A METAPHORICAL ANALYSIS OF CHOSEN LYRICS FROM HENRY MOODIE'S SONGS

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Abstract

The aim of this study is to identify the types of metaphors present in Henry Moodie's song lyrics and to interpret their meanings. The research employs qualitative methods, using a descriptive analysis approach to answer the research questions through analytical description. The metaphors in Henry Moodie's songs are analyzed using the framework of George Lakoff and Mark Johnson (1980). To interpret the meaning of the metaphors, the researcher refers to George Yule's theory (2010). The findings indicate that structural metaphors are more dominant than orientational metaphors in Moodie's lyrics. The meanings of these metaphors often reflect the singer's personal anxieties related to his partner, with abstract concepts being replaced by structural metaphors that are not easily understood. The research emphasizes the importance of recognizing and appreciating metaphorical elements in both everyday language and educational contexts.

Keywords: conceptual metaphor, lyrics, song.

Introduction

Cindy (2019) explains that figurative language, a subset of semantics, presents ideas in nontraditional ways, enriching both spoken and written communication. It enhances sentence structure and creates vivid, imaginative effects. Writers incorporate various figurative elements to convey their ideas, shaping their distinct writing styles. This use of figurative language adds depth and vibrancy to literary works, improving their overall quality. Peter (2002:12) notes that figurative language is known for its ability to communicate multiple meanings, evoke emotions,

create surprise, and inspire action. In songs, figurative language is crucial for making lyrics more expressive and impactful. According to Griffiths (2006:79), figurative language enables speakers to convey their ideas and thoughts to an audience, playing an essential role in semantics by being closely related to meaning. It often includes metaphors and other figures of speech to make descriptions more vivid. Knickerbocker and Reninger (1963) classify figurative language into nine types: simile, metaphor, personification, allusion, paradox, irony, hyperbole, synecdoche, and metonymy. The author emphasizes the powerful impact of metaphors within figurative language, especially in their ability to communicate deep and complex ideas. Metaphors create a bridge between the writer and the audience by transforming difficult-to-explain concepts into relatable and vivid imagery, which is why the author chose to focus on them in this study.

Keraf (2009) defines a metaphor as a type of analogy that briefly compares two things. In Metaphors We Live By (1980), Lakoff and Johnson present examples of conceptual metaphors such as ARGUMENT IS WAR, TIME IS MONEY, and LOVE IS A JOURNEY. In these cases, ARGUMENT, TIME, and LOVE are the target domains, while WAR, MONEY, and JOURNEY serve as the source domains. The target domain is what the metaphor aims to explain, while the source domain helps to convey its literal meaning. This analysis focuses on Lakoff and Johnson's Conceptual Metaphor Theory (2003). Conceptual metaphors allow us to understand one concept by relating it to something similar or connected. People often use metaphors unconsciously in daily life, drawing on familiar ideas to make sense of abstract or complex concepts. In Metaphors We Live By (1980), Lakoff and Johnson identify three types of metaphors. First, ontological metaphors describe abstract ideas by referencing physical or tangible things. Second, orientational metaphors relate abstract ideas to spatial or directional concepts. Third, structural metaphors map the relationships or structures of one idea onto another. For example, the expression "this relationship is reaching a turning point" connects a structural change in a relationship to a physical turning point. These examples show that metaphors are not just language tools, but also essential to how we understand the world through existing cognitive frameworks (Lakoff & Johnson, 1980).

Songs are a highly popular and well-loved form of literature. Low (2017) notes that music is one of humanity's greatest arts, enjoyed by people all over the world. Today, almost everyone engages with music, which serves as an accessible source domain, with numerous songs composed in many languages, contributing to a rich diversity of musical styles. Azhari (2017) states that songs often begin as poems, with melodies added to enhance their appeal. Similarly, Pratama (2014) highlights that song lyrics use the same distinctive language found in poetry.

Lyrics often carry deeper meanings and use metaphors to convey the songwriter's personal thoughts, feelings, and experiences. Therefore, song lyrics can be viewed as a form of poetry. When music and lyrics combine, they create an artistic expression that blends beauty and emotion, making it something people can deeply appreciate. This combination is what defines a song. Metaphors play an essential role in connecting abstract ideas to concrete experiences, helping to clarify complex thoughts. In song lyrics, metaphors add depth by encouraging listeners to consider more profound themes such as love, loss, or hope. Analyzing metaphors in lyrics can reveal hidden meanings and explore the emotional complexity expressed in the songs.

