REVEALING THE THEME OF PANIC! AT THE DISCO’S THREE SELECTED SONGS THROUGH THE METAPHORICAL LYRICS

AN UNDERGRADUATE THESIS

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

By
IGNASIA TYAS KINANTI
Student Number: 154214047

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FACULTY OF LETTERS
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Defended before the Board of Examiners on November 5, 2019 and Declared Acceptable

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Yang menyatakan,

Ignasia Tyas Kinanti
“May the wind under your wings bear you where the sun sails and the moon walks.”

J.R.R. Tolkien, The Hobbit or There and Back Again
ACKNOWLEDGEMENTS

Here is to my father and mother who never once doubt my decisions. I am very thankful for what they have done for me this past four years. I cannot express enough thanks to them for the emotional and financial support during my time in university.

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Ignasia Tyas Kinanti
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LIST OF ABBREVIATIONS

LA : Los Angeles
OALD : Oxford Advance Learner’s Dictionary
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ABSTRACT

KINANTI, IGNASIA TYAS. (2019). Revealing the Theme of Panic! at the Disco’s Three Selected Songs through the Metaphorical Lyrics. Yogyakarta: Department of English Letters, Faculty of Letters, Universitas Sanata Dharma.

The application of language that is very common in all types of literary works is the use of figurative language. It is applied in song lyrics as well. Since there is a tight battle of popularity in the music industry, interesting song lyrics can attract more listeners. Metaphor is one of the most used figurative languages in songs because it illustrates the author’s ideas without them having to blatantly write the literal expression. This study focuses on the metaphorical lyrics of Panic! at the Disco’s “Death of a Bachelor”, “LA Devotee”, and “House of Memories” and their contribution in revealing the main theme of the selected songs.

The writer is triggered to analyze the metaphors in Panic! at the Disco’s song lyrics because metaphors in song lyrics sometimes create confusion in determining what the singer is trying to convey. This study covers two objectives. The first is to categorize the metaphors and analyze the lexical and metaphorical meanings of the lyrics. The second objective is to express the theme by analyzing the ideas shared by the literal and metaphorical meanings of the lyrics.

To collect the data, a purposive sampling strategy was applied in this study. The songs “Death of a Bachelor”, “LA Devotee”, and “House of Memories” were chosen. After collecting the metaphorical expressions from each song, the lexical and metaphorical meanings of the expressions were defined. Then the writer discovered the shared concept from both the lexical and metaphorical meanings. The writer then classified the metaphors to the category they fall into. The theme of the song was discovered by determining the connection between each shared concept. After all the songs’ themes were revealed, the writer could decide the central theme shared by the three songs by looking at the similarities shared by the theme of every song.

As the result, the writer found 22 metaphors in total which are 13 structural metaphors and 9 ontological metaphors. “Death of a Bachelor” contains five structural metaphors and three ontological metaphors. “LA Devotee” has four structural metaphors and three ontological metaphors. The song “House of Memories” has seven metaphors. Four of them are structural metaphors and the other three are ontological metaphors. Each of the song carries different ideas from settling down, dedicating oneself to a lifestyle that they love, and looking back at one’s past and reflect on it. From those ideas, the central theme that is determined is “a journey of self-discovery and fulfilment.”

Keywords: song lyrics, metaphor, meaning, theme
ABSTRAK


Kata kunci: song lyrics, metaphor, meaning, theme

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
CHAPTER I
INTRODUCTION

A. Background of the Study

Communication is needed in order to express ideas and/or pass information. Human beings continuously explore and share who they are through communication. Since people use language to communicate, effective communication requires comprehension and recognition of the relation between a language and the people who use it. This connection is complicated, and it requires knowledge of both the language, and the cultural-social forces acting on that language (Amberg & Vause, 2010, pp. 2-3). Language has a large number of variations. Eifring and Theil (2004, p. 3) believe that languages contain thousands of signs that are the mixture of form and meaning. In spoken language, the form is an arrangement of sounds. The form in written language is a sequence of letters, words, and phrases. In sign language, the form is a sequence of gestures.

