is a quartet composed of Eric Martin (lead vocals), Paul Gilbert (guitar), Billy Sheehan (bass guitar), and Pat Torpey (drums); all of the members have amazing skill in music. Mr. Big is noted especially for their musicianship, and scored a number of hits. All of their songs were often marked by strong vocals and vocal harmonies. Their hit songs include “To Be with You” and “Just Take My Heart” place a number one single in 15 countries in 1992.

Mr. Big has remained active and popular for over twenty years, despite internal conflicts and changing music trends. They broke up in 2002, but after
requests from fans to exist again, they reunited in 2009. Their first tour was in June 2009 in Japan. Mr. Big has released eight studio albums, the latest being *The Stories We Could Tell* (2014). The band takes its name from the song written by Free, which was eventually covered by the band on their 1993 album,

After Billy Sheehan the bass player left David Lee Roth’s backing band in 1988, he began piecing together a new band with the help of Mike Varney from Shrapnel Records, a label that specialized in the shredding genre. He recruited Eric Martin, of the rock-oriented Eric Martin Band and also soul-leaning solo artist, and soon thereafter added Gilbert guitarist and Torpey the drummer. Gilbert was already a well-respected guitarist and very skillful who had released two albums with his Los Angeles-based band Racer X. Torpey came from Arizona to California, and had previously recorded and toured with a number of high-profile artists, including Impellitteri, Stan Bush, Belinda Carlisle, Ted Nugent, The Knack and Jeff Paris (who would collaborate with Mr. Big later in a songwriting capacity).

In 1991’s Mr. Big's second album, *Lean into It*, was a major commercial breakthrough, especially two ballads, “To Be with You” (number one song in fifteen countries) and “Just Take My Heart”, as well as the song called “Green-Tinted Sixties Mind”. The cover features a picture of the train in the Montparnasse derailment. In April and May 1991 they toured the UK and again in 1992, releasing a live album, *Mr. Big Live*, in 1992. For three nights, they opened for Aerosmith at London’s Wembley Arena.
In 1993, another ballad, a cover of Cat Stevens’ “Wild World”, (from their third album, *Bump Ahead*) peaked at No. 27 on the Billboard Hot 100. Although it is said that the band also contributed the soundtrack to the Sega Mega-CD release of *The Amazing Spider-Man vs. The Kingpin*, the songs actually featured Eric Martin with musicians hired by Sega. Although in the United States market the band never replicated its earlier success, their popularity continued to soar in Japan and in much of Asia. They continued to sell out tours in the Asian market, resulting in a number of live releases for the Japanese market.

Live at Budokan was one of those live releases intended for the Japanese market only. By the time that album appeared the group had been put on ice, as the individual band members became more engrossed in other projects; the band temporarily broke up in 1997. In 2001, Mr. Big released *Actual Size* in Asia. The CD sat on the charts in the number three spot and “Shine”, the first single, was number one. The song was also used as the ending theme for the anime series Hellsing.

However, tension had developed between Sheehan and the other members when Sheehan began touring with Steve Vai. Martin, Kotzen, and Torpey decided to write songs without Sheehan, who was only given credit for two songs on *Actual Size*. Martin and the others were also upset with Sheehan’s attitude during the recording of the Shine music video. This was when Martin and the others decided the only way to keep moving forward was to fire Sheehan. Without Sheehan and Gilbert, Mr. Big’s fan base shrunk
dramatically forcing Martin and the others to ask Sheehan if he would like to rejoin the band. Although Sheehan was upset that the other members had attempted to fire him from the band he created, he agreed to rejoin the band only for the farewell tour. Mr. Big disbanded in 2002 after a farewell tour.

A near Mr. Big “one-off” reunion took place on May 13, 2008, in Los Angeles at the House Of Blues when Paul Gilbert was joined on stage by Pat Torpey, Richie Kotzen and Billy Sheehan for renditions of Humble Pie’s ‘30 Days In The Hole’ and original Mr. Big composition ‘Daddy, Brother, Lover, Little Boy’. Reportedly, the three had such an amazing time that they decided to contact Eric Martin a few days later, and a reunion of the four original members (Paul, Eric, Pat, and Billy) was put into motion. On February 1, 2009, a radio announcement for “Koh Sakai’s Burtn Presents: Heavy Metal Syndicate” contained a short message from Mr. Big, announcing the reunion of the original Mr. Big line-up to celebrate the twentieth anniversary of their début album. A press conference in Japan in February generated much excitement, and a tour of the country starting in June was announced, with shows in ten locations (including the Budokan). They held their first reunion concert outside Japan at Rock Cafe in Tallinn, Estonia on September 2009 continuing their tour.

