THEME REFLECTED FROM METAPHORIC EXPRESSIONS IN KEANE’S SONG “DISCONNECTED”

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra in English Letters

By
CEMARA DISA WINANDA
Student Number: 134214153

ENGLISH LETTERS STUDY PROGRAM
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
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CEMARA DISA WINANDA
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Approved by
Anna Fitriati, S.Pd., M.Hum.
Advisor

Arina Istri’anah, S.Pd., M.Hum.
Co-Advisor

July 10, 2018

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By
CEMARA DISA WINANDA
Student Number: 134214153

Defended before the Board of Examiners on July 24, 2018 and Declared Acceptable

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You shall not quit unless it is a dead end.
ACKNOWLEDGEMENTS

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LIST OF ABBREVIATIONS

OADT : Oxford American Dictionary and Thesaurus

MWCD : Merriam-Webster’s Collegiate Dictionary
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A song is one of literary works which comes in a form of music. A song has been a general medium to express one’s thought and feeling through the combination of words, which are called lyrics, and the melody of the music. Lyrics are written in both literal and figurative languages and the meaning of the song lie on them. This study specifically analyzes the metaphors in Keane’s song, entitled “Disconnected” (2012). Keane uses various metaphoric expressions to carry the messages of the song which they want to deliver to the listeners. The messages then would be comprehended and processed in order to obtain the theme of the song.

This study covers two objectives. The first objective is to classify the metaphoric expressions and analyze their meanings. The second is to convey the theme of the song by analyzing the metaphorical meanings which are defined first through the metaphoric expressions.

Semantic approach is applied in this study in order to define the meanings of the metaphoric expressions. 16 metaphoric expressions were analyzed using the theory of metaphor. They were defined in 3 types; structural, orientational, and ontological metaphor.

As the result, there are 13 structural metaphors, 1 orientational metaphor, and 7 ontological metaphors found within the 16 metaphoric expressions. This song is dominantly constructed with structural metaphors, meaning that it illustrates the plot of the song by relating the metaphoric expressions to the concepts and elements of what the writer is trying to say. As seen through the metaphorical meanings of the lyrics, the theme of the song “Disconnected” is “A desperate condition of a relationship.”
ABSTRAK


Lagu adalah salah satu karya sastra yang diciptakan untuk dinikmati bersama musik. Lagu adalah sebuah media umum untuk mengungkapkan karakteristik, pikiran, dan perasaan seseorang lewat kombinasi kata, yang biasa disebut lirik, dan melodi dari musik. Lirik ditulis baik dalam bahasa harfiah maupun kiasan dan arti lagu tersebut dapat ditemukan dalam keduanya. Penelitian ini secara spesifik menganalisis metafora yang terdapat dalam lagu dari Keane yang berjudul “Disconnected”. Keane menggunakan beragam ungkapan metafora sebagai wadah untuk menyampaikan pesan yang dimaksud oleh sang penulis kepada para pendengarnya. Pesan tersebut lalu akan diproses guna menentukan tema lagu tersebut.

Penelitian ini mempunyai dua tujuan. Yang pertama adalah mengkategorikan dan menganalisis ungkapan metafora yang terdapat pada lagu. Yang kedua, menentukan tema dari lagu tersebut dengan cara menganalisis arti metaforis yang sebelumnya telah diuraikan.

Pendekatan semantik digunakan untuk menentukan arti dari ungkapan metaforis yang ada. 16 ungkapan metaforis akan dianalisis menggunakan teori metafor. Ungkapan-ungkapan metaforis tersebut akan dikategorikan dalam tiga tipe, metafor struktural, orientasional, dan ontologi.

Sebagai hasilnya, ditemukan 13 metafor struktural, 1 metafor orientasional, dan 7 metafor ontologi dalam keenambelas ungkapan metaforis tersebut. Lagu ini secara dominan disusun dengan metafor struktural, yang berarti bahwa metafor tersebut menunjukkan alur cerita lagu tersebut dengan cara menghubungkan konsep dan elemen dari maksud sang penulis dengan ungkapan-ungkapan metaforis tersebut. Seperti yang dapat dilihat dari ungkapan-ungkapan tersebut, tema dari lagu ini adalah “Sebuah hubungan yang sudah tidak mempunyai harapan.”
CHAPTER I

INTRODUCTION

A. Background of the Study

A song is one of literary works which comes in a form of music. A song has been a general medium to express one’s thought and feeling through the combination of words, which are called lyrics, and the melody of the music. As well as poetry, a song also has meanings lying within the lyrics. Both poems and songs are usually used by their consumers to express and state their feelings and conditions to others. However, the difference between them is on the execution of the performance.

Poems are generally performed in a solitude ambience, meanwhile song is a “composition that contains vocal parts (lyrics) that are performed (sung), commonly accompanied by musical instruments” (Raj & Muniapan, 2012, p. 2). In reading a poem, the performer or later would be called as the speaker, should give the poem rhythm by using different intonation. Meanwhile, to perform a song, the singer should sing the lyrics accompanied by the melody of the music. Kennedy and Gioia state,

Poetry and song were originally one art, and even today the two forms remain closely related. We celebrate the beauty of a poem by praising its “music” just as we compliment a great song lyric by calling it “poetic.” And yet a very simple distinction separates the two arts: in a song, the lyrics combine with music to create a collaborative total work, whereas in a poem, the author ust create all the effects by words alone (1999, p. 805).

Since songs are way more commercial than poems, many composers create the lyrics using issues of many various aspects of life, especially love, the most
common issue in societies, in order to make the listeners sense the feeling delivered by the lyrics and then purchase it. Since a song contains the statement of feelings or conditions of the writer, there are many themes of love songs, such as the cheerful, the desperation and the hopeful song. The theme of the songs is determined by its rhythm and lyrics, and both of them are usually correlative to each other. If the lyrics are the happy ones, then the melody will be in a high beat or tempo, and vice versa. Those are not only presented for the listeners’ lovers, but also for their friends and family. In other words, people would love to listen to a song which states the same condition as what they experienced. Thus, the researcher decided to choose song lyrics as the object of the study.

As the lyrics discussed contain metaphors, which carry the messages of the song, the researcher decides to draw the theme of the song. The messages obtained from the metaphorical meanings would be further elaborated by the researcher in order to acquire the theme of the song. According to Kennedy and Gioia, theme is “whatever general idea or insight the entire story reveals” (1999, p.175). Theme is considered as the main role which leads the plot of the text and the core which guide the reader’s perspective towards a text. Since it carries the main idea of the text, the success of the development of the text depends on it. As stated by Forey, “Theme, then, is seen to play a crucial role in focusing and organizing the message and to contribute to the coherence and success of the message” (2002, p. 49).

Lyrics are written in both literal and figurative languages. A song written in literal language does not need to be analyzed as it has already revealed its messages. However, in a song written in figurative language, the listeners should
be critical in defining the messages, for the utterances stated on the lyrics are not the actual meanings. Some songs use figurative language in their utterances, such as simile, metaphor, and hyperbole. These elements are called figures of speech. According to Corbett, figure of speech is "a form of speech artfully varied from common usage" (1999, p. 46). Since there are many variations and classifications of figures of speech, this study will only analyze a kind of figure of speech, which is metaphor.

People use language to express their thought and to communicate with one another. The thought which is transferred through the language contains the ideas of the speaker. The ideas are acquired empirically from the experiences of the speaker. In order to express the ideas, sometimes the speaker uses metaphors to relate one kind of concept in another term of concept. Deliberately or not, people often use metaphors in daily life. According to Lakoff and Johnson, metaphor is “a device of the poetic imagination and the rhetorical flourish—a matter of extraordinary rather than ordinary language” (2003, p. 3). In extension, metaphor is a depiction of a concept in terms of another concept. The depiction of the concept is usually taken from the experiences based on phenomenon happened in the environment.

Experience is the key to synchronize and relate one concept to another one because people act according to the way they conceive of things. They could relate two different concepts based on their basic comprehension of those concepts. Indeed, the related concepts are not the things which share the same features within them. Instead of sharing the same features, the first concept is partially structured
in terms of another, but not total. If it were total, the first concept then would actually be the second concept. This concept is what people called as metaphor. Lakoff and Johnson define, “one concept is metaphorically structured in terms of another” (2003, p. 10). The connection between both concepts is grounded in systematic correlations within people’s experience. Besides the conception, the way we carry the concept is also important to be noted that it is also grounded in our basic comprehension and experience of a concept (Lakoff & Johnson, 2003, p. 63).

The use of metaphor could be discovered in basic conversations, for instance, a kid is older than some of his friends on his neighborhood, and then he said to his friends, “I’m a big fish in a pond”. This phrase is an instance of metaphor, which means “someone with a big power” because the big fish in a pond could be considered as the strongest of all the fish. The researcher is interested in analyzing metaphor because people’s interpretation of it could be varied based on their experiences. Therefore, this study is conducted to help people understand and interpret the transferred meanings of it by analyzing the metaphoric expressions. In extension, the researcher intends to study and analyze the metaphoric expressions in order to reveal a theme in Keane’s song.

In this study, the researcher intends to study and analyze the metaphors in Keane’s song, entitled “Disconnected” (2012). Keane is a well-known band from Battle, East Sussex, South East England, which is well-known for their hits entitled “Everybody’s Changing”, from album “Hopes and Fears”, 2004. In 2012, Keane released an album entitled “Strangeland” containing a song entitled “Disconnected”, which attracts the researcher’s curiosity due to its meaningful
lyrics. Keane is one of many bands who apply metaphor in their songs. This issue leads the researcher to analyze their song to find the way how metaphors contribute to the theme of the song by elaborating the metaphorical meanings they contain within the lyrics. For instances, there are some metaphors like, “Something's crept in under our door,” “I've been down so many times,” “We've been disconnected somehow,” which would be analyzed further in this study.