Literary works help people to express their feelings and ideas, also to share world issues and personal messages. They give images of society as well since they imitate human’s action, present an image of what happens in the society, and portray human’s life. Therefore, literature is a mirror of society in which people can look at and reflect on themselves.

Literary works use language in many different ways. The application of language that is very common in all types of literary works is the use of figurative language. According to Abrams (1999, p. 96), figurative language is a deliberate
use of language that defies the conventional meaning or order of words with the intention to create a special meaning or effect. It is also applied in song lyrics as well.

Music is closely associated with people’s life. Most people listen to music during their daily activity. According to Spotify’s fourth quarter 2018 financial performance report (2019, p. 2), their monthly active users grew 29% to 207 million, and 96 million of them are premium subscribers. It is also reported that Spotify users spend more than 15 billion hours to listen to music on the platform. Since there is a tight battle of popularity in the music industry, interesting song lyric can attract more listeners. Song lyric is the representation of the songwriter’s feelings and emotions. It helps the songwriter to deliver the message behind every song to their listeners.

Metaphor is one of the most used figurative languages in songs. It is historically regarded as one the most important ingredients of literature (Ortony, 1980, p. 2). Metaphor illustrates the author’s ideas without them having to blatantly write the literal expression. The use of metaphors can make a work of literature more poetic, while direct statement makes the text unpoetic. There are three reasons known as to why people use metaphors. The first is called inexpressibility hypothesis, meaning that metaphor is used to express abstract ideas which are difficult to express with only literal language. The second, compactness hypothesis, suggests that metaphor enables people to express more detailed and compact ideas. Vividness hypothesis, the last one, says that people
can share their ideas and experience with more clear and lively expressions (Ortony as cited in Haase, 2001, p. 3).

Panic! at the Disco is an alternative rock band formed in 2004, and up until 2018 they have produced six studio albums. The band received their first nomination at the 51st GRAMMY Awards for Best Boxed or Special Limited Edition Package for Pretty Odd, and back in 2017, their fifth studio album entitled Death of a Bachelor was nominated for the Best Rock Album at the 59th Annual GRAMMY Awards.

Brendon Urie, the front man of Panic! at the Disco is the main songwriter of the band ever since his partner, Ryan Ross, left the band in 2009. In writing his lyrics, Urie likes to apply figurative languages such as metaphor, hyperbole, and imagery in order to make the song more attractive and add more aesthetic aspect. Figurative language is used in order to convey different meanings from the literal dictionary definition. The one he uses the most is metaphor. Although it helps to make the song more beautiful and it adds deeper meaning to the song, metaphor in song lyrics often creates confusion in defining the meaning of the songs because it does not carry the lexical meaning of the word.

Metaphors are often applied in Panic! at the Disco’s song lyrics. However, the analysis is only limited to the songs “LA Devotee”, “Death of a Bachelor”, and “House of Memories” because those three songs contain the most metaphorical expressions. The three songs mentioned before have one characteristic which they share among them; the titles of the songs are all written in metaphorical expressions.
A song usually carries a central theme or message that the band wants to deliver to their audience. Barnet, Burto, and Cain believe that theme is “a conception of human experience suggested by concrete details” (2006, p. 146). Metaphorical expressions are used by Panic! at the Disco to carry messages of their songs. Therefore, this analysis on metaphorical lyrics of the three songs will help to reveal the major theme that is shared by the selected songs.

B. Problem Formulation

The background above leads the writer to formulate several questions to be analyzed further, which are:

1. What metaphors are used in Panic! at the Disco’s songs?
2. What theme is revealed through the metaphorical lyrics?

C. Objective of the Study

The objectives of this study are to explain the types of metaphor used in some of Panic! at the Disco’s songs, to reveal the meaning of each metaphorical expression, and to discover the main theme of the three selected songs. After analyzing the literal and metaphorical meaning within each metaphorical expression in the songs, the writer would be able to analyze the theme of every song. Further analysis will be exposing the contribution of the metaphor for revealing the major theme that is shared by the selected songs.
D. Definition of Terms

In favor of being easier to understand, there are some terms that are going to be described with regard to the research questions. Based on A Dictionary of Musical Terms (1889, p. 276), lyric is “poetry or blank verse intended to be set to music and sung”. Song lyrics are used to deliver messages to the listener, and are written in both literal and figurative language.