In September 2010, Mr. Big recorded a seventh album with producer Kevin Shirley at a Los Angeles-area studio. The album was released in Japan on December 15, 2010, in Europe on January 21, 2011 and in the United States in February 2011. What If... is their first album of new material in
nearly 10 years. The band also toured in support of the album. The tour to support the album kicked off at The House of Blues, in Hollywood, California on April 2, 2011 and ended at Rockout Festival in Istanbul, Turkey on October 2011. The band also appeared at Download Festival on June 2011.

On July 2011, the lead track of their album *Bump Ahead*, “Colorado Bulldog”, was used as the ending theme for the first episode of *Kami-sama no Memo-chō* anime series. Mr. Big released their eighth studio album *The Stories We Could Tell* on September 30, 2014 via Frontiers Records, produced by Pat Regan, who returns as producer for the first time since 1999’s *Get Over It*. Due to Pat Torpey being diagnosed with Parkinson’s disease, he could not play drums on the record, but worked with a drum programmer. The band confirmed that Pat’s fill-in for the upcoming world tour will be Matt Starr, who is also the drummer for Ace Frehley (KISS).

To sum up, the members of the band is changing from time to time. Therefore, it can be concluded that there are four current members, they are: (1) Eric Martin who is the lead vocals since 1988 to 2002 and from 2009 up to present date; (2) Pat Torpey who plays drums, percussion, and is as backing vocals since 1988 to 2002 and from 2009 to 2014; (3) Billy Sheehan who plays bass guitar and is as backing vocals since 1988 to 2002 and from 2009 up to present date; and, (4) Paul Gilbert who plays guitar and is as backing vocals since 1988 to 1997 and from 2009 up to present date. Meanwhile, there are two former members, they are: (1) Richie Kotzen who plays guitar
and is as backing vocals since 1999 to 2002; and, (2) Touring Musicians that is Matt Starr who plays drums and is as backing vocals since 2014 up to present date.

3.3 Biography of Sarah Mclachlan

Sarah Mclachlan is a Canadian musician, singer, pianist and also songwriter who was born on January 28, 1968. The best selling album from Sarah Mclachlan is album *Surfacing* for which she won two Grammy Awards and four Juno Awards. She fonded the *Lilith Fair* tour, for additional to her personal artistic effort which showcased female musicians. The *Lilith Fair* concert tour occur from 1997 to 1999 and resumed in summer of 2012. She released her first album of original music in four years entitled “Shine On” on May 6, 2014.

Sarah Mclachlan’s biological father is Paddy Maiorana and her mother was Tracey Robertson. As a child, she took voice lessons and studies in classical piano and guitar. When she was a student at Queen Elizabeth High School and She was 17 years old, she fronted a short lived rock band called The October Game. Her high school yearbook predicted that she was destined to become a famous rock star. After the October Game’s first concert at Dalhousie University, Sarah Mclachlan was offered a recording contract with Vancouver, based independent record Label Nettwerk by Moev’s Mark. Her parents insisted her to finish high school and complete one year of studies at Nova Scotia Collage before going to Vancouver and initiating on a new life
as a recording artist. Finally, she signed to Nettwerk two years later before having written a single song. Sarah McLachlan married her drummer, Ashwin Sood, in Jamaica on 1997, while she was pregnant, in December 2001, her mother died from cancer. On April 6, 2002 she gave birth to daughter, India Ann Sushil Sood, in Vancouver. At that time she had already complete three quarters of production on her next album. She gave birth her second daughter namely Taja Summer Sood in Vancouver on June 22, 2007. However, in September 2008, Sarah McLachlan announced her separation from Ashwin Sood and they divorced in the same year.

3.4 Data Analysis

The analysis of the songs was done by classifying the words or phrases into their types of metaphorical expression according to Lakoff and Johnson’s theory and classifying the metaphorical expression found in the song according to Leech’s theory of meaning. There are three types of metaphorical expressions can be found in the data. They are structural metaphor, orientational metaphor and ontological metaphor.