The lyrics lying within the song attract the researcher’s curiosity because Keane uses various metaphoric expressions from varied type of metaphors, like the previous instances, to carry the messages of the song which they want to deliver to the listeners. The messages then would be comprehended and processed in order to obtain the theme of the song.

B. Problem Formulation

In this research, there are two points which are going to be discussed in the next chapter, they are:

1. How are the metaphoric expressions used in Keane’s song “Disconnected”?
2. How do the metaphoric expressions reflect the theme of the song?

C. Objective of the Study

In a literary text, it is likely to find some metaphors written in figurative language. To see the actual meanings of them, the researcher firstly needs to have deep knowledge about metaphors in order to be able to analyze them from the general to the specific segment. After analyzing the metaphorical meaning within the metaphoric expressions on each text, the researcher would be able to analyze the theme of the song. This study is conducted in order to obtain the theme of the
songs conveyed by the metaphorical meanings which are analyzed first through the
metaphoric expressions.

D. Definition of Terms

In conducting this research, metaphors will be the main issue which will be discussed in the study. According to Corbett, metaphor is “an implied comparison between two things of unlike nature that yet have something in common” (1999, p. 395). Therefore, the researcher should understand well the context of the literary text discussed and the concept of metaphor in order to accomplish the objective of the study.

The object which will be discussed here is a song, as the previous chapter has stated. A song is “a composition that contains vocal parts (lyrics) that are performed (sung), commonly accompanied by musical instruments” (Raj & Muniapan, 2012, p. 2). The part of the song which will be discussed further in this study is lyrics.

Lyrics, based on The Oxford Dictionary of Music are defined as “short poem, neither epic nor narrative” (2012, p. 629). Lyrics contain messages in form of word, phrase, or sentence to be delivered to the listeners. Lyrics are written in both literal and figurative languages which contain different meanings on each side. Lexical meaning is exposed by literal word, phrase, or sentence. Meanwhile, figurative language contains metaphorical meaning, which is stated on metaphoric expressions.

Metaphoric expression is a word, phrase, or sentence which contains a metaphorical concept within them. Metaphoric expression is used by the speaker as
the container of the concept which they try to deliver (Lakoff & Johnson, 2003, p. 8). After revealing the metaphorical meaning within the metaphoric expression, the researcher should draw the theme of the song by analyzing it.

**Theme** is the core of the text, the main idea which defines to where the plot of the text develops. Theme is defined as, ”a crucial role in focusing and organizing the message and to contribute to the coherence and success of the message” (Forey, 2002, p. 49).
CHAPTER II
REVIEW OF LITERATURE

This part contains the related studies and theories which are used in order to answer the problem formulations. The theories are combined and applied as the tools to analyze the problem formulations.

A. Review of Related Studies

There are many articles and studies which use song lyrics as their object of study. In this section, the researcher will compare some other studies which have the approximately same context to this study in order to advocate the content of this study. Below are few studies which are conducted for undergraduate thesis.

A study conducted by Sylvia (2015) discusses some metaphorical meanings found on song lyrics. Sylvia tries to figure out the actual meaning within the lyrics on Coldplay’s songs using semantic approach. In her study, she classifies the metaphoric expressions on each lyric into different types. After classifying the metaphoric expressions, she elaborates and delivers the actual meaning of both the selected lyrics and the whole song using semantic features.

This study is related to Sylvia’s study because this study also uses song lyrics as the object of the study. Besides, this study also involves metaphors as the object of the study. The difference is that Sylvia’s study classifies the metaphors into some different types in order to reveal the actual meanings of the lyrics.
Meanwhile, this study analyzes the metaphoric expressions in order to obtain the theme of the songs by identifying the metaphorical meaning of the lyrics.

Another study which also uses metaphors as its main issue is conducted by Sulistiyawati (2016). In her study, Sulistiyawati classifies each metaphor onto two different types of metaphor, which are live and dead metaphors. After the classification stage done, she elaborates each metaphor to obtain the metaphorical meaning of the songs. After that, she concludes the theme of the songs using the prior knowledge. Her main objective is to gain the knowledge of the contribution of the metaphors to the songs’ themes.

The difference between the recent study and Sulistiyawati’s study is that the recent study uses the classification of conceptual metaphor. While Sulistiyawati uses live and dead metaphor to differ the kind of metaphor, the recent study uses the features of conceptual metaphor in order to classify each metaphoric expression. Conceptual metaphors are divided into three types; structural metaphor, orientational metaphor, and ontological metaphor. The conclusion, nevertheless, would be quite similar to Sulistiyawati’s study for it also aims to obtain the theme of the song.

The compatibility of object of the study, issue, and approach possessed by the previous studies and this study will certainly facilitate this study. By comparing the previous studies with this study, the researcher could use the proper way to collect the data and define the result. Besides the way of collecting data, the theories which are used by the previous data are the same as this study. Therefore, the previous studies are appropriate to be the references of this study.
B. Review of Related Theories

In finding the answer, the basic requirement which should be possessed by the researcher is the broad yet deep knowledge about the theories of the object of the study. Since the object of the study is literary work and the main issue is concerning about meanings, the researcher decides to use semantic approach as the basic theory to analyze the problems.

1. Semantics

Semantics is defined as the study of meaning in language (Hurford, Heasley & Smith, 2007, p. 1). As the tool of cognition on defining meanings, semantics takes a central role in our understanding of how the communication on both oral and written are structured. As meanings are produced in human mind, semantics plays its role, which is merging the elements of human understanding, thought processes, cognition, and conceptualization (Leech, 1981, p. ix). Those elements thus will be supported by experiences to be defined as meanings which are served in languages.

To be able to communicate, people need a medium to deliver the concept of thinking to one another. In our basic comprehension, we are naturally aware that language, as our medium to communicate, differs from one culture to another. Kempson stated that, “All languages depend on words and sentences having meaning: every word and every sentence is conventionally associated with at least one meaning” (1977, p. 2), and this issue is related to semantics. Since semantics principally discusses meaning of language, this theory provides three main ways to construct examination of meaning in language; by defining the nature of word
meaning, by defining the nature of sentence meaning, and by explaining the process of communication. These three aspects of meaning, namely word meaning, sentence meaning, and communication, are thus developed by the linguists into a starting point of constructing meaning, the signification of words, the interpretation of sentences, or what speaker is intending to convey in acts of communication (Kempson, 1977, p. 11). In order to infer the ideas delivered by the speaker and draw the meaning of it, we should be able to perceive whether the utterance contains literal meaning or transferred meaning.

According to Yule, in semantic analysis, it is likely to find an attempt to see the meaning of the word in conventional method rather than the meaning of it on a particular occasion. Conceptual meaning, which is the outcome of conventional method, covers the basic and essentials components of meaning that are conveyed by the literal use of a word (2006, p. 100). Meanwhile, the associative meaning, the meaning on particular occasion, is related to the word’s surroundings, such as the cause and effect, the use, and the empirical experiences derived from the existence of the word. These two components are the important aspects to define the semantic property of a word. Semantic property is a piece of information which defines and gives the clues about the word on which speakers of the language agree (Fromkin, Rodman, and Hyams, 2011, p. 175). To clarify a word into specific elements, semantic feature is needed as the extension analysis from semantic property. Semantic feature is defined as “a part of word meanings and that reflect our knowledge about what words mean” (Fromkin et al., 2011, p. 159). The benefit of using semantic feature as a device to analyze a word is that it provides the
property of word along with the value, rather it is plus or minus (Saeed, 2009, p. 261).

a. Literal Meaning

Conceptual meaning, or commonly called literal meaning, is the outcome of conventional method which covers the basic and essentials components of meaning that are conveyed by the literal use of a word (Yule, 2006, p. 100). To find the literal meaning, one might simply look up the dictionary, since the dictionary provides the literal meaning of words. The word ‘cherry’ would be used as an example. In *The New International Webster’s Comprehensive Dictionary of The English Language*, ‘cherry’ is defined as a small, fleshy fruit, yellow to dark red, with a smooth, hard pit. (1996, p. 328). The definition provided in dictionary is based on the physical appearance, common knowledge, and experiential learning of people towards the object.

The set of signs on literal meaning of a word is divided into two, which are the signifier and the signified (de Saussure cited in Palmer, 1981, p. 5). The signifier is a word which has to be defined, meanwhile signified is the definition and the representation image of the word. Below is the example of the literal meaning of the word ‘cherry’ based on the theory of de Saussure;

<table>
<thead>
<tr>
<th>Cherry</th>
<th>A small, red, fleshy fruit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Signifier</td>
<td>Signified</td>
</tr>
</tbody>
</table>

This scheme associates the discovery process of metaphorical meaning for it helps the researcher in sorting out between the word and the definition.
b. Transferred Meaning

The meaning of word which is related with the surroundings, such as the cause and effect, the use, and the empirical experiences derived from the existence of the word is called transferred meaning. It could be said that transferred meaning is a self-contradictory statement of literal meaning. It depicts the meaning of the word by transferring the concept of the word into the other object (Palmer, 1981, p. 103).

An idiom “foot of the mountain” would be used as an instance. This term could not be defined in literal meaning for it makes no sense to the actual fact. A mountain is created with no leg for it is not one of the features of living things, such as human and animals. People consider the bottom of a mountain as “foot” due to the similarity of the features of body compared to mountain. In human body, “foot” is located at the bottom of body parts, the same as the bottom of mountain (Lakoff & Johnson, 2003, p. 56). By having a similarity, it could be considered as a transferred meaning.