Metaphor is a comparison between two things. It describes an object by referring to something that has the similar characteristics. Kövecses (2010, p. 4) defines metaphor as “understanding one conceptual domain in terms of another conceptual domain”. Fromkin, Rodman, and Hyams state that “metaphors may have a literal meaning as well as their metaphorical meaning, so in some sense they are ambiguous” (2011, p. 189). Metaphorical expression is a word, phrase, or sentence which carries metaphor within.

Theme is the principal topic of the text which can be stated directly or indirectly. It is an underlying meaning of a literary work. Theme is the significant idea where all elements in the work are focused. Abrams (1999, p. 170) describes theme as a term which is usually applied to a general concept, whether implicit or asserted, which an imaginative work is to integrate and make convincing to the reader.
CHAPTER II

REVIEW OF LITERATURE

In this chapter, there are three parts explained by the writer. The first one is review of related studies, the second part is review of related theories, and the last is theoretical framework. In the review of related studies, the writer uses two undergraduate theses by Serat and Winanda, and a journal article by Shomad, and a paper written by Johansson as those studies are relevant with this study. In the second part of this chapter, the writer uses three theories which are semantics, metaphor, and theme. In the theoretical framework, the writer explains the contribution of each theory and review in solving the problems of the study.

A. Review of Related Studies

There are several similar researches conducted by other researchers or writers related to the same topic, metaphorical expressions in song lyrics. The first research is an undergraduate thesis entitled Theme in Hozier’s Songs Seen in Metaphor Expression conducted by Serat (2017). This thesis analyzed how the metaphors are used and how they reflect the theme of Hozier’s songs. The theories applied in this study are the theory of semantics, the theory of metaphor, and the theory of theme.

The total of the metaphors that are found in four Hozier’s songs is 19 metaphors. Serat classifies the metaphors into three types, which are structural, orientational, and ontological metaphors. However, orientational metaphor is not
found. To see how the metaphors are used, every metaphor is defined literally and metaphorically, and hence the shared properties are established for each metaphor and are used to find the themes of the songs.

The second reviewed study is an undergraduate thesis by Winanda (2018), entitled *Theme Reflected from Metaphoric Expressions in Keane’s Song “Disconnected”*. Winanda discusses the contribution of the metaphors on the theme of Keane’s song. The theories used are theory on semantics which covers literal and transferred meaning, and theory of conceptual metaphor.

The theory of conceptual metaphor divides the metaphor into three types; structural, orientational, and ontological metaphor. Winanda finds 15 metaphorical expressions within the lyrics and the most dominant type found in this study is structural metaphor with total 12 numbers. In addition, there are seven ontological metaphors and only one orientational metaphor is found. To determine the theme, the ideas on each metaphorical meaning are extracted and assembled to construct the intended interpretation of the clauses and the lyrics as a whole.

Even though Serat’s and Winanda’s theses are quite similar to this thesis in regards to the topic and theory, their theses focus on revealing the theme of the songs. However, the objective of this study is to reveal not only the theme of the songs, but also the central theme of the three songs.

Next, Shomad (2014) conducted a research entitled *An Analysis of Metaphors in Terms of Slavery Resistance as Reflected in Bob Marley’s Song Lyric; Redemption Song and Buffalo Soldier*. This study’s goal is to analyze
metaphor in Bob Marley’s selected songs entitled Redemption Song and Buffalo Soldier. There are 22 metaphorical expressions found from both songs. The metaphors are divided into three types which are structural, orientational, and ontological metaphor.