3.5 Structural Metaphor

From the data analyzed, there are several lines found having structural metaphor. Structural metaphor is a kind of metaphor that in which one concept is metaphorically structured in terms of another (Lakoff and Johnson, 1980: 3-9).
3.5.1 Structural Metaphor in “Angel” song lyrics

The lines found in the data having structural metaphor are as follows:

(1) And it’s hard at the end of the day
(2) Fly away from here
(3) So tired of the straight line
(4) You keep on building the lies
(5) It’s easier to believe in this sweet madness oh

In order to have profound discussion, each line is explained to classify the types of metaphorical expressions used according to Lakoff and Johnson’s theory. Afterwards, the meaning is discussed under Leech’s theory of meaning.

3.5.1.1 And it’s hard at the end of the day

Structural metaphor is found in line 6 in data 2, “And it’s hard at the end of the day”. The phrase stating that the metaphor is “end of the day”. It is because the word “day” that means a period of 24 hours, especially from 12 o’clock one night to 12 o’clock the next night, according to definition by Walter (2008), cannot have an “end”. “End” means the point in space or time after which something no longer exists, or a part of something that includes this point (Walter, 2008). Therefore, in this case, this line is analogized as if “day” is a space which has a starting point and a last point. As the result, the last point stating in the phrase means the last point in time,
which can be interpreted as the 12 o’clock the next night. In regard Lakoff and Johnson’s theory, the metaphorical expression “the end of the day” which assumes the “day” as a route that has its starting point and last point can be mapped as time as space. Lakoff and Jonhson (1980) stated that structural metaphor is a kind of metaphor in which one concept is metaphorically structured in terms of another.

Another content word that should be defined in the line “And it’s hard at the end of the day” is the word “hard”. It is defined by Walter (2008) as:

(1) firm and stiff, not easy to bend, cut, or break. However, in relation to the theme of the song, it might be perceived more to the feeling. Therefore, it also can be defined as difficult to understand, do, experience or deal with (Walter, 2008). As the content words already defined as such, it can be deduced that the line “And its hard at the end of the day” means that it is difficult for the songwriter to deal with when it is already late at night of the day. The phrase “the end of the day” is said to be having collocative meaning in regards to Leech’s theory of meaning. It is because the word “end” is collocated with the word “day” and it is usual or habitual co-occurrence with these words. Leech (1974) mentions that collocative meaning is one kind of meaning that consists of associations a word acquired on account of the meaning of words, which usually occur in its environment.
3.5.1.2 Fly away from here (from this dark cold hotel room)

The phrase “fly away” in the line “Fly away from here” in data 2 is used when a bird, insect, or aircraft moves through the air (Walter, 2008). However, this phrase is used as same as the phrase “go away” that means to leave a place or to leave home in order to spend time somewhere else, usually for holiday. Based on these two meanings, “to leave a place” is more appropriate by seeing the complete line of line 14, data 2 because the subject is a human, not a bird, insect or aircraft. In this case, phrase “fly away” is used because the songwriter wants to exaggerate that he wanted to go so far away from the dark cold hotel room (see line 13 data 2) as if he could fly. In line with the theory of Lakoff and Johnson, this line can be mapped as humanas bird because the songwriter efforts to assume the human to fly as if a bird. Therefore, it can be concluded the line is having structural metaphor based on Lakoff and Johnson (1980) states that structural metaphor is a metaphorical system in which one complex concept (abstract) is presented in terms of some other concept which is usually concrete.

Through the analysis above on the meaning of the line “Fly away from here” it can believed that the expression is associated with the real-world value a speaker. Therefore, it depends very much on how an individual or society perceives the line. As what has been explained above, phrase “fly away” in the line being discussed can be defined as go away as fast a bird can do as if the human is flying to other place away. In regard to Leech’s
theory of meaning (1974), the phrase “fly away” is having conotative meaning because the phrase needs the songwriter’s perception in order to understand the meaning. Leech (1974) states that connotative meaning is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content.