2. Metaphor

Metaphor is one of figures of speech used by the speakers to express the ideas or concept of a thing in terms of another. As defined by Corbett, metaphor is defined as two concepts which share something in common yet unlike nature (1999, p. 395). The first concept is labeled as ‘Topic’; meanwhile the second concept is labeled as ‘Vehicle’. Instead of sharing the same features, the topic is partially structured as vehicle, but not total. If it were total, the topic then would actually be the vehicle. The concepts are acquired empirically from the experiences of the
speakers. Experience is the key to synchronize and relate one concept to another because people act according to the way they conceive of things. They could relate two different concepts based on their basic comprehension of those concepts (Lakoff & Johnson, 2003, pp. 12-13).

The use of metaphor in song lyrics is to depict what the singer is trying to express beyond the ordinary words. Since song is emotionally performed, the composer or singer is trying to reach the listeners’ mind through the beautiful words, dictions, and puns. The purpose of it is to make the story of the song lyrics alive and dramatic.

Metaphor exists in our ordinary conceptual system in terms of which we both think or act. According to Palmer, metaphor is a condition where a word appears to have both a ‘literal’ meaning and one or more ‘transferred’ meanings (1981, p. 103). Since it carries the expression of the metaphor, transferred meaning is also recognized as metaphorical meaning. Below is the scheme of metaphor.

```
Metaphor
   /    \
 Literal meanings   Transferred meanings
```

According to Lakoff and Johnson, we could derive that there are three types of metaphors, those are structural metaphor, orientational metaphor, and ontological metaphor (2003, p. 3, 14, 25).

a. Structural Metaphor

Structural metaphor is described as a case which reflects a concept in terms of another (Lakoff & Johnson, 2003, p. 5). Supported by the experience of the
speakers, this sort of metaphor gives an idea of how a concept is seen in form of another concept. Another concept does not have to have similar appearance or form, since the relation of each other is not located on the surface. The concepts are not based on the similarities, but on the correlating elements they shared.

In analyzing structural metaphor, one should concern in its connection, which is implied between the topic and the vehicle (Saeed, 2009, p. 9). Connection is the determiner of how effective the vehicle is. The shared semantic properties are considered as the important components in obtaining the connection between the topic and the vehicle. Nevertheless, some components which are also important to be considered in elaborating the connection are the experiential basis and basic comprehension of people regarding the topic and the vehicle. By examining it, one could see how metaphor establishes the significant way in which meaning is being conveyed, and come across the particular features of the literal meaning of the vehicle which are being transferred to the topic (Saeed, 2009, p. 10).

A famous phrase “Time is money,” is an instance of a common idiom and structural metaphor in the history of human race. Time, which is the topic, is compared to money, the vehicle, because of the semantic properties and features of them are closely related to each other. Based on Merriam-Webster’s Collegiate Dictionary, the literal meaning of time is “the thing that is measured by as seconds, minutes, hours, days, years, etc” (1993, p. 875). Meanwhile, money is defined as ‘something (such as coins or bills) used as a way to pay for goods and services and to pay people for their work.’ Both of them have the same semantic features such
as (+) limited resources and (+) valuable. Nevertheless, in this context, money is the metaphorical meaning of the word ‘time’.

The metaphorical meaning would only be accepted if its concept is suitable with the literal meaning. Culturally, the goods and services we take everyday are made and run by people and they get paid after that. Thus, people will triggered to spend their time a lot to go to work because they will be paid equal to the time they spent at work.

Some utterances below are supporting data which are frequently spoken by people about time relating to money;

*How do you spend your time these days?*
*I've invested a lot of time in her.*
*You’re running out of time.*
*Do you have much time left?*

In those utterances, time is apparently depicted as a thing which is so important and limited, that structures our mindset to use it wisely. Time, thus, become a valuable commodity to people, as same as money does (Lakoff & Johnson, 2003, pp. 7-9).

b. Orientational Metaphor

The depiction of one concept in form of spatial orientation is called orientational metaphor (Lakoff & Johnson, 2003, p. 14). This kind of metaphor uses spatial orientation such as up-down, in-out, central-peripheral, etc., in delivering the idea of the concept. It comes from the nature of living thing and physical environment, not just randomly assigned. People’s physical and cultural
experiences are the important parts on creating the common knowledge in the environment and they are also the important elements of spatialization metaphors for they provide many possible basic concept of that kind of metaphor. Nevertheless, the concept might vary from one culture to another. Below is an example of orientational metaphor.

_Happy is Up; Sad is Down_

_I’m feeling up. My spirit rose. You’re in high spirits. I’m feeling down. I fell into a depression. My spirits sank._

“Physical basis: drooping posture typically goes along with sadness and depression, erect posture with a positive emotional state” (Lakoff & Johnson, 2003, p. 15).

From the example above, Lakoff and Johnson define that the state when one is happy is coherent with erect posture and one with the state of being unhappy is related to drooping posture. It could be seen by people’s behavior. When they feel excited and happy, the way they behaving are full of confidence which makes their head and body arise when they interact with the environment. Meanwhile, one who feels sad often does less activity than usual for they mind and feelings are not feeling well. Moreover, they usually interact with their head bent down. The metaphors are not arbitrarily formed; it is empirically made by physical experience instead.

c. **Ontological Metaphor**

Ontological metaphor is defined by Lakoff and Johnson as “ways of viewing events, activities, emotions, ideas, etc., as entities and substances” (2003,
Ontological metaphor makes us able to conceptualize abstract things into a definite physical property. Hurford et al. also give a definition about this kind of metaphor; “ontological metaphors help structure our understanding of abstract concepts and experiences, such as events, activities, emotions, ideas, etc., in terms of our experience with actual physical objects and substances in the real world” (2007, p. 337). This metaphor is divided into three different types, which are entity and substance metaphors, container metaphors, and personification.

i. Entity and Substance Metaphor

This kind of metaphor allows us to conceptualize an abstract thing into an entity or substance. Our experience plays the main role as a determiner whether the metaphoric expression is proper to be considered as an entity or not (Lakoff & Johnson, 2003, p. 25). Below is an example of the metaphor:

\[ I \text{ have a big problem } \]

In our common sense, we understand that a problem is an abstract thing for it does not come along with physical object. Nevertheless, the word “big” gives an idea on the physical appearance of the word “problem”. In literal meaning, big is defined as a great amount of an entity. As big has something to do with entity, problem is seen as having dimension as it is a concrete thing.

ii. Container Metaphors

This kind of metaphor gives us an idea about how abstract things could be seen in a form of container with physical appearance, bounding surface and in-out orientation (Lakoff & Johnson, 2003, p. 29). The kind of container is divided into
two classifications, which are container object and container substance. Lakoff and Johnson describe this kind of metaphor in a form of a tub of water as the example,

Substances can themselves be viewed as containers. Take a tub of water, for example. When you get into the tub, you get into the water. Both the tub and the water are viewed as containers, but of different sorts. The tub is a container object, while the water is a container substance (2003, p. 30).

This concept thus advocates us to metaphorically conceptualize our vision of abstract things, such as land areas, visual field, events, actions, activities, and states as concrete physical forms, such as objects, substances, and containers. This natural phenomenon is automatically happened when we see some territory (country, land, etc.) and our conceptual basis defines that it has a boundary of territory, namely, the part that you can see (Lakoff & Johnson, 2003, p. 30). Take *race* as another example. *Race* exists in space and time, and it has well-defined boundaries as we could *go into it*, *see it*, *finish it*, and *out of it*.

### iii. Personification

As defined by Lakoff and Johnson, personification is a tool which “allows us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics, and activities” (2003, p. 33). This kind of metaphor leads us to the concept where we see nonhuman entities as human. It picks out different aspects of a person or ways of looking at a person. Here are some instances:

*Your love kills me slowly*

*My biggest enemy is your eyes*

*I hate it when my memories about you sneak into my mind*
Besides resembling the concept of human, the metaphors above also apply specific traits and physical activities of human being. In the first instance, it could be seen that “love” performs physical activity of human, to kill. Moreover, kill is correlated with negative aspect, and then the negative trait of human being is also transferred to the concept of love.

C. Theoretical Framework

Referring to what has been reviewed above, the theories and the studies are related to each other to support this study. The theory of semantics advocates this study by helping the researcher define the meaning of the object of the study. Meanwhile, the theory of metaphors contributes the answers of the problem formulation. The related studies also take an important role in this study, for they become the references of this study and build up the researcher’s further understanding on metaphors, semantics, and songs.

The theory of semantics helps the researcher to formulate the answer by providing the theory of lexical semantics as the tool to analyze the literal meaning of the song. Hereinafter, the researcher uses the theory of metaphor to elaborate each metaphoric expression in order to obtain the metaphorical meaning of the song. The theories are combined to advocate the researcher to easily find the meaning of the metaphoric expression by deconstructing and relating the ideas between the literal meaning and the metaphorical meaning of the word. Hence, the theme of the song could be concluded by analyzing the entire meanings of the song.
CHAPTER III

METHODOLOGY

This chapter explains the procedure of how the object of the study is processed. The approach of the study is applied as the device of the analysis. The method of the study shows the way to establish the answers of the problem formulations.

A. Object of the Study

This study concerns on the use of metaphors and their function to the theme on song lyrics. The lyrics were analyzed in order to find the metaphoric expressions. To be specific, the songs which were discussed are written by a famous indie-pop band, Keane. The researcher used a song from Keane’s song list as the object of the study.

The song which was discussed is a song containing fifteen metaphoric expressions, entitled “Disconnected”. “Disconnected” is one of Keane’s songs in their fourth album, entitled “Strangeland”. This song contains metaphoric expressions the most than the other songs on “Strangeland” album. Therefore, the researcher applied this song as the object of the study. Meanwhile, the linguistic elements which were analyzed are phrases, clauses, and sentences which lie on the lyrics.
B. Approach of the Study

This study used semantic approach in order to define the meanings of the metaphoric expressions. Semantics is a critical approach which attempts to define the meaning of language by analyzing its significance. In general, this approach is used to study the meanings of particular language (Palmer, 1981, p. 36).