Shomad’s study is different from this study because it is intended to reveal how the metaphors can influence the meaning of the song lyrics. Shomad’s analysis shows that the metaphorical expressions can affect the meaning of the song lyrics because those expressions tend to arouse particular sense which can support the readers to picture what the author means. This analysis reflects that Bob Marley revealed social criticism concerning slavery resistance by using conceptual metaphor (Shomad, 2014, p. 9).

Another study is written by Johansson (2016), entitled Conceptual Metaphors in Lyrics by Leonard Cohen. The purpose of the study is to identify the conceptual metaphors reflected in the lyrics from one album by Leonard Cohen. Johansson identifies the source domains and target domains that are reflected in Leonard Cohen’s lyrics. She analyzes the linguistic expressions in the lyrics that reflect the conceptual metaphor as well.

The conceptual metaphors are found by analyzing the source and target domains of the metaphors and by observing the lexical expressions in the lyrics. Johansson (2016, p. 15) describes that in metaphor, a target domain is “the actual subject or topic that is being defined, structured or understood” and the source domain is “the more familiar or delineated domain of experience that is used to understand the target domain”.

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Different from the writer’s study which objective is to reveal the influence of the metaphors in discovering the main theme that is shared by the selected songs, the overall aim of Johansson’s study is to discover what conceptual metaphors are reflected in Leonard Cohen’s lyrics. The results of the analysis show that knowing the context is very important in conveying the storylines.

The studies explained previously are similar to this thesis. All four of them have the same goal to reveal the meaning of metaphors in song lyrics. The writer would be able to use the proper way to analyze the data and get the result. The theories which are used in the previous studies are the same as this study. Therefore, the previous studies will certainly help to facilitate this study.

B. Review of Related Theories

In finding the answers, the writer must have deep knowledge about the theories of the object of the study. The writer decides to use semantic approach as the basic theory to analyze the problem because the study concerns about meaning in literary work.

1. Semantics

Semantics is a branch of linguistics concerned with meaning. Fromkin, Rodman, and Hyams define semantics as “the study of the linguistic meaning of morphemes, words, phrases, and sentences” (2011, p. 180). Lexical semantics deals with the meaning of words and the meaning relationships of words. It is a study based on dictionary since lexical meaning focuses on the literal meaning. Saussure explains that meaning is analyzed by using the signifier and signified (as
cited in Palmer, 1967, p. 24). Signifier is the word known daily and signified is what the word refers to.

<table>
<thead>
<tr>
<th>Signifier</th>
<th>Signified</th>
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</thead>
<tbody>
<tr>
<td>Word</td>
<td>The image represented</td>
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For example:

<table>
<thead>
<tr>
<th>Signifier</th>
<th>Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orange</td>
<td>Round thick-skinned juicy reddish-yellow fruit</td>
</tr>
</tbody>
</table>

A word or sign must have both a signifier and a signified because there is no meaningless signifier or formless signified. The signified is not only to be identified directly using referents but also a mental concept. Because of that, a signifier can stand for a different signified, and thus, this process of breaking down the signifier and signified is helpful for analyzing metaphor.

Another way to analyze the meaning of a word is by analyzing the semantic features. Fromkin, Rodman, and Hyams describe semantic features as “properties that are parts of word meanings and that reflect our knowledge about what words mean” (2011, p. 199). Lamb (2012, p. 10) explains that a word’s semantic features are individual characteristics that define the meaning of a word. Semantic features represent the conceptual element of meaning for any words. It is the specific features of a word which can help to explore how things are related to one another.

Kreidler (1998, p. 87) explains that one can define a word or lexeme by telling what set it belongs to and how it differs from other member of the same set. It is simple to notice what the members of each set have in common. The
tough parts are to say how much is included in the set and to find the main characteristics that differentiate each word, and to determine the most economical system of features that explains how the members of the set are related to one another. Pillay (2016, p. 7) discusses that one semantic feature may be linked to some amount of concepts. The semantic feature [+goes on the road], for example, is related to car, truck, bus, and pedestrian.