3.5.1.3 So tired of the straight line

In line 21 in data 2, “So tired of the straight line”, is considered having structural metaphor. It is because the songwriter assumed the thing to be other thing. It can be understood through deep analysis of the line. Definitions related to life which can be a thing perceived by the songwriter is taken into consideration because the theme of the song is about life. The word “tired” in the line “So tired of the straight line”, according to Summers (2003), is defined as: (1) a feeling of wanting to sleep or rest; (2) bored with something, because it is no longer interesting, or has become annoying; or, (3) familiar and boring. Meanwhile, the word “straight” is defined an honest and morally good way of life which is an old-fashioned use of English as in the phrase ‘the straight and narrow’ (Summers, 2003). On the other hand, the word “line” is having many definitions. According to Summers (2003), the word “line” is defined as: (1) the direction or imaginary line along which something travels between two places; (2) the point at which one type of thing can be considered to be something else or at which it becomes a particular thing; (3) an opinion or attitude, especially
one that someone states publicly and that influences their actions; (4) a particular way of doing something or of thinking about something; (5) a series of events that follow each other; (6) family, considered as the people related to who lived before and the people who will live after someone; or (7) the type of work someone does.

By having the above thorough analysis, it is concluded that the line “So tired of the straight line” is having structural metaphor that the song writer describes the life as line. Lakoff and Johnson (1980) mentions that structural metaphor is a kind of metaphor in which concept is metaphorically structured in terms of another. Moreover, by having the expression of the songwriter about something, that is “tired” in the line, in regards to Leech’s theory of meaning, this line is categorized as having emotive or affective meaning. It is because emotive or affective meaning is one kind of meaning that is used to reflect the personal feeling of the speakers including his attitude to the listener or his attitude to the something he is talking about, based on Leech (1974). In this case, the songwriter expresses his feeling that is “tired” in the lyric “so tired of the straight line”.

3.5.1.4 You keep on building the lies

Metaphorical expression is also found in line 24 data 2, “You keep on building the lies”. Walter (2008) defines “build” as making something by putting bricks or other materials together and also defines as creating and developing something over a long period of time. Therefore, the line tells that
the devoted person “you” is creating and developing the lies over a long period of time. The use of word “build” instead of “create” or “develop”, signify the line having structural metaphor. As Lakoff and Jonshon’s theory on metaphor, they states that structural metaphor is a conventional metaphor in which one concept is understood and expressed in terms of another structured, sharply defined concept. Therefore it can be mapped as lies as house. Besides, the “lies” is assumed to be bricks for building a house.

Meaning of the line can be understood conceptually because Walter (2008) has provided the meaning of the word “build” to be creating and developing something over a long period of time. Since the definition of the word “build” needs to be taken into consideration, therefore, the line can be said as having connotative meaning in line with Leech’s theory. Leech (1974) states that connotative meaning is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content.

**3.5.1.5 It’s easier to believe in this sweet madness oh**

The word “madness” in the line “it is easier to believe in this sweet madness oh” is thought to be “sweet”. In fact “madness” is something abstract defines stupid or dangerous behaviour or state of being mentally (Summer, 2003). or unable to behave in a reasonable way. On the other hand, “sweet” is a taste similar to that of the sugar which is not bitter or salty (Walter, 2008). Assuming “madness” that can be tasted as “sweet” makes the line to be categorized as having structural metaphor. It is because
as Lakoff and Johnson’s theory of metaphor, structural metaphor is a kind of metaphor in which concept is metaphorically structured in terms of another. Thus it can be mapped as madness as sugar.

Related to its meaning, further perception of either the songwriter or the listener or reader needs to be taken into account. “madness” meant in the song can be either dangerous behavior or state of unable to behave in a reasonable way. Connotation of sweet itself leads the line to be having one kind of meaning in Leech’s theory, that is connotative meaning. Leech (1974) mentions that connotative meaning is a kind of meaning that goes beyond referent of a word and hint at its attributes in the real world.

3.6 Ontological metaphor

From the data analyzed, there are several lines found having ontological metaphor. Ontological metaphor is a figure of which provides a “way of looking at events, activities, emotions, and ideas as an entity and substances” (Lakoff and Johnson, 1980).

3.6.1 Ontological Metaphor in “Just Take My Heart” song lyric

The lines found in the data having ontological metaphor are as follows:

(1) I keep on searching for the reason why we went wrong

(2) Where is our yesterday

(3) Just take my heart when you go
3.6.1.1 I keep on searching for the reason why we went wrong (Data 1, L4)

This line 14 in data 1 is concluded to have ontological metaphor since something abstract is seen as an entity or a concrete object. The phrase that proves this line having ontological metaphor is “keep on searching for the reason”. The word “reason” which is an abstract object, is defined as the cause of an event or situation or something which provides an excuse or explanation, or the ability of a healthy mind to think and make judgments, especially based on practical facts (Walter, 2008). However, in the line being discussed, the word “reason” is assumed to be a concrete object that can be found as the result of “searching”. In line with this, this can be mapped as reason as concrete object in accordance with Lakoff and Johnson’s theory of metaphor. They mention that ontological metaphor is a kind of metaphor used to concrete or to substance an abstract thing.