Numerous studies on metaphors, particularly in relation to songs and music, have been conducted, highlighting the importance of reviewing prior research to avoid duplicating the same corpus and justification. The researcher has reviewed additional relevant studies, including one by Lazar and Bram (2021) titled Conceptual Metaphors in Selected Song Lyrics of Les Misérables Original Broadway Soundtrack. This study aimed to identify and interpret conceptual metaphors within selected lyrics from the Les Misérables original Broadway soundtrack. A qualitative approach was used to analyze both the literal and metaphorical meanings of the metaphors, with data sourced from ten chosen songs from the original soundtrack.

The second previous study, conducted by Ramadhika (2022), is titled The Metaphor Analysis of Selected Adele's Song Lyrics. This research aimed to identify the different types of metaphors used in Adele's songs and interpret their meanings. A qualitative approach was used, employing descriptive analysis to provide thorough answers to the research questions. The metaphor analysis in Adele's songs was based on the framework developed by George Lakoff and Mark Johnson (1980).

The third previous study, conducted by Lestari (2017) and titled Metaphors in The Song Lyrics of Green Day, focuses on analyzing the metaphors in Green Day's lyrics. The research aims to (1) identify the various types of metaphorical expressions and (2) explain the significance of Green Day's use of metaphors. A qualitative analysis method was used, with analytical descriptions applied to address the research questions. The study utilizes the theories of George Lakoff and Mark Johnson to examine the metaphorical expressions within the lyrics.

Previous studies have some limitations that provide opportunities for further exploration. While different genres such as Broadway, pop, and punk have been examined, there has been no specific analysis of conceptual metaphors in the song lyrics of contemporary artists like Henry Moodie. This research aims to fill that gap by analyzing conceptual metaphors in Moodie's lyrics, offering new perspectives on metaphor usage in modern music. It will also

explore whether structural, ontological, or orientational metaphors are more common in Moodie's work and compare these findings to those of earlier studies.

This research is also expected to significantly enhance our understanding of the use and interpretation of metaphors in contemporary music, particularly in Henry Moodie's lyrics. It aims to not only broaden the existing body of literature on conceptual metaphors in music but also to offer fresh insights into how modern artists use metaphorical language to convey their messages, and how audiences interpret these metaphors in the digital age. This motivation inspired the researcher to conduct the study titled The Metaphor Analysis of Selected Henry Moodie's Song Lyrics.

Review of Literature

From an etymological perspective, the term metaphor originates from the Greek word metaphor, which means "transfer" or "carry over." Metaphor involves using words, phrases, or sentences in abstract contexts rather than literal ones. It serves as a means to convey ideas, emotions, and influence opinions by drawing comparisons with other things that have similar characteristics. According to Lakoff and Johnson's 1980 book Metaphors We Live By, metaphors are often regarded as poetic devices and rhetorical embellishments something extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as a linguistic feature, related to words rather than ideas or actions. However, metaphors are extensively used in everyday life, influencing both our thoughts and actions, as well as our language. Our daily conceptual framework, which shapes our thinking and behavior, is fundamentally metaphorical (Lakoff & Johnson, 1980).

In their book Metaphors We Live By (1980), Lakoff and Johnson provide examples of conceptual metaphors such as ARGUMENT IS WAR, TIME IS MONEY, and LOVE IS A JOURNEY. In these examples, ARGUMENT, TIME, and LOVE represent the target domains, while WAR, MONEY, and JOURNEY are the source domains. The target domain is the concept being understood, while the source domain helps to explain or support the literal meaning of the expression. For analyzing the data, the author will use only one theory: Conceptual Metaphor Theory by Lakoff and Johnson (2003). A conceptual metaphor involves understanding one concept by relating it to another concept that is similar or related. In everyday life, we frequently use metaphors without realizing it. Essentially, a conceptual metaphor uses a familiar idea to comprehend another, often more abstract or complex idea. Lakoff and Johnson (2003) identify three types of conceptual metaphors: structural metaphors, orientational

metaphors, and ontological metaphors. The analysis will determine which of these types appear in the selected song lyrics. Lakoff and Johnson's method involves interpreting the meaning of a conceptual metaphor by comparing the source and target domains.

Lakoff and Johnson (1980) identified three types of metaphors commonly used in everyday life. These categories are:

1. Structural Metaphor

A structural metaphor is a concept understood through the framework of another, as defined by Lakoff and Johnson (1980, p. 14). These metaphors arise from the systematic relationships in our daily experiences (Lakoff & Johnson, 1980). The source domain provides the structural basis for understanding the target domain, involving two conceptual domains: source and target. Kovecses (2010) explains that structural metaphors help speakers grasp target A by applying the structure of source B. Essentially, structural metaphors use the framework of the source domain to facilitate understanding of the target domain.