Scientifically, a word might have a number of different meanings and they are recognized as literal meanings. However, empirically, a word could contain another meaning which has been agreed and accepted in particular context, style, and culture. This agreement could be defined as concept (Palmer, 1981, p. 26). This concept, thus, could be identified by revealing the transferred meaning within the text.

To come into the answer, firstly the researcher should analyze the metaphoric expressions using this approach. The result of the analysis will help the researcher to find the metaphorical meanings. Then, the researcher would be able to define the theme of the song.

This approach is appropriate to be applied in this study because semantic approach advocates the researcher to elaborate some linguistic components related with meaning. By using this approach, the researcher is able to define the literal and transferred meanings of the lyrics which will be used to determine the theme of the song.
C. Method of the Study

1. Data Collection

Since the purpose of this study is to define the theme of a song using metaphorical meanings, then the researcher required at least five metaphoric expressions to be defined in order to obtain the theme the song. As a theme is a main idea which defines to where the plot of the text develops, the basic requirements are finding as many a possible metaphoric expressions in order to define the whole lyrics. Since this study concerns on describing the object, the descriptive research is used as the research method. Those metaphorical meaning were processed in order to draw the theme of the song.

In this study, the researcher selected a song entitled “Disconnected” to be analyzed as the data. The data was selected based on the availability and the amount of the metaphoric expressions lying on them. In Keane’s whole album (“Strangeland”), “Disconnected” contains the highest amount of metaphors, compared with the other songs. The number of metaphoric expressions stated on the data is 15. This study uses the population as the data. Through the process of interpretation, those metaphoric expressions gave ideas to the researcher about the theme of the songs.

2. Data Analysis

In beginning analyzing the data above, firstly the researcher needed to classify the metaphoric expressions based on their types. The researcher then applied the theory of metaphor to classify the types of the metaphoric expressions. The metaphoric expressions were elaborated in order to gain their metaphorical
meaning using semantic theory. It is also necessary to seek the literal meanings lying on them in order to see the difference between the literal and the transferred meanings within the lyrics. To be able to define the meanings, the researcher firstly needed to look up the meanings of the words in *Oxford American Dictionary and Thesaurus* and *Merriam-Webster Collegiate Dictionary*. Then, the data were compiled and orderly resembled based on each verse for the researcher would draw the main idea in order to reveal the theme of the song.

Below is a metaphoric expression from the lyrics as an instance taken from the analysis of the song, “Disconnected”.

*I’ve been down so many times*

According to MWCD, the word “down” means “toward or in a lower physical position” (1993, p. 347). In different aspect, it also means to a lesser degree, level, or rate. Some physical activities need low position done intentionally as the movement, such as bow down, sit down, look down, etc., while there are also some activities which unintentionally done and resulted in low position, such as fall down. It could be derived that in literal meaning, *down* is defined as an action taken to be in a lower position than before, intentionally or not.

In human physical movement, the position of the *down* object could be obviously seen in our sight. While, the condition where the mental state is dragged *down* is not obviously seen by the appearance of the object. It could only be seen by the behavior of the object. The state of being unhappy is related to drooping posture. One who feels sad often does less activity than usual for they mind and feelings are not feeling well. Moreover, they usually interact with their head bent
down. The term *down* is then metaphorically used to be the representation for being in a lower or worse condition or status.

The metaphor above is classified as an orientational metaphor. It is because the representation of the concept is using spatial orientation “down”. The coherence within the overall system of the literal meaning and the metaphorical meaning could be grounded empirically and also culturally. In our culture, it is reasonable to see people with the lower condition behaving in a less active way. They tend to behave in lower physical movement, such as bending head down and walk with apathetic and spiritless way.

The rest of metaphoric expressions would also be elaborated in order to find the meanings of them. After that, the meanings would be compiled and processed in order to draw the theme of the song. Below is the summary of the discussion above.

**Table 1 Analysis of Metaphor “Down”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>I’ve been down so many times</em></td>
<td>Toward or in a lower physical position</td>
<td>Being in a lower or worse condition or status</td>
<td>Orientational</td>
</tr>
</tbody>
</table>

The metaphorical meanings which have been defined were then resembled orderly based on the verse of the song. After that, the researcher defined the theme by relating the shared concepts found in each metaphoric expression. By finding the connection between the shared concepts, the researcher was able to draw the theme of the song.
CHAPTER IV

ANALYSIS RESULTS AND DISCUSSIONS

This chapter discusses how the metaphoric expressions are used in the song and how they reflect the theme of the song. The metaphoric expressions would be sorted and elaborated with theories presented on the reviews to obtain the theme of the song.

A. How The Metaphoric Expressions Are Used in Keane’s Song “Disconnected”

This part concerns on how the metaphoric expressions are used in Keane’s song “Disconnected”. This part covers the classification and the examination of the metaphoric expressions. The metaphoric expressions are sorted into a table before they are analyzed. Each analysis of the metaphor is summed up into a form of table.

1. The Classification of Metaphoric Expressions

There are fifteen metaphoric expressions found, which contain 20 metaphors in total, with 12 structural metaphors, 1 orientational metaphor, and 7 ontological metaphors. A single metaphoric expression could contain more than one metaphor. Below is the list of the metaphoric expressions which have been sorted and classified.
Table 2 The Classification of The Metaphoric Expressions

<table>
<thead>
<tr>
<th>No.</th>
<th>Metaphoric Expressions</th>
<th>Types</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Structural</td>
</tr>
<tr>
<td>1.</td>
<td>Something’s crept in under our door</td>
<td>✓</td>
</tr>
<tr>
<td>2.</td>
<td>Silence soaking through the floor</td>
<td>✓</td>
</tr>
<tr>
<td>3.</td>
<td>Some chemical is breaking down the glue</td>
<td>✓</td>
</tr>
<tr>
<td>4.</td>
<td>That’s been binding me to you</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>I’ve been burned</td>
<td>✓</td>
</tr>
<tr>
<td>6.</td>
<td>We walk in circle</td>
<td>✓</td>
</tr>
<tr>
<td>7.</td>
<td>The blind leading the blind</td>
<td>✓</td>
</tr>
<tr>
<td>8.</td>
<td>Well I thought that love watched over this house</td>
<td>✓</td>
</tr>
<tr>
<td>9.</td>
<td>But you boarding up the windows now</td>
<td>✓</td>
</tr>
<tr>
<td>10.</td>
<td>Tied so tight we wound up miles apart</td>
<td>✓</td>
</tr>
<tr>
<td>11.</td>
<td>I’ve been down so many times</td>
<td>✓</td>
</tr>
<tr>
<td>12.</td>
<td>We’ve been disconnected somehow</td>
<td>✓</td>
</tr>
<tr>
<td>13.</td>
<td>There is an invisible wall between us now</td>
<td>✓</td>
</tr>
<tr>
<td>14.</td>
<td>I see the landscape change before my eyes</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>The features I’ve been navigating by</td>
<td></td>
</tr>
</tbody>
</table>

|     | Total | 12     | 1       | 7       |

2. The Meaning of Metaphoric Expressions

a. *Something’s crept in under our door*

Based on OADT, *creep* as the signifier means “to move slowly and carefully in order to avoid being heard or noticed,” “grow along the ground or other surface by means of extending stems or branches,” and “move very slowly and inexorably” (2009, p. 331). Meanwhile, *something* here is indefinable since it is not
described in any particular form. In literal meaning, it is impossible for an entity or a substance to do the human activity, in this case, to *creep*.

In this metaphor, the writer illustrates that there is a particular unknown thing which inexorably and surreptitiously tries to enter the place where the writer and his partner of the song are, this concept is called the topic. This concept is represented by the vehicle *creep*. The topic and the vehicle share the same concepts, they are [+existing] and [+surreptitious]. Metaphorically, the particular unknown thing is regarded as a problem which growing inside their relationship yet the writer is not aware of. Thus, this metaphor is categorized as an ontological metaphor and, for it is defined as a personification, and entity and substance metaphor.

**Table 3 Analysis of Metaphor “Something’s Crept in”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Something’s crept in under our door</em></td>
<td>A particular unknown thing which inexorably and surreptitiously tries to enter the place where the writer and his partner of the song located are</td>
<td>A problem which slowly grows inside their relationship yet the writer is not aware of</td>
<td>Ontological</td>
<td>[+existing] [+surreptitious]</td>
</tr>
</tbody>
</table>

The second metaphor on this metaphoric expression should also be analyzed first before we discuss to the metaphorical meaning of the expression. The signifier *door* is defined by OADT as “A hinged, sliding, or revolving barrier at the entrance to a building, room, or vehicle, or in the framework of a cupboard” (2009,
Based from our experiential basis, *door* is a gate of entrance and exit way from a room, or a building. To enter a room, we should politely open the *door*, as same as the way we quit the room. Thus, this concept is considered as the topic. *Door*, as the vehicle, is represented as a part of relationship. The writer depicts the *door* as an entrance to his relationship. To enter a room one should pass the *door* first. Since *door* represents the existence of relationship, it could be categorized as structural metaphor. The concepts shared between the topic and the vehicle of this metaphor are [+entrance] and [+barrier].

**Table 4 Analysis of Metaphor “Door”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Something’s crept in under our door</em></td>
<td>A hinged, sliding, or revolving barrier at the entrance to a building, room, or vehicle, or in the framework of a cupboard</td>
<td>An entrance to the writer’s relationship</td>
<td>Structural</td>
<td>[+entrance]</td>
</tr>
</tbody>
</table>

From the metaphorical meaning stated above, this metaphoric expression could be defined as a condition where there is a problem in their relationship which they unconsciously find within it. Every relationship has its ups and downs, and encountering a problem would not be that difficult to pass for the lovers. In this metaphoric expression, the writer tries to tell that the problem they encounter has not been solved yet and it has slowly and inexorably entered their relationship and bothered it. This idea is the topic of the metaphoric expression which is represented by the metaphoric expression itself as the vehicle. As seen on the similarity between
the topic and the vehicle, the concepts shared between them are [-conscious] and [+problem]. Below is the result of the discussion about the metaphoric expression.