In terms of its meaning, line 4 data 1 “I keep on searching for the reason why we went wrong”, the content words should be defined. Phrasal verb “keep on” is defined by Walter (2008) as to continue to do something, or to do something again and again. The word “search” is defined as to look somewhere carefully in order to find something (Walter, 2008). In addition, he also defined the phrase “go wrong” as an unpleasant situation, or to make a mistake. By knowing the definition of the words above, it can be concluded that the meaning of the line would be the songwriter “I” is trying to look for “reason” again and again on why he and someone devoted in the
song made mistake. Since putting some individual words to be phrases is needed in order to know the meaning, it can be summed up that the line under discussion is considered having connotative meaning following the theory of meaning by Leech (1974). Connotative meaning is a kind of meaning that goes beyond referent of word and hint at its attributes in the real word. (Leech, 1974).

3.6.1.2 Where is our yesterday

As Lakoff and Johnson (1980) stated that ontological metaphor is the use of language when something abstract can be likened as a substance or concrete object, it can be found in the data as well. Ontological metaphor can be found in line 5 in Data1, which stated “where is our yesterday”. The word “yesterday” that is defined as the day before today in Walter (2008), and it is something that cannot be seen or abstract. It is only the time or moment that human passed as the past or before today pointed in the calendar. However, the songwriter assumed “yesterday” as something that is gone and wanted to be searched by stating a rhetoric question ‘where is our yesterday”. Songwriter’s assumption on likening “yesterday” as concrete object can be seen by the use of possessive adjective “our” in phrase “our yesterday” which as if the song writer and the person devoted in the song can own “yesterday”. Therefore, it can be mapped as yesterday as concrete object.

The above discussion tells that the word “yesterday” in the line “Where is our yesterday” needs further perception in order to know the meaning. The
songwriter’s may perceive the word “yesterday” as the moment happened on the day before today or might be a day in the past. As the result, this line can be said as having connotative meaning as explained by Leech (1974) on his theory of meaning. He mentioned that connotative meaning is a kind of meaning that should be taken imaginatively, therefore in this case the word “yesterday” is an abstract thing that should be imaginatively to disclose the meaning.

3.6.1.3 Just take my heart when you go

A metaphorical expression also found in data 1, line 8,”just take my heart when you go”. The phrase “just take my heart” is considered being a metaphorical expression because it is impossible to take someone’s heart literally. The songwriter’s heart in the phrase “my heart” is assumed to something can be taken by the person devoted in the song when he/she is going away. In regards to this, a heart which is one of human’s organs is something cannot be taken easily unless a surgery is held. Therefore, likening the “heart” to be an entity leads to a conclusion that the metaphorical expression used in the line “just take my heart when you go” is an ontological metaphor. In regard to Lakoff and Johnson’s theory, ontological metaphor is a figure which provides a way of looking an something abstract as a substance or concrete object.

According to Summers (2003), heart is defined as (1) the organ in your chest which pump blood through your body (2) the part of you that feels
strong emotions and feelings, (3) the part of your chest near your heart (4) a shape used to represent a heart, (5) the most important or central part of a problem or question, and (6) confidence or courage. Considering the love theme that the song is in and the lines used in the song lyric, the first meaning is appropriate to be used in defining the line. However, the line is not having the actual meaning that the songwriter allowed the person devoted in the song to take his heart. It is more about the soul of the songwriter himself, that without it he may be empty. As a result, this line is deduced to be having connotative meaning based on Leech’s theory, he mention that connotative meaning is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual.

3.6.2 Ontological in “Angel” song lyric

The lines found in the data having ontological metaphor are as follows:

(1) let me be empty (D2,L10)
(2) I'll find some peace tonight (D2,L12)
(3) in the arms of the angel (D2,L13)
(4) and the endlessness that you fear (D2,L16)
(5) may you find some comfort here (D2,L20)
(6) and the storm keeps on twisting (D2,L24)

3.6.2.1 Let me be empty

Ontological metaphor is also found in the line “let me be empty”. It can be seen through the use of the word “empty” for human, which in this case is
the songwriter itself, “me”. Walter (2008) defines the word “empty” as (1) no containing any things or people (2) not sincere or without any real meaning; (3) without purpose or interest. Thus, commonly the word “empty” is for containers. In regards to the theory of metaphor by Lakoff and Johnson (1980) ontological metaphor is kind of metaphor which provides a way of looking at events, activities, emotions and ideas as an entity and substances, thus this line can be mapped into human as container.