This is an example for the analysis of semantic features. Castle and hall are all from the same set with the shared features [+building] and [+large]. House is excluded from the set because although it shares the feature [+building], a house is not large. In its lexical definition, castle is a “large strong building with thick high walls and towers, built in the past by kings or queens, or other important people, to defend themselves against attack” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 227). From the characteristics, the semantic features that can be drawn are [+building, +large, +fortified]. On the other hand, hall is “a building or large room for public meetings, meals, or concerts” (Oxford Advanced Learner’s Dictionary: Eighth Edition, 2010, p. 699). The semantic features of a hall are [+building, +large]. Therefore castle differs from hall in the feature [+fortified], and they both share the features [+building, +large].

2. **Metaphor**

Metaphor compares two things without saying and usually uses symbols for comparison. According to Griffiths, metaphor is likely to “provoke thought and feeling to a greater extent than more literal descriptions do” (2006, p. 78).
The intended meaning of figurative language does not coincide with the literal meanings of the words and/or the sentences that are used. Metaphor says thing partially and obscurely, meaning that it is difficult to know completely and directly. Fromkin, Rodman, and Hyams believe that “metaphors may have a literal meaning as well as their metaphorical meaning, so in some sense they are ambiguous” (2011, p. 189). When metaphor passes into common use, it tends to lose its original metaphoricity and becomes what it is called to be a dead metaphor. Larson (1998, p. 274) believes that dead metaphors are constantly used without anyone thinking about the comparison between the words. According to Palewec (2006, p. 118), “a ‘dead’ metaphor is a lexical item with a conventional meaning different from its original meaning (or some previous meaning in the chain of semantic change)”. Cserép (2008, p. 88) states that traditional approaches describe idiom as dead metaphor.

Dead metaphor is a product of semantic shift. When a dead metaphor is used, one does not think about the primary sense of the words, but only about the idiomatic sense directly. Larson (1998, p. 247) explains that in the expression *leg of the table*, it is not hard to see that there is a comparison between leg of a person or animal and leg of a table. However, when using the expression, one no longer thinks about the leg of a person. Since there is no need to consider the comparison between the leg of a person and the leg of a table, this expression is considered as a dead metaphor.

Lakoff and Johnson believe that metaphor is not only “a device of the poetic imagination and the rhetorical flourish” as metaphor is typically viewed as
a characteristic of a language. Metaphor is also “pervasive in everyday life, not just in language but in thought and action” (2003, p. 3). People’s conceptual system, in the matter of the way people think and act, is basically metaphorical. This conceptual system structures what one perceives, how one gets around in the world, and how one relates to other people. This conceptual system undertakes a central role in defining people’s everyday reality.

Referring to Lakoff and Johnson (2003, pp. 3-4), the conceptual system is not something that people are aware of. One way to discover that is through observing the use of language in everyday life because communication is based on the same conceptual system that people use in thinking and acting. Metaphorical expressions reflect how people think and how people use one kind of experience in a context with the intention of understanding another experience in different circumstances (Ungerer & Schmid as cited in Johansson, 2016, p.7). As an illustration, people talk about argument in terms of war in sentences like “he shot down my argument” or “I have never won an argument with my parents”. One can win or lose an argument. Some can attack others and defend their own position. Though there is no physical war happening, the structure of an argument reflects one of a war. To sum up, argument is conceptualized and structured as war. A further discussion of conceptual metaphor is developed by Kövecses (2002). He explains that “a domain of experience of something is understood through another conceptual domain” (as cited in Al-Ali, El-Sharif, & Alzyoud, 2016, p 166). In addition, Kövecses believes that conceptual metaphor is useful to comprehend the non-physical object by contrasting it with physical reality.
According to Palmer (1967, p. 103), metaphor is when a word has both literal meaning and transferred meaning. Transferred meaning could be interpreted from experience and knowledge.