**Table 5 Analysis of Metaphoric Expression “Something’s Crept in under Our Door”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Something’s crept in under our door</em></td>
<td>A particular unknown thing which surreptitiously tries to enter the door of where the writer and his partner of the song located is</td>
<td>A problem in their relationship which they unconsciously find within it</td>
<td>Ontological Structural</td>
<td>[-conscious] [+problem]</td>
</tr>
</tbody>
</table>

b. **Silence soaking through the floor**

*Silence* is defined by OADT as “a complete absence of sound” and “the avoidance of mentioning or discussing something” (2009, p. 1411). The example of *silence* is often found in our daily basis, such as in a little country at night, in the middle of exam, or at the night when we are sleeping. As the signifier, *silence* is emerged when there is no source of sound or noise in a certain place. It could also emerge among people in certain conditions, especially when the condition demands them to keep silent, such as funeral. OADT defines *soak* as “make or allow (something) to become thoroughly wet by immersing it in liquid” (2009, p. 1441). People usually *soak* their stuff in order to penetrate or permeate it completely.

As the vehicle, *silence soaking* is illustrated as a kind of liquid which permeates the certain area by immersing it thoroughly. As *soaking* means to
immerse something thoroughly wet and make it saturated, the topic of this metaphor could be considered as a condition where the writer has not much to say to his lover and *vice versa*. According to its literal meaning, *silence* is emerged as it is created by the situation of the writer and his lover which rarely talk to each other. The condition of the *silence* is so intense that the writer depicts it as it is saturated thoroughly into the situation they encounter. The concept which could be drawn from the topic and the vehicle is [-conversation]. It is clear that the ontological metaphor is applied here, as we see *silence* as an entity and substance and it goes through the certain area thoroughly.

**Table 6 Analysis of Metaphor “Silence Soaking”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Silence soaking through the floor</em></td>
<td>A kind of liquid which permeates the certain area by immersing it thoroughly</td>
<td>A condition where the writer has not much to say to his lover and <em>vice versa</em></td>
<td>Ontological</td>
<td>[-conversation]</td>
</tr>
</tbody>
</table>

OADT defines *floor* as “the lower surface of a room, on which one may walk” (2009, p. 560). It could be found in almost every building, such as office, school, hospital, house, etc. As the vehicle, *floor* is represented as a part of a house, which is understood as the relationship of the writer. A house could be considered as a relationship for it is built by various elements and materials in order to make it as a comfortable place to live. If a house is built with rocks and roof, then a relationship is built by trust, honesty, love, and other elements strengthening it.
Floor is a part of the house which could be found almost in every side of house. It covers the ground of the house and its existence is important as it is the basic part of a house. The existence of floor in a house could be understood as the ground of a relationship, which is the shared concept of this metaphor. Every relationship has the ground which is built from some elements of love, such as affection, honesty, trust, etc. Floor in this metaphoric expression is used to represent those elements to depict the topic, relationship. It is classified as a structural metaphor as it resembles the idea and the ground of relationship into a common yet different perspective.

Table 7 Result of Metaphor “Floor”

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silence soaking through the floor</td>
<td>The lower surface of a room, on which one may walk</td>
<td>The ground of a relationship</td>
<td>Structural</td>
<td>[+ground]</td>
</tr>
</tbody>
</table>

As has been discussed above, this expression metaphorically means a condition where a good conversation is hardly found in a relationship. Silence is a symbol of the absence of conversation in this relationship. This situation could be happened due to a prolonged bad communication and interaction between the lovers. This situation dominates the relationship and leads it to the empty, hollow and spiritless part since the communication between them is hopelessly unbearable. It is represented by the vehicle of how the silence is immersed to every inch of the floor pores and interstices and makes it thoroughly wet. As the topic, the silence
symbolizes the bad situation and the floor is the ground of the relationship. The conversation which is hardly found in this relationship is the shared concept within his metaphor. As the domination of the bad situation increases rapidly, the ground of the relationship could be affected and worse it could be broken. The discussion above is summed up in the table below.

**Table 8 Result of Metaphoric Expression “Silence Soaking Through the Floor”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silence soaking through the floor</td>
<td>A particular kind of liquid which permeates the floor by immersing it thoroughly</td>
<td>A condition where a good conversation is hardly found in a relationship</td>
<td>Ontological Structural</td>
<td>[-conversation]</td>
</tr>
</tbody>
</table>

**c. Some chemical is breaking down the glue**

OADT defines chemical as, ”a distinct compound or substance, especially one which has been artificially prepared or purified” (2009, p. 238). Chemical is commonly known as either artificial or natural substance related or produced by chemistry. In one way, chemical could be extremely dangerous, yet they could also be a beneficial substance for living things. In this case, this chemical is depicted as the dangerous one, for it has an ability to damage a thing, in this case, the glue. For it has a negative effect, chemical here means an entity or substance which could arise a conflict between the lovers. The chemical here is a kind of situation encountered by the writer which is considered as an entity or substance. Hence, it is categorized as ontological metaphor.
Generally, *break down* is defined as “cease to continue; collapse” (OADT, 2009, p. 169). Break down is a condition when a thing is failed to be functioned and it has to stop. The *chemical* which is *breaking something down* here is defined as a dangerous substance with an ability to damage a thing. The metaphorical meaning of this metaphor is that there is a conflict in their relationship caused by a certain thing. This metaphor is considered as ontological metaphor for they fulfill the characteristics of personification and entity and substance metaphors.

**Table 9 Result of Metaphor “Some Chemical is Breaking Down”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Some chemical is breaking down the glue</em></td>
<td>A dangerous substance with an ability to damage a thing</td>
<td>A conflict in their relationship caused by a certain thing</td>
<td>Ontological</td>
<td>[+problem]</td>
</tr>
</tbody>
</table>

Based on OADT, *glue* is defined as “an adhesive substance used for sticking objects or materials together” (2009, p. 625). Generally, *glue* is used to stick either two or more dissimilar things to become one or the broken one, in order to repair it back as before. As the lovers might have different perspective, characteristics and behaviors, they create a chemistry and strong bond which could unite their own paradigm and mindset in order to maintain the relationship fine and keep it away from conflict. Thus, *glue*, the topic in this metaphoric expression could be metaphorically defined as chemistry and a strong bond between the lovers. Since the idea of bond could be find in both topic and vehicle, then it is defined as the shared concept between them. This kind of metaphor is then categorized as a
structural metaphor as it reconstructs the concept of relationship bonding into a form of glue.

Table 10 Result of Metaphor “Glue”

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Some chemical is breaking down the glue</td>
<td>A adhesive substance used for sticking objects or materials</td>
<td>A chemistry and a strong bond between the lovers</td>
<td>Structural</td>
<td>[+bond]</td>
</tr>
</tbody>
</table>

As seen on the discussion above, this metaphoric expression literally means a dangerous substance which damages a strong bond of glue. The chemical is illustrated as it damages and breaks the glue’s strength on sticking the objects. In metaphorical sight, the expression is defined as a conflict which breaks the bond and the chemistry between the lovers. A conflict is considered as a dangerous substance for it evokes the negativity among their relationship, such as missed communication and rage on each of them which could lead it into a bad situation, the cracked bond between them. Here, the bond is depicted broken by the conflicts between them. Thus, the shared concepts which could be defined from this metaphor are [+conflict] and [-bond].
Table 11 Result of Metaphoric Expression “Some Chemical is Breaking Down The Glue”

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Some chemical is breaking down the glue</td>
<td>A dangerous substance which damages a strong bond of glue</td>
<td>A conflict which breaks the bond and the chemistry between the lovers</td>
<td>Ontological Structural</td>
<td>[+conflict] [-bond]</td>
</tr>
</tbody>
</table>

**d. That's been binding me to you**

According to OADT, bind means “to tie or fasten (something) tightly together” (2009, p. 135). It is an effort to fasten round about and tie together two things or more. The act of binding is usually done to attach things together or to repair something broken. Since this expression is the following line of “Some chemical is breaking down the glue,” therefore it clarifies the subject on that line, which is the glue.

In literal meaning, this expression depicts a condition where the lovers are physically tied together. Metaphorically, this expression clarifies that the glue, metaphorically considered as the chemistry and bond between the lovers, is the main things which makes them fall in love with each other. They are not actually tied together, it is only the depiction of the feelings they shared. This metaphor is categorized as an ontological metaphor, since it personifies a thing as human.
Table 12 Result of Metaphoric Expression “That’s Been Binding Me to You”

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>That's been binding me to you</em></td>
<td>A condition where the lovers are physically tied together</td>
<td>The chemistry and bond between the lovers are the main things which makes them fall in love with each other</td>
<td>Ontological</td>
<td>[+attached]</td>
</tr>
</tbody>
</table>

**e. I've been burned**

*Burned* in OADT means “be or cause to be damaged, injured, or spoiled by heat or fire” (2009, p. 187). Something might be *burned* intentionally, such as firewood, iron ore, etc., yet there are also some circumstances where something is *burned* unintentionally or under unawareness, such as house, forest, office, etc.

In this expression, it is stated that the writer is *burned*. In literal meaning, it depicts that the fire brings out a physical damage to the writer. However, the metaphorical meaning of this expression is a situation where the writer feels that he is hurted by his relationship’s condition. The similar shared concept could be derived from the element of *burned*. The results of the action, damage and injury, could be considered as hurt in humanity aspect. The results are the shared concepts of this metaphor. The hurt, nevertheless, is not the physical hurt caused by fire or heat such as sun-burned, it is a hurt which could only be felt and thought about. Examples of bad feelings which could hurt our mental are loneliness, betrayal, falsehood, etc. This expression is determined as a structural metaphor for the
vehicle structures the similar concepts with the literal meaning. Below is the summary of the discussion above.