As other’s perception is needed to know the meaning of line “let me be empty”. Therefore, it can be concluded that the line is having connotative meaning. ”empty” that is commonly used for container is now used for human and the meaning would be known by understanding the previous lines. As mentioned by Leech (1974), connotative meaning is a kind of meaning that goes beyond referent of a word and hint at its attributes in the real world.

3.6.2.2 I'll find some peace tonight

Ontological metaphor also found in the line 12, data 2. “I’ll find some peace tonight”. It is because the word “peace” that means a situation or period of time of being calm or quiet (Walter, 2008) is assumed to be a concrete object that can be found by the songwriter. On the other hand according to Walter (2008), “find” can also mean to have a particular feeling or opinion about something when it is in linked with the line being discussed. But still, it is as if “some peace” is something that someone can seek. In line with Lakoff
and Johnson (1980) who mentioned that ontological metaphor is the use of language when an abstract thing can be likened as a concrete object.

As the word “find” is defined as having a particular feeling about something, then the line can be defined conceptually. The line “I’ll find some peace tonight” can be perceived as the songwriter is going to have feeling or state of being calm or quiet tonight. Therefore, in regards to the type of meaning proposed by Leech (1974), this line can be categorized as having conceptual/ denotative meaning. It is logical meaning and propositional meaning which corresponds to the primary dictionary definition.

3.6.2.3 In the arms of the angel

Line 13 in data 2, “in the arms of the angel” is believed to have a kind of metaphor namely ontological metaphor. The word “arms” is defined as either of the two long parts of the upper body which are fixed to the shoulders and have hands at the end (Walter, 2008). Meanwhile, the word “angel” means: (1) a good spiritual creature in stories or some religions, usually represented as a human with wings; and (2) someone who is very good, helpful or kind (Walter, 2008). As the thing called “angel” is an abstract one that only exists in stories or some religion, the songwriter believed that as Walter (2008) defines “angel” is sometimes represented as a human with wings has an arm. By mentioning the devote person to be in the arms of the angel, it simply means that he/ she hugged by the ‘angel’. The fact that fictitious character to be believed as real proved that this line has metaphorical expression which is
categorized as ontological metaphor. As Lakoff and Johnson (1980) stated that ontological metaphor is a figure which provides a way of looking at events, activities, emotions and ideas as an entity and substances. In line with Lakoff and Johnson’s theory on metaphor, this lyric can be mapped as arms as love.

Conceptual definition of function word in the line “in the arms of the angel” needs further consideration to be the meaning as the songwriter perceived. It can be simply defined as, what has been stated above, a character like human with wings is hugging devote person. However, fictitious character of angel makes it far from possible to be accepted meaning. People with different perception might define as spiritual creature which is hugging devoted person’s spirit in afterlife. The need of further perception in order to find the exact meaning of the line makes this line is considered having connotative meaning. As Leech (1974) stated that connotative meaning is a kind of meaning that should be taken imaginatively.

3.6.2.4 And the endlessness that you fear

Metaphorical expression “and the endlessness that you fear” in line 16, data 2, “and the endlessness that you fear” is categorized as ontological metaphor. As Lakoff and Johnson (1980) stated that ontological metaphor is a figure which provides a way of looking at events, activities, emotions, and ideas as an entity and substances. It can be seen that the word “endlessness” which does not exist in the dictionary is originated from the word “endless”.
It can be assumed that “endlessness” is something endless, or continuing for a long time and seeming to have no end (Walter, 2003). This something is an abstract thing. However, the songwriter presumed that thing to be a concrete object that might cause fear to the devoted person in the song. In addition, this lyric can be mapped as endlessness as concrete object.