Metaphor

<table>
<thead>
<tr>
<th>Literal Meaning</th>
<th>Transferred Meaning</th>
</tr>
</thead>
</table>

For instance, the lyric of Alessia Cara’s “Scar to Your Beautiful” is *we’re stars and we’re beautiful*. The word *star* here has a different meaning. It does not refer to self-luminous space object in the sky. The word *star* is used to describe that every each of people is special and they can shine brightly like a star because they have their unique qualities that make them outstanding in their own way. *Star* has no relation between its literal and transferred meaning.

Glucksberg (2001, p. 8) argues that metaphor understanding is different from and more complex than literal understanding because it requires more cognitive work and the use of contextual information. In understanding metaphor, there is a two-step process in terms of level. The first level is called the theory level of analysis, and the second is the processing level of analysis. The theory level of analysis is where theoretical analysis and categorization of metaphor take place. Cameron and Low (1999, p. 6) explain that this level is “driven by the
concern to produce adequate and elegant theoretical accounts that are coherent within the particular logic chosen.” The main concern of this level is to identify it based on theories or categorization. It is also to interpret the metaphor regarding the logic of the expression’s production. In this level, people are able to recognize that one expression is considered as metaphor. The central concern on this level is the identification of the metaphors.

The second level or the processing level of analysis is more related on how the interpretation is constructed through the point of view of individual, society, or environment. The concepts in metaphor is noticed and related to many views of different aspects. In this level, the process of analysis engages in production or interpretation of tasks such as “how concepts are activated when lexical items in a metaphor are made sense of, how an interpretation of metaphor is reached, how metaphor can organize conceptual structures in long-term memory, and how processing of metaphor can change conceptual structures and/or provide new meanings for lexical items” (Cameron & Low, 1999, p. 6).

Holyoak and Stamenković (2018, pp. 643-644) argue that metaphors depend on a comparison between two parts—the target (what is being talked about) and the source (the concept used to characterize the target). Cameron and Low introduce that these two parts are called the topic (or occasionally be called tenor) and the vehicle. Topic is used to describe the person, concept, or object meant, and vehicle refers to the object or image that carries the meaning of the comparison (1999, p. 13). Vehicle usually refers to a particular word that shifts from its literal meaning. In other word, the topic is what is getting reimagined by
the vehicle, and the vehicle is the one that carries metaphorical expression. The interpretation of metaphor includes “the transfer of relation between the semantic field of the Vehicle and that of the Topic” (Cameron & Low, 1999, p. 17).

In comprehending metaphor, the concept of topic and vehicle must be applied. Take a look at ONE OK ROCK’s “We Are” with the metaphorical lyric: *we are the colors in the dark*. The topic of this metaphor is *we* and the concept presented by the vehicle is *the colors in the dark*. Color is often used as a symbolism because it holds significance for people. By saying that we are *the colors in the dark*, it means that we are capable of being an inspiration for other people and of bringing excitement, vibrancy, and enjoyment to their lives. *The colors in the dark* undergoes a meaning shift, and hence is the vehicle.

Lakoff and Johnson (2003, p. 14) make a classification of metaphor into three types according to their form and content.

a. **Structural Metaphor**

Structural metaphor is a conventional metaphor in which one concept is understood and expressed in terms of another structured, sharply defined concept. Kövecses (2010, p. 37) explains that in this metaphor, “the source domain provides a relatively rich knowledge structure for the target concept” meaning that this metaphor functions cognitively to enable people to understand concept A by means of the structure of concept B.

The example of this metaphor is the saying *time is money*. In this expression, *time* is compared to *money*. The literal meaning of *time* is “the thing that is measured by as seconds, minutes, hours, days, years” (Oxford Advanced
Learner's Dictionary: Eighth Edition, 2010, p. 1621), while *money* is “what you earn by working or selling things, and use to buy things” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 989). Lakoff and Johnson (2003, pp. 7-9) explain that *time* is depicted as something important and limited and thus become a valuable commodity to people, the same as *money* does. This concept is present because work is associated with the time it takes, and time becomes a limited resource that is used to accomplish one’s goals. It is a normal thing to pay people by the hour, week, month, or year. In some ways, time is also used to measure how much people have to pay for something like telephone bills and hotel room rates. Thus people understand and experience time as a thing that can be spent, wasted, budgeted, invested, or saved.