**Table 13 Result of Metaphoric Expression “I’ve Been Burned”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>I’ve been burned</td>
<td>The fire brings out a physical damage to the writer</td>
<td>A situation where the writer feels that he is hurted by his relationship’s condition</td>
<td>Structural</td>
<td>[+damage] [+injury]</td>
</tr>
</tbody>
</table>

**f. We walk in circle**

*Circle* is defined by OADT as “a round plane figure whose boundary (the circumference) consists of points equidistant from a fixed point (the centre),” or could also be simply defined as “something in the shape of a circle” (2009, p. 250). A *circle*, or a thing resembled in circular shape could be found in our daily basis for it is one of a group of basic shapes. It could be found in street, food, landscape, etc., such as wheels, oranges, grapes, moon, and many more. Unlike a U-shape form, a *circle* is a kind of shape which has a closed boundary. Moreover, it also has no edges; instead, it has curves in his circumference.

In this context, the *circle* stands for a condition of the writer’s relationship. A *circle*, the vehicle, is selected to symbolize the situation of the relationship for *circle* delivers the ideas of path which has a closed boundary, no edges and an infinitive tracks. It means that they encounter the condition where their recent relationship is so boring and clueless for they are trapped in the endlessly same situation and have to encounter things without knowing how to find a way out of it.
As the situation is represented by the picture of circle, it could be categorized as structural metaphor. Since circle represents the repeated and endless situation which they cannot escape from, then the drawn shared concepts between the topic and the vehicle are [-escape] and [-endless]. Meanwhile, the word in here refers to the part of the circle. As the word in exists in this expression, the circle is seen as a container object. Thus, this metaphoric expression is categorized as both structural and ontological metaphors.

**Table 14 Result of Metaphoric Expression “We Walk in Circle”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>We walk in circle</strong></td>
<td>The couple walk in something with a circular shape</td>
<td>The condition where their recent relationship is so boring and clueless</td>
<td>Ontological Structural</td>
<td>[-escape] [+endless]</td>
</tr>
</tbody>
</table>

**g. The blind leading the blind**

Based on Oxford dictionary, blind is defined as “unable to see because of injury, disease, or a congenital condition.” People with blind disability usually ask help from their surroundings, such as family, friends, co-workers, or even animals. They have to be assisted in undergoing some activities which require eyesight to be done, and almost all of human activities require it.

In this expression, it is said that the blind one leads another blind man. The literal meaning of this expression is a condition when a blind man assists the other blind man. This metaphor is qualified as an idiom, a dead metaphor. According to Longman Dictionary of English Idiom, this metaphor means a “situation in which
the person who is leading or advising others knows as little as they do” (1979, p. 272). The Wordsworth Dictionary of Idioms also defines this metaphor as “one inexperienced or incompetent person helping another to do something or telling another about something” (1993, p. 189). This situation could definitely endanger both sides, for both of them lack of experience and competence.

The concept which this metaphor is trying to deliver is that both of the lovers are going through the period of time when both of them are equally clueless about their own relationship. It is the time when they have no ideas about how to struggle and maintain this relationship because none of them know how to find the solution of neither a way out from their problem. As this metaphor relates one phenomenon in terms of another, then it is qualified as a structural metaphor and below is the summary of the discussion above.

**Table 15 Result of Metaphoric Expression “The Blind Leading The Blind”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>The blind leading the blind</td>
<td>A blind man assists the other blind man</td>
<td>A situation in which the person who is leading or advising others knows as little as they do</td>
<td>Structural</td>
<td>[+clueless]</td>
</tr>
</tbody>
</table>

h. **Well I thought that love watched over this house**

According to *Roget II: The New Thesaurus, love* is defined as “the passionate affection and desire felt by lovers for each others” (1989, p. 288). *Love* is known as a symbol of affection and a way to devote one’s feeling to something or someone. *Love* is not only shared between two persons, it could be spread around
the family, friends, and also environment. Love could also be shared to non-human thing, such as pet, plant, idol, doll, and many more.

In literal meaning, the phrase love watched over means that the affection and desire are observing an object. However, metaphorically, the phrase means a condition where their affection and desire toward each other still exist between them. It could be seen as the term “watched over” means to keep an eye on something, to observe, and also to look after. It means that the existence of the love itself could still be sensed by the lovers. As the metaphor personifies human activity, the metaphor is defined as an ontological metaphor.

**Table 16 Result of Metaphor “Love Watched Over”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well I thought love watched over this house</td>
<td>The affection and desire are observing an object</td>
<td>A condition where their affection and desire toward each other are still existing between them</td>
<td>Ontological</td>
<td>[+love]</td>
</tr>
</tbody>
</table>

Meanwhile, the second metaphor, house, is defined by OADT as “a building for human habitation, especially one that consists of a ground floor and one or more upper storeys” (2009, p. 711). Basically, human being needs a place to rest, a living quarters. House is one of living quarters built by people to fulfill their need of having a place to live in.

In literal meaning, house is the place where one lives. To have a good living, one should build his house as comfortable as he could. This concept is similar to the concept of relationship where the lovers should create the most
comfortable ambiance and chemistry for both of them. In this metaphoric expression, *house* represents the concept of relationship for they share few similarities. For instance, it is built with materials and foundation, such as brick, cement, rocks, etc., the same with relationship which also needs some materials to be a well-built, such as trust, affection, honesty, etc. Therefore, it is categorized as a structural metaphor.

**Table 17 Result of Metaphor “House”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Well I thought that love watched over this house</em></td>
<td>A building for human habitation, especially one that consists of a ground floor and one or more upper storeys</td>
<td>A relationship</td>
<td>Structural</td>
<td>[+built]</td>
</tr>
</tbody>
</table>

“Well I thought that love watched over this house” is defined literally as a condition where the writer thinks that the feeling of affection and desire observe their house. Although it is a literal meaning of the expression, yet it is not the actual meaning and not the message of what the writer trying to say is. Based on the discussion above, we could derive that the actual meaning of the metaphoric expression is a condition where the writer feels that the feeling of affection and desire still exist within their relationship, while actually it does not. The expression shows the disappointment of the writer as he thought that the love that they shared still exists, while actually it does not. Here is the summary of the discussion of this metaphoric expression.
Table 18 Result of Metaphoric Expression “Well I Thought That Love Watched Over This House”

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well I thought that love watched over this house</td>
<td>The writer thinks that the feeling of affection and desire observe their house</td>
<td>The writer considers that the love they share still exist within their relationship while actually it does not</td>
<td>Ontological</td>
<td>[+disappointed]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Structural</td>
<td></td>
</tr>
</tbody>
</table>

i. **But you boarding up the windows now**

In American culture, especially in some regions with a high percentage of storms, it is likely to find houses with their windows boarded up. The owners do that in order to prevent their houses from storm damage. Besides, it is also used to avoid some pests and squirrel to enter the house. Literally, *boarding up the windows* means an action where one shuts off the windows in order to protect the house from external disturbance.

In these lyrics, the writer depicts that his lover *boards up the windows* when the love tries to watch over their house—the prior line. In the actual situation, the action *boarding up the windows* would be done in order to prevent external attack or disturbance such as pests and storms. We could derive that the writer’s lover boarding up the windows in order to avoid external disturbance. However, as stated on the previous line, the only one there outside their house is the love itself, and she denies its existence. Therefore, this metaphorical expression actually depicts a condition where the writer’s lover shut her feelings off for this
relationship. The same concepts shared by the topic and the vehicle is the act of shutting off. As the metaphor resembles the concept and structure of an act, then it is classified as structural metaphor. Below is the result of the discussion above.

Table 19 Result of Metaphoric Expression “But You Boarding Up The Windows Now”

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>But you boarding up the windows now</td>
<td>An action where one shuts off the windows in order to protect the house from external disturbance</td>
<td>The writer’s lover shuts her feelings off</td>
<td>Structural</td>
<td>[+shut off]</td>
</tr>
</tbody>
</table>

j. *Tied so tight we wound up miles apart*

This metaphoric expression describes a situation where the writer is being tied with his lovers so tight, and end up being apart. *Tied* is defined as “fastened or attached with string or similar cord” (OADT, 2009, p. 1598). In literal meaning, the writer depicts that he is attached with his lover with string or similar cord. Meanwhile, the actual meaning of this term is not a condition where someone is physically attached with somebody else, yet it is considered as the condition where the writer’s mind, heart and soul are strongly bound with his lover’s. From this similarity, the shared concept which could be drawn between the topic and the vehicle is [+attached].

However, in this expression, the bond is depicted so strong, yet the gap between their feelings is inevitable. This is related to the previous line, “But you boarding up the windows now,” where the writer’s lover started to shut her feelings
down for him. Therefore, although the chemistry and bonding between them is strong, it still could not defeat her cold reaction towards him which makes them apart. This metaphor is categorized as a structural metaphor for it relates one concept to the other form. The shared concept between the metaphor is also shifted for the expression shows the ironic result of the metaphor itself. The expression tells us that although they are mentally attached with each other, they still end up detached and apart. Therefore, the shared concept in this metaphor is [-attached].

**Table 20 Result of Metaphoric Expression “Tied So Tight We Wound Up Miles Apart”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tied so tight we wound up miles apart</strong></td>
<td>Fastened or attached with string or similar cord</td>
<td>The depiction of the condition of the chemistry and bond between the writer and his lover which are strong yet still could not defeat her cold reaction towards him which makes them apart</td>
<td>Structural</td>
<td>[-attached]</td>
</tr>
</tbody>
</table>

**k. I’ve been down so many times**

According to MWCD, *down* means “toward or in a lower physical position” (1993, p. 347). Besides, in different aspect, it also means to a lesser degree, level, or rate. Some physical activities need low position done intentionally as the movement, such as bow down, sit down, look down, etc., while there are also some activities which unintentionally done and resulted in low position, such as fall
down. It could be derived that in literal meaning, *down* is defined as an action taken to be in a lower position than before, intentionally or not.