Meanwhile, in terms of the meaning of the line “And the endlessness that you fear”, it can be categorized as having thematic meaning of types of meaning suggested by Leech (1976). He mentioned that thematic meaning is one kind of meaning which is communicated by the way in which a writer or speaker organizes the message, in terms of ordering, focus and emphasis. As the word “fear” that means to be frightened of something or frightened of doing something (Walter, 2008), the word “endlessness” needs further perception in order to find its meaning concept. Moreover, the word “endlessness” is a word that the songwriter made up for the song lyrics which does not occur in the dictionary. Related to the theme of the song itself, it can be said about something bad which is endlessly happening that could cause fear to the devoted person in the song. The word “endlessness” is emphasized in this case, and the message is organized in a separate lyrics with the actual clause, that is “Fly away from”. Thus, it can be concluded that, this line is having thematic meaning.
3.6.2.5 May you find some comfort here

Metaphorical expression found in the line 20 data 2, “May you find some comfort here”. “Comfort” which is defined as a pleasant feeling of being relaxed and free from pain (Walter, 2008) is something cannot be seen. As the result, it is something abstract. However, the songwriter assumed it to be something concrete that can be found. On the other hand, “find” has another definition besides discovering where a thing or person is, that is thinking or feeling a particular way about someone or something, or experiencing feeling (Walter, 2008). In regards to the kind of metaphor proposed by Lakoff and Johnson (1980), this line is a kind of ontological metaphor which perceiving abstract thing to be a substance. Lakoff and Jonshon stated that ontological metaphor is a kind of metaphor that use of language when an abstract thing can be likened as a concrete thing. Thus, it can be mapped as comfort as concrete object.

As the meaning defined for the word “comfort” and “find”, the line then can be simply meant that the devoted person in the song “You” may experience pleasant feeling of being relaxed and free from pain. The meaning can be understood conceptually based on the definition found in the dictionary. To conclude, line 20 data 2 can be categorized as having conceptual or denotative meaning. Leech (1974) stated that conceptual or denotative meaning is logical meaning and propositional meaning which corresponds to the primary dictionary definition.
3.6.2.6 And the storm keeps on twisting

The word “storm” in line 24 data 2 has several definition: (1) an extreme weather condition with very strong wind, heavy rain and often thunder and lightning, and (2) emotional reaction, such as a very angry reaction from a lot of people (Walter, 2003). The line tells that the storm keeps on twisting, meanwhile the “storm“ is a non-living thing. However, the songwriter personified that the storm is moving and turning repeatedly, or wrapping one thing around another. As personification is there within the line, it can be said that the metaphorical expression used is a kind of ontological metaphor. As Lakoff and Jonhson stated that ontological metaphor is a metaphor in which an abstraction, such an activity, emotion, or idea is represented as something concrete such an object, container, substance or person. Therefore, it can be mapped as emotion as storm.

Regarding the theme of the song life, the suitable definition of the word “storm” might be the emotional reaction. However, different listener or reader would have different perception, especially when it is described on keeping twisting. The influence of connotation that would have the songwriter's perception in order to know the exact meaning, the line can be assumed as having connotative meaning with Leech’s theory (1974). He mentioned that connotative meaning is the communication value of an expression over and above its purely conceptual content. The key is in the word “storm”. The word “storm” in this sentence does not means “storm” in general which is an
extreme wheater condition with very strong wind and thunder.

However, “storm” in this sentence means a bad feeling condition.
CHAPTER IV

CONCLUSION

From the analysis of metaphors found in the data, some conclusions can be drawn. First, it is found that some lyrics analyzed are having some metaphorical expressions. The expressions were categorized into types of metaphors as proposed by Lakoff and Johnson (1980). The analysis showed that there were two kinds of metaphor used in the data, they are: structural metaphor and ontological metaphor. None of the metaphorical expression considered categorizing as orientational metaphor. In regards to number of data found having metaphorical expressions, it proved what had been proposed by Lakoff and Johnson that primarily on the basis of linguistic evidence, most of ordinary conceptual system found is metaphorical in nature, even in the song lyrics. It structured how people perceive, think and do (Lakoff and Johnson in O’Brien, 2010).

Furthermore, in regards to meaning analysis on the metaphorical expressions found in the data, lyrics found having several types of meaning. However, some of the data analysed found having connotative meaning. It is because song lyrics have the communicative value of an expression over and above its purely conceptual content. Moreover, it is something that goes beyond mere referent of a word and hints at its attribute in the real word. It is also regarded as incidental, comparatively unstable, in determinant, open
ended, variable according to age, culture, and individual. In fact, over the seven types of meaning proposed by Leech (1974).
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