Structural metaphors allow people to use one highly structured and clearly described concept to structure another. They also allow people not only to elaborate a concept in considerable detail but also to find appropriate means for highlighting some aspects of it and hiding others. When conceptualizing *time* as *a resource*, people relate the concept of *time* with the concept of *material resources* (Lakoff & Johnson, 2003, pp. 65-67). A *material resource* is a kind of substance that can be *quantified*, can be *assigned a value* per unit quantity, serves a *purposeful* end, and is *used up* progressively as it serves its purpose. *Time* also can be *quantified*, can be *assigned a value* per unit, serves a *purposeful* end, and is *used up* progressively as it serves its purpose. This metaphor highlights the aspects of *time* that are centrally important in society.
Lakoff and Johnson (2003, p. 67) explain that the quantification of labor in terms of time, together with the view of time as serving a purposeful end, provokes a concept of *leisure time* which is similar to the concept of *labor time*. Since inactivity is not considered a purposeful end, *leisure time* becomes a resource to be spent productively, used wisely, saved up, or lost.

While the metaphor *time is a resource* highlights the similarity between time and material resources (can be quantified, can be assigned a value, serves a purposeful end, and be used up), the thing hidden by this metaphor is the way the concept of *labor* and *time* affect the concept of *leisure* and turn it into something like *labor*.

b. **Orientational Metaphor**

Orientational metaphor is associated with space and place that can be determined through the physical and experience. It uses spatial orientation such as up-down, in-out, and central-peripheral. For instance, *happy is up; sad is down*. Lakoff and Johnson (2003, p. 15) believe that erect posture is connected to the state when one is happy. Meanwhile, when one is unhappy, it is related to drooping posture. The word *up* is used to give a positive impression and the word *down* is to provide negative sound.

Even though the concept of spatial orientation like up-down or in-out is physical in nature, the orientational metaphors based on them may vary from culture to culture. Orientational metaphors are embedded in physical and cultural experience, not arbitrarily assigned. Lakoff and Johnson (2003, p. 20) claim that it is difficult to make a distinction between the physical and cultural basis of a
metaphor because “the choice of one physical basis from among many possible ones has to do with cultural coherence”. Happiness, for example, tends to correlate physically with a smile and a general feeling of expansiveness. This correlation forms the understanding of happy is wide, sad is narrow like in the sentence “He is becoming more expansive now”.

c. **Ontological Metaphor**

Lakoff and Johnson (2003, p. 25) define ontological metaphor as “ways of viewing events, activities, emotions, ideas, etc., as entities and substances”. It enables us to conceptualize abstract things into definite physical property. One type of ontological metaphor is entity and substance metaphor. This metaphor conceptualizes abstract things into entities or substances. The example of this metaphor is when the mind is conceptualized as a machine in the sentence my mind is not operating today. It gives conception of the mind as having an on-off state, a level of efficiency, a productive capacity, and an operating condition (Lakoff & Johnson, 2003, p. 23). Entity and substance metaphor structures people’s understanding of abstract concepts by considering them as concrete things with physical appearance.

Another type of ontological metaphor is container metaphor. Lakoff and Johnson (2003, pp. 29-30) describe that container metaphor gives idea about how abstract things could be seen in a form of container with physical appearance, bounding surface, and in-out orientation. Take a tub of water for example. When one gets into the tub, they get into the water. Both are containers but different kinds. Tub is seen as a container object, while water is a container substance.
Lakoff and Johnson (2003, pp. 30-31) claim that “events and actions are conceptualized metaphorically as objects, activities as substances, states as containers”. Take a race for example, it is an event viewed as discrete entity and it is viewed as a container object because it exists in space and time. A race has participant (the object), events as in the start and finish (the metaphorical objects), and the activity of running (the metaphorical substance). Therefore people can say of a race “are you in the race on Sunday?” for race is conceptualized as container object. They also describe that “various kinds of states may also be conceptualized as containers” as seen in “we’re out of trouble now” and “he fell into depression”.