In human physical movement, the position of the *down* object could be obviously seen in our sight. While, the condition where the mental state is dragged *down* is not obviously seen by the appearance of the object. It could only be seen by the behavior of the object. The state of being unhappy is related to drooping posture. One who feels sad often does less activity than usual for they mind and feelings are not feeling well. Moreover, they usually interact with their head bent down. The concepts which are related between the topic and the vehicle are [+sad] and [+depressed]. The term *down* is then metaphorically used to be the representation for being in a lower or worse condition or status.

The metaphor above is classified as an orientational metaphor. It is because the representation of the concept is using spatial orientation “down”. The coherence within the overall system of the literal meaning and the metaphorical meaning could be grounded empirically and also culturally. In our culture, it is reasonable to see people with the lower condition behaving in a less active way. They tend to behave in lower physical movement, such as bending head down and walk with apathetic and spiritless way. Below is the summary of the discussion above.

**Table 21 Result of Metaphoric Expression “I’ve Been Down So Many Times”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>I’ve been down so many times</em></td>
<td>Toward or in a lower physical position</td>
<td>Being in a lower or worse condition or status</td>
<td>Orientational</td>
<td>[+sad] [+depressed]</td>
</tr>
</tbody>
</table>
1. *We’ve been disconnected somehow*

   In our everyday conversation, it is a common thing to find a term “connect”. Connect, in OADT, is defined as “bring together or into contact so that a real or notional link is established” (2009, p. 415). People connect to one another using communication and interaction, in the other word, to connect is to create or establish communication toward one another. Meanwhile, *disconnect*, its antonym, means “break the connection of or between.”

   In this expression, what is referred as the connection is the bond and the chemistry between the writer’s and his lover. He feels that their bonding is already broken and he has also been detached by her somehow and he does not know why. The reasons behind this might be the missed communication, the lack of interaction and the different vision between them. All of those reasons could lead them to conflicts which emerge the distance between them. The distance then makes he feels *disconnected* by her. The shared concepts in this metaphor are [+distance], [+apart], and [+detached]. This metaphor is considered as a structural metaphor as it reconstructs similar concept between two things.

   **Table 22 Result of Metaphoric Expression “We’ve Been Disconnected Somehow”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>We’ve been disconnected somehow</em></td>
<td>Break the connection of or between</td>
<td>The condition of the writer who feels that their bond has already been broken and he has also been detached by her somehow</td>
<td>Structural</td>
<td>[+distance] [+apart] [+detached]</td>
</tr>
</tbody>
</table>
m. *There is an invisible wall between us now*

*Wall* is defined by OADT as “a continuous vertical brick or stone structure that encloses or divides an area of land,” and also “a thing regarded as a protective or restrictive barrier” (2009, p. 1730). *Wall* is usually built in order to protect or divide certain area, such as state borders. It is such an effective barrier to protect certain area for it blocks the way of people passing by the area. In dividing a certain area, *wall* is also important to be built for it could be the border between each area. *Wall* is usually built by bricks or stones. However, it is a common thing to find another wall built with different solid foundation. The important thing is, it uses strong material as the main structure, for it is built to be unbreakable.

In this context, the writer describes the condition where there is an *invisible wall* between him and his lover. The metaphorical meaning of this expression is a desperate situation which creates some distance and borders between the lovers. The distance and the borders, thus, isolate them to communicate as usual. Conflicts, problem, missed communication, bad interaction, and so on, might be the causes between these distances. This distance is so strong and unbreakable which make it related to the *wall*. Thus, this metaphor is defined as a structural metaphor.
Table 23 Result of Metaphoric Expression “There Is an Invisible Wall Between Us Now”

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>There is an invisible wall between us now</td>
<td>An invisible and continuous vertical brick or stone structure that encloses or divides an area of land</td>
<td>A desperate situation which creates some distances and borders between the lovers</td>
<td>Structural</td>
<td>[+desperate] [+border]</td>
</tr>
</tbody>
</table>

n. I see the landscape change before my eye

Based on OADT, landscape is determined as “all the visible features of an area of land, often considered in terms of their aesthetic appeal” (2009, p. 840). In our experiential basis, landscape is known as a portrait of beautiful scenery in front of us. By observing landscape, we could be familiar with the features within the area of the land. For instance, if we observe the landscape of a forest, then we would know the details of the trees, the location of the river, and so on.

The landscape mentioned in this expression is metaphorically considered as a viewpoint and comprehension of the writer towards his relationship. In his viewpoint, he could estimate the way how his relationship goes, such as how to deal with his lover when she is mad, how to handle her mood, how to make her happy, and so on. Nevertheless, it has changed without him realizing it. The portrait of his viewpoint is properly resembled in a form of landscape. Therefore, it is safe to mention that this metaphor is reckoned as a structural metaphor.

Although the shared concept between the topic and the vehicle is [+viewpoint], it is different from the concept drawn in the expression. As the writer
thought that he has found differences and changes within his relationship, then the shared concept within the metaphor is [+changes].

Table 24 Result of Metaphoric Expression “I See The Landscape Change Before My Eyes”

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>I see the landscape change before my eyes</td>
<td>All the visible features of an area of land, often considered in terms of their aesthetic appeal</td>
<td>A viewpoint and comprehension of the writer towards his relationship have changed without him realizing it</td>
<td>Structural</td>
<td>[+changes]</td>
</tr>
</tbody>
</table>

o. The features I’ve been navigating by

In OADT, *navigate* is defined as “plan and direct the course of a ship, aircraft, or other form of transport, especially by using instruments or maps” (2009, 994). In daily activity, we have been familiar with maps, especially the digital one, which helps us to navigate our way heading our destination, such as office, restaurant, and tourism destination, and so on. Maps facilitate us to find the routes which are suitable with our needs. For example, when we are in a rush and need to arrive at our destination as fast as we can, we could ask the maps the fastest route to go to there. It is called the way of navigating.

The line before this metaphoric expression facilitates the researcher to elaborate this metaphor. As this metaphoric expression comes after the line “I see the landscape change before my eyes,” features which have been navigating the
writer through the twist and turn of their relationship is the landscape, the viewpoint and comprehension of the writer towards his relationship. The landscape provides him all answer to all of his questions about this relationship. Thus, it becomes his navigation to go through this relationship. As the features are depicted to have a human ability to navigate the writer, this metaphor is considered as an ontological metaphor.

**Table 25 Result of Metaphoric Expression “The Features I’ve Been Navigating By”**

<table>
<thead>
<tr>
<th>Metaphoric Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The features I've been navigating by</em></td>
<td>Plan and direct the course of a ship, aircraft, or other form of transport, especially by using instruments or maps</td>
<td>His comprehension which provides him the answers to all of his questions about this relationship</td>
<td>Ontological</td>
<td>[-direction]</td>
</tr>
</tbody>
</table>

The metaphoric expressions above are defined in sequence from the beginning to the end of the song. The summary of the discussion above is listed on the appendices to facilitate the review of metaphorical meaning process.

B. **The Theme of the Song**

Based on the discussion above, there are 15 metaphoric expressions found within the lyrics. To draw the theme of the song, the metaphoric expressions stated on the lyrics should be defined first to reveal their transferred meanings, or also known as metaphorical meanings. The metaphorical meanings would be assembled
in order to construe the intended interpretation of the clauses and the lyrics as a whole.

At the beginning of verse 1, the writer states his relationship condition where he finds “A problem in their relationship which they unconsciously find within it.” In this point, the writer starts to find oddity in his relationship, yet he still could not figure out the problem he faces, what he only knows is that there is something bad which has a big impact toward their relationship. This expression is followed by shared concepts [-conscious] and [+problem].

It is then continued to the narration about the condition of their relationship where the writer depicts it as “A condition where a good conversation is hardly found in a relationship,” which has a shared concept [-conversation]. This situation could be created due to a prolonged bad communication and interaction between the lovers. It dominates the relationship and leads it to the empty, hollow and spiritless part since the communication between them is hopelessly unbearable. The writer also mentions that this awful situation leads to “A conflict which breaks the bond and the chemistry between the lovers,” whereas, “The chemistry between the lovers is the main thing which makes them fall in love with each other,” means that the only thing which strengthen them is also broken because of this situation. These metaphors are followed with shared concepts [+conflict], [-bond], and [+attached].

At the second verse, the next expression describes “A situation where the writer feels that he is hurted by his relationship’s condition,” with shared concepts [+damage] and [+injury]. Besides describing his own state, he also describes his relationship state which encounters “The condition where their recent relationship
is so boring and clueless,” which results in shared concepts [-escape] and [+endless]. They are trapped by the situation and have to encounter things without knowing how to find a way out of it. Both of them are also going through the period when they are equally clueless about their own relationship, they encounter “A situation in which the person who is leading or advising others knows as little as they do,” this expression is represented in shared concept [+clueless]. It is the time when they have no ideas about how to struggle and maintain this relationship because none of them know how to find the solution of neither a way out from their problem.

At third verse, the writer then expresses his thought about “The love they share still exist within their relationship while actually it does not,” and followed by the shared concept [+disappointed]. In the next line, the writer describes that “She shuts her feelings down,” without him knowing why. This expression is followed by the shared concept [+shut off]. The writer narrates his unawareness about her state of feeling which has been changed and shifted recently. The writer then feels “Although the chemistry and bond between them are strong, it still could not defeat her cold reaction towards him which makes them apart,” which leads it to the shared concept [-attached].