For instance, the statement "I've never won an argument with him" illustrates the conceptual metaphor ARGUMENT IS WAR. The use of the verb "won," which is related to war, indicates that the concept of an argument is being framed through the lens of war. Given that war has only two possible outcomes—victory or defeat—the term "won" evokes images of conflict. This aligns with the ARGUMENT IS WAR metaphor, where WAR serves as the source domain and ARGUMENT as the target domain. Essentially, this metaphor equates the idea of a disagreement to a battle.

2. Orientational Metaphor

Orientational metaphors, as described by Lakoff and Johnson (1980, p. 14), involve organizing a system of related concepts based on spatial orientation. These metaphors use spatial terms like deep-shallow, central-peripheral, front-back, in-out, and up-down to structure our understanding. Unlike structural metaphors, orientational metaphors primarily stem from cultural and physical experiences, which results in their cultural diversity.

For example, the phrases "I am feeling up today" and "I'm feeling down these days" illustrate the conceptual metaphors "HAPPY IS UP" and "SAD IS DOWN." The expression "I'm feeling up today" conveys happiness or pleasure, linking the concept of being HAPPY with "UP." Conversely, "I'm feeling down these days" signifies sadness or depression, associating the notion of being SAD with "DOWN," which often corresponds to a drooping posture.

3. Ontological Metaphor

An ontological metaphor, as described by Lakoff and Johnson (1980), is a conceptual framework that treats ideas, events, emotions, and activities as concrete substances or entities

(p. 25). This metaphor allows us to conceptualize our experiences as having physical qualities, enabling us to name, categorize, organize, and measure them. It helps us perceive states as tangible containers, activities as physical substances, and events and actions as concrete objects. Kovecses (2010) explains that ontological metaphors facilitate understanding by relating experiences to general categories like objects, substances, and containers, without needing to specify the details of these categories.

In expressions like "You're wasting my time," time is conceptualized as something that can be spent or quantified, similar to money. Emotions are also frequently depicted using ontological metaphors; for instance, in "She's bursting with joy," emotions are likened to a container that is overflowing. Likewise, metaphors such as "He's at a crossroads in his life" frame life as a journey with pivotal decision points, suggesting that there are choices and paths to follow.

Yule (2010) explains that semantics is the study of meaning in language, with a focus on certain aspects of meaning while often overlooking the personal or special meanings individuals might assign to words. A key distinction in semantics is between conceptual meaning and associative meaning.

1. Conceptual Meaning

To delve deeper into the distinction between conceptual meaning and associative meaning, conceptual meaning pertains to the fundamental, literal meaning of a word as typically described in dictionaries. It represents the core definition or the essential attributes of a word. For instance, the conceptual meaning of the word "needle" includes "a thin, sharp, steel instrument," which captures the basic characteristics of the term.

2. Associative Meaning

However, individuals may have different associations with the word "needle," such as "pain," "disease," "blood," "medicine," "thread," "knitting," or even "hard to find" (as in a haystack). These associations are personal and vary from person to person, and they are not part of the word's conceptual meaning. Unlike conceptual meaning, which remains consistent regardless of individual perspectives, these associative meanings can change based on personal viewpoints.

Methodology

This research employs a descriptive format, presenting data in the form of words or phrases rather than numerical values. According to Creswell (2009), descriptive research conveys data verbally or visually. Miles and Huberman (1984) note that narrative text is a

common format for presenting qualitative data. Therefore, instead of a scientific report, the study's results will be presented descriptively or narratively (Creswell, 2009). The study identified the meanings of metaphors using George Yule's (2010) theory and analyzed metaphor types through Lakoff and Johnson's (1980) conceptual metaphor theory. The researcher examined the various conceptual metaphors used by the singer and analyzed the data to derive the meanings of Henry Moodie's songs.

The data for this study comprises the lyrics of Henry Moodie's songs. The researcher selected five specific songs from his albums, choosing those that have achieved considerable viewership to boost audience engagement and comprehension. The metaphor analysis is based on the theory by Lakoff and Johnson (1980). The five songs analyzed are: "You Were There For Me," "Drunk Text," "Pick Up the Phone," "Orbit," and "Beat Up Car." The lyrics were obtained from azlyrics.com, a well-known and legal platform with a vast collection of songs by prominent artists globally.

The data collection process consisted of several important steps. Initially, the lyrics of the five chosen songs were gathered from AZlyrics.com. Each set of lyrics was then thoroughly reviewed to identify metaphorical expressions. The identified metaphors were highlighted and documented for further examination. Lastly, the lyrics were categorized according to the different types of metaphors discovered.

This study investigates the types, definitions, and uses of metaphors in song lyrics using qualitative methods. The analysis starts with selecting the song lyrics chosen by the researcher. The process involves several steps: first, applying Lakoff and Johnson's theory to identify the types of metaphors in Henry Moodie's lyrics. The identified metaphors are then classified into structural, orientational, and ontological categories. Using George Yule's theory, the researcher interprets the meanings of these metaphors. Finally, conclusions are drawn from a detailed examination and analysis of the metaphorical data in Henry Moodie's songs.

Findings and Discussion

Findings

This research utilizes the lyrics of Henry Moodie's songs, specifically from the tracks: "You Were There for Me," "Drunk Text," "Pick Up The Phone," "Orbit," and "Beat Up Car." Based on Lakoff and Johnson's (1980) conceptual metaphor theory, metaphors are categorized into three types: structural, orientational, and ontological. The table below shows the frequency of each metaphor type found in the lyrics of these selected Henry Moodie songs.

Table 1. The Frequency of Metaphor in Song Lyrics

No	Title of the song	Types of metaphor		
		Stuctural Metaphor	Orientational Metaphor	Ontological Metaphor
1.	You Were There For Me	6	1	6
2.	Drunk Text	8	3	4
3.	Pick up the phone	7	3	5
4.	Orbit	11	8	7
5.	Beat Up Car	11	4	10

Additionally, the total frequency and percentage of each metaphor type in the songs are measured and displayed in the table below.

Table 2. The Total Frequency and Percentage

Kind of metaphor	Frequency	Percentage
Structural Metaphor	43	45,69%
Orientational Metaphor	19	20,27%
Ontological Metaphor	32	34,04%
Total	**94**	**100,00%**

The table above shows that all the metaphor types described by Lakoff and Johnson (1980) are found in Henry Moodie's song lyrics. Structural metaphors are the most common, comprising 45.69% of the total. Orientational metaphors are the second most frequent, making up 20.27%. Ontological metaphors are the least common, representing just 34.04% of the identified metaphorical expressions.

A. Structural Metaphor

Here are the titles and stanzas from Henry Moodie's songs that feature structural metaphors:

Song Tittle: You Where There For Me
In all of my lonely nights
When I was a **ghost inside**
You were there for me
You were there for me

A structural metaphor involves comprehending and articulating one concept through the framework of another. In these lyrics, the term "ghost inside" acts as a structural metaphor, where the sensation of feeling "alienated" or "empty" is compared to being a "ghost." This metaphor captures a complex emotional state that is challenging to express directly by using the concept of a ghost to symbolize alienation or a sense of losing oneself.

Associatively, the phrase evokes a more intense emotional reaction, connecting with the common feelings of sadness, isolation, and numbness. The "ghost" imagery mirrors the speaker's inner condition and intensifies the sense of being overlooked or ignored, enhancing the feeling of isolation.

B. Orientational Metaphor

Here are some titles and stanzas from Henry Moodie's songs that feature orientational metaphors:

Song Tittle: You Where There For Me

> Memories we've made could fill a whole book
> If we were a movie, we'd be in Hollywood
> On my lowest days, you were all it took
> My biggest saviour

In orientational metaphors, "low" or "lowest" is commonly associated with negative or depressed emotional states, whereas "high" is linked to positive or happy feelings. The phrase "lowest days" refers to periods of intense emotional distress, with "lowest" suggesting a downward spatial orientation of negative emotions.

Associatively, "lowest days" evokes feelings of depression and despair, drawing on a common understanding of emotional lows and highlighting the speaker's vulnerability.

C. Ontological Metaphor

Here are some titles and stanzas from Henry Moodie's songs that feature ontological metaphors:

Song Tittle: You Where There For me

> Whenever I drank too much
> Whenever my eyes cried **floods**
> You were there for me (You were there for me)
> You were there for me (You were there for me)

"Floods" serves as an ontological metaphor, where deep sadness is represented as a physical phenomenon, akin to a flood. This metaphor conceptualizes the abstract emotion of sadness as something tangible, such as water flowing from the eyes.

Associatively, this line evokes intense feelings of overwhelming grief. The "floods" metaphor amplifies the speaker's emotional state, implying that their sorrow is so profound it spills over uncontrollably, much like a flood. This imagery underscores the notion of being engulfed by emotion, where tears flow not just as a response but as a significant outpouring of deep emotional pain.