At fourth verse, the condition is worse when the writer feels that he is “In a lower or worse condition or status,” for so many times, which results the concepts as [+sad] and [+depressed]. Moreover, the writer feels that “Their bond has already been broken and he has also been detached by her somehow and he does not know why,” leading to concepts [+distance], [+apart] and [+detached]. The reasons
behind this might be the missed communication, the lack of interaction and the
different vision between them. All of those reasons could lead them to conflicts
which emerge the distance between them. The distance then makes he feels
disconnected by her.

Then it comes to the condition where the writer feels himself in a center of
“A desperate situation which creates some distance and borders between the
lovers.” The distance and the borders, thus, isolate them to communicate as usual.
Conflicts, problem, missed communication, bad interaction, and so on, might be the
causes between these distances. This situation leads to the shared concepts
[+desperate] and [+border].

At the end of the song, the fifth verse, the writer conveys his viewpoint
about his relationship whose quality decreases as the time goes by. The point, ”A
viewpoint and comprehension of the writer towards his relationship have changed
without him realizing it” clearly explains that the writer has no idea about the
downgrading condition of his relationship. In his viewpoint, he could estimate the
way how his relationship goes, such as how to deal with his lover when she is mad,
how to handle her mood, how to make her happy, and so on. The shared concept
which could be drawn in this metaphor is [+changes]. The last expression reveals
“His comprehension provides him the answers to all of his questions about this
relationship,” which means that he has lost his natural directions to maintain he
relationship well. Therefore, the shared concept in this metaphor is [-directions].

The most frequently stated metaphor in this song is structural metaphor,
with total 13 numbers. Structural metaphor provides a way of delivering concepts
in terms of another. This song is partly constructed with structural metaphor, meaning that it illustrates the plot of the song by relating concepts and elements of what the writer is trying to say and the metaphoric expressions. This song is dominantly structured by the correlation and the grounds of the concepts rather than spatial orientation (orientational metaphor) or entities and substances (ontological metaphor).

At the end of the song, we could obviously see the condition of the relationship which is getting worse and encountering some obstacles, leading it to face some conflicts and changes. This condition is considered as a desperate one for both of them find themselves in a clueless, hopeless, and puzzled relationship. As what the title said, they are disconnected from each other. The shared concepts found in the metaphoric expressions above are the proof in revealing the theme of the song. Therefore, the theme of the song could be determined as “A desperate condition of a relationship.”
CHAPTER V

CONCLUSION

The result of the discussion on the previous chapter would be explained on this chapter. As the song is elaborated, the researcher found 15 metaphoric expressions within the lyrics. The metaphoric expressions are analyzed further to seek the metaphorical meanings within them. The analysis uses three steps. The first, finding the literal meaning of the expressions on the dictionary, the second is to define the metaphorical meaning based on the cultural and empirical experience of the expressions. The last is to classify the metaphors into three types, those are; structural metaphor, orientational metaphor and ontological metaphor. The metaphorical meanings revealed are assembled sequentially in order to draw the theme of the song.

Based on the analysis on the previous chapter, the amount of structural metaphors found in the lyrics reaches the highest number on the list. As the result, there are 12 structural metaphors, 1 orientational metaphor and 7 ontological metaphors.

After assembled sequentially, the ideas on each metaphorical meaning would be extracted in order to draw the theme of the song. As seen on the use of shared concepts on some metaphorical meanings, such as [+conflict], [-attached], [+clueless], [+disappointed], [+distance], [+desperate] and [+detached], the most possible theme which could be drawn is “A desperate condition of a
relationship.” It could be drawn by analyzing the beginning until the end of the plot as the lyrics depict the condition of the writers and his lover who encounter problems in their relationship. Eventually, it comes to the point when they are no longer have the same feelings towards each other anymore. This condition creates a gap between them, and they feel apart from each other.

The present study is conducted in order to facilitate the further analysis regarding song lyrics, metaphors, semantics and theme. By revealing the theme of the song, the researcher’s aim is to help the listeners of the song to depict the actual meanings and the outline which the writer intended to deliver. The researcher also encourages the further studies to apply more theories and references in order to establish broader and complete studies.
REFERENCES


APPENDICES

Appendix 1: Lyrics of Keane’s Song “Disconnected”

Something's crept in under our door
Silence soaking through the floor
Pinching like a stone in my shoe
Some chemical is breaking down the glue
That’s been binding me to you

Oooh ooh ooh

I feel like I just don't know you anymore
But I've been burned and I've been wrong so many times
We walk in circles
The blind leading the blind

Well I thought that love watched over this house
But you're boarding up the windows now
We've been leaning on each other so hard
Tied so tight we wound up miles apart
Making simple things so hard

Oooh ooh ooh

I feel like I just don't know you anymore
But I've been burned and I've been down so many times
We walk in circles
The blind leading the blind
We've been disconnected somehow

There's an invisible wall between us now
But I've been wrong and I've been down so many times
We walk in circles
The blind leading the blind

I see the landscape change before my eyes
The features I've been navigating by
No nothing looks the way it did before
I don't know where to look or what to look for
I feel like I just don't know you anymore
But I've been burned and I've been down so many times
We walk in circles
The blind leading the blind
We've been disconnected somehow

There's an invisible wall between us now
But I've been wrong and I've been down so many times
We walk in circles
The blind leading the blind
We've been disconnected somehow

There's an invisible wall between us now

Keane – *Disconnected* (2012)
Lyrics retrieved from
https://search.azlyrics.com/search.php?q=keane+disconnected

Appendix 2: List of Metaphors

<table>
<thead>
<tr>
<th>No.</th>
<th>Metaphoric Expression</th>
<th>Literal Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><em>Something’s crept in under our door</em></td>
<td>A particular unknown thing which surreptitiously tries to enter the door of where the writer and his partner of the song located is</td>
<td>A problem in their relationship which they unconsciously find within it</td>
<td>Ontological Structural</td>
<td>[-conscious] [+problem]</td>
</tr>
<tr>
<td></td>
<td><strong>Silence soaking through the floor</strong></td>
<td>A kind of liquid which permeates the floor by immersing it thoroughly</td>
<td>A condition where a good conversation is hardly found in a relationship</td>
<td>Ontological Structural</td>
<td>[-conversational]</td>
</tr>
<tr>
<td>---</td>
<td>-------------------------------------</td>
<td>------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------</td>
<td>-----------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>3.</td>
<td><strong>Some chemical is breaking down the glue</strong></td>
<td>A dangerous substance which damages a strong bonding of glue</td>
<td>A conflict which breaks the bonding and the chemistry between the lovers</td>
<td>Ontological Structural</td>
<td>[+conflict] [-bond]</td>
</tr>
<tr>
<td>4.</td>
<td><strong>That's been binding me to you</strong></td>
<td>A condition where the lovers are physically tied together</td>
<td>The chemistry between the lovers is the main thing which makes them fall in love with each other</td>
<td>Ontological Structural</td>
<td>[+attached]</td>
</tr>
<tr>
<td>5.</td>
<td><strong>We walk in circle</strong></td>
<td>The couple walk in something with a circular shape</td>
<td>The condition where their recent relationship is so boring and clueless</td>
<td>Ontological Structural</td>
<td>[+damage] [+injury]</td>
</tr>
<tr>
<td>6.</td>
<td><strong>I've been burned</strong></td>
<td>The fire brings out a physical damage to the writer</td>
<td>A situation where the writer feels that he is disappointed and hurt by his relationship’s condition</td>
<td>Structural</td>
<td>[-escape] [+endless]</td>
</tr>
<tr>
<td>7.</td>
<td><strong>The blind leading the blind</strong></td>
<td>A blind man assists the other blind man</td>
<td>A situation in which the person who is leading or advising others knows as little as they do</td>
<td>Structural</td>
<td>[+clueless]</td>
</tr>
<tr>
<td>8.</td>
<td><strong>Well I thought that love watched</strong></td>
<td>The writer thinks that the feeling of affection and</td>
<td>A condition where the feeling of affection and</td>
<td>Ontological Structural</td>
<td>[+disappointed]</td>
</tr>
<tr>
<td>Sentence</td>
<td>Action/State</td>
<td>Emotion/Character</td>
<td>Comment</td>
<td></td>
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</tr>
<tr>
<td><strong>9. But you boarding up the windows now</strong></td>
<td>The writer’s lover shut her feelings down</td>
<td>structural</td>
<td>[+shut off]</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>10. Tied so tight we wound up miles apart</strong></td>
<td>Although the chemistry and bonding between them is strong, it still could not defeat her cold reaction towards him which makes them apart</td>
<td>structural</td>
<td>[-attached]</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>11. I’ve been down so many times</strong></td>
<td>Being in a lower or worse condition or status</td>
<td>orientational</td>
<td>[+sad] [+depressed]</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>12. We’ve been disconnected somehow</strong></td>
<td>The writer feels that they bonding is already broken and he has also been detached by her somehow and he does not know why</td>
<td>structural</td>
<td>[+distance] [+apart] [+detached]</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>13. There is an invisible wall between us now</strong></td>
<td>A desperate situation which creates some distance and borders between the lovers</td>
<td>structural</td>
<td>[+desperate] [+border]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td><em>I see the landscape change before my eyes</em></td>
<td>All the visible features of an area of land, often considered in terms of their aesthetic appeal</td>
<td>A viewpoint and comprehension of the writer towards his relationship have changed without him realizing it</td>
<td>Structural</td>
<td>[+changes]</td>
</tr>
<tr>
<td>15.</td>
<td><em>The features I've been navigating by</em></td>
<td>Plan and direct the course of a ship, aircraft, or other form of transport, especially by using instruments or maps</td>
<td>His comprehension provides him the answers to all of his questions about this relationship</td>
<td>Ontological</td>
<td>[-directions]</td>
</tr>
</tbody>
</table>