Discussion

The analysis shows ninety-four instances of metaphors in Henry Moodie's song lyrics, with structural metaphors being the most common. Ontological metaphors are the least frequent. The researcher examines the types and meanings of these metaphors using Lakoff and Johnson's theory, which classifies metaphors into three main categories: structural, orientational, and ontological.

In the song "Beat Up Car," the lyricist uses the structural metaphor "Seasons change, tables turn" to symbolize changes in life or circumstances. Just as seasons naturally shift, this metaphor underscores how time leads to changes in moods, relationships, or situations, emphasizing that change is a natural and unavoidable part of life.

The author identifies a second metaphor in the song's lyrics, specifically an orientational metaphor. Orientational metaphors involve spatial concepts and are fundamental to organizing related ideas, even though they lack a specific structure. For instance, in the song "Orbit," the words "far" and "near" serve as an orientational metaphor. These terms denote both literal spatial distances and emotional proximity, illustrating the complexity of human relationships and emphasizing that emotional closeness isn't always determined by physical distance.

Ontological metaphors represent the third category of metaphors examined in Henry Moodie's song lyrics. These metaphors involve conceptualizing abstract concepts like emotions, events, or ideas as physical objects. They assist in understanding complex feelings by comparing them to tangible entities. For instance, in the song "You Were There For Me," the line "You make my demons go away" uses an ontological metaphor, portraying personal struggles or fears as "demons." This depiction makes these challenges seem like real entities that can be managed or eliminated. This metaphor highlights the significant role others can play in addressing emotional difficulties, allowing listeners to connect with the idea of overcoming their own struggles.

The findings of this study are consistent with those of Lazar & Bram (2021), who also utilized Lakoff and Johnson's metaphor theory (1981) in their research. In their study, Conceptual Metaphors in Selected Song Lyrics of Les Misérables Original Broadway Soundtrack," they analyzed ten songs to explore both their literal and metaphorical meanings. While Lazar & Bram concentrated on the Les Misérables soundtrack, this research focused on structural metaphors in selected songs by Henry Moodie. This comparison highlights the versatility and relevance of Lakoff and Johnson's metaphor theory for analyzing song lyrics across various genres and subjects.

In another study by Lestari (2017) titled "Metaphors in The Song Lyrics of Green Day," the research similarly employed Lakoff and Johnson's (1980) metaphor theory and followed a comparable analytical method. However, Lestari's results showed that ontological metaphors were the most prevalent type in Green Day's lyrics. In contrast, this study found that structural metaphors were the most dominant in the selected Henry Moodie song lyrics.

Henry Moodie's album primarily explores personal experiences, emphasizing emotional struggles and complex relationships. The lyrics frequently address themes such as self-doubt, insecurity, and the challenges of articulating true emotions. Each song delves into a specific subject: for example, "You Were There for Me" reflects on the yearning and nostalgia for a past relationship, while "Bad Emotions" examines the internal conflict between succumbing to

negative feelings and striving to overcome them. These themes create a deeply personal and relatable narrative throughout the album.

Conclusion and Suggestions

A song combines melodic words, often inspired by poetry, with music to enhance its enjoyment. Songwriters use creative language techniques, including metaphors, to add unique appeal to the lyrics. In Henry Moodie's songs, metaphors are analyzed using Lakoff and Johnson's (1980) metaphor theory. The analysis reveals that 45.69% of the metaphors are structural, 20.27% are orientational, and 34.04% are ontological. Structural metaphors are the most prevalent, while ontological metaphors are less common.

In Henry Moodie's song lyrics, structural metaphors are the most commonly used. The songwriter employs these metaphors to express emotions, personal experiences, or ideas by substituting one concept with another. This approach underscores the significant role of metaphors in lyrics, as they capture listeners' interest and encourage them to delve deeper into the meaning of the songs and imagine the scenarios described. Thus, metaphorical language plays a crucial role in linguistic studies, and this research can be a useful reference for future scholars looking to explore metaphors further.

After reviewing the data and summarizing the findings, the researcher suggests that students of linguistics, particularly those interested in semantics, should further investigate Conceptual Metaphor Theory. This exploration could extend to various media, such as poetry, to identify different metaphorical forms. In song lyrics, Conceptual Metaphor Theory aids in interpreting and clarifying metaphorical meanings, enhancing the understanding of underlying concepts. The same approach can be applied to poetry to reveal the core subjects. The researcher anticipates that future research will continue to use Conceptual Metaphor Theory as a fundamental tool in their studies.

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