<table>
<thead>
<tr>
<th>Structural Metaphor</th>
<th>Orientational Metaphor</th>
<th>Ontological Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conceptualizes complicated and abstract experiences based on simple and specific experience.</td>
<td>Gives a concept of spatial orientation.</td>
<td>Considers abstract ideas as concrete things with physical appearance.</td>
</tr>
<tr>
<td>The expression is simple and it already provides rich knowledge for the target concept.</td>
<td>The expression is based on its physical nature, it differs from culture to culture.</td>
<td>Helps structure people’s understanding of abstract concept.</td>
</tr>
<tr>
<td>No necessity to recognize any specific background or situation to understand the expression.</td>
<td>Organized in the relation and interaction in space (up-down, near-far, front-behind).</td>
<td>Gives extension of meaning by another experience because of the lack of cognitive status.</td>
</tr>
</tbody>
</table>

Table 1 - The Types of Metaphor and Their Characteristics

3. Theme

Theme is the principal topic of the text which can be stated directly or indirectly. Kriszner and Mandell (1994, p. 293) state that “theme should be an idea that extends beyond the boundaries of the story”. It is an underlying meaning
of a literary work. Thus, theme is the significant idea where all elements in the work are focused. Theme solely carries the idea and does not suggest moral value. Nonetheless, Barnet, Burto, and Cain describe theme as “a conception of human experience suggested by concrete details” (2006, p. 1830).

Contemporary critical theory believes that the readers contribute as much as the author in constructing the theme of a story. However, not only the readers’ backgrounds, knowledge, values, and beliefs determine the theme they will perceive in a literary work; evidences from the story also plays an important part in this matter. Kriszner and Mandell state that every element of a story can give insight into discovering the theme. The title of the story can often provide understanding of the theme as well as the narrator’s or character’s statement, arrangement of events, conflict or central plot element of the story, the point of view, symbols, and changes in characters (1994, pp. 294-297).

Franz Kafka’s “The Metamorphosis”, for example, shows changes in its character—Gregor Samsa transforming into a giant insect. The title “The Metamorphosis” indicates a major theme of the story which is the author’s feeling of degradation because of the isolation and separation of the author in the modern world (Kriszner & Mandell, 1994, p. 295).

A song expresses many statements, actions, and situations that build the idea of the story. Observing the title, use of figurative language, repeated words, and/or point of view of the song can help to discover the main idea which is formulated in the story. From Randy Newman’s “You’ve Got A Friend in Me”, the theme that can be drawn is a special bond shared in a friendship. The lyrics
"You've got a friend in me/You've got troubles, and I've got 'em too/There isn't anything I wouldn't do for you/We stick together, we can see it through/Cause you've got a friend in me" illustrates the condition of the friendship. It expresses that one can always rely on someone even in the roughest of times and this person will be there for the friend no matter what.

C. Theoretical Framework

This research focuses on the metaphorical lyrics of three selected songs from Panic! at the Disco’s album *Death of a Bachelor*. There are three theories that are applied for the discussion, which are semantics, metaphor, and theory of theme. Those theories are essential to find the answers of the problems. The theory of semantics assists this study by helping the writer to analyze the literal and transferred meaning of the expressions. In order to find the meaning, the use of dictionary is required to help the writer define each expression accurately and unmistakably. Theory of metaphor is useful to this study to examine both the literal and metaphorical meaning of the expressions. It is also beneficial to categorize the expressions based on the types of the metaphor. Theory of theme supports the writer to see the whole idea of the data. Thus, the theme of the song could be concluded by analyzing the entire meaning of the song. After finding the theme for each song, the writer determines the same element shared by every song and discovers the central theme that is shared by the selected songs.
CHAPTER III

METHODOLOGY

This chapter explains what the writer studied about and how the research was conducted. This chapter is divided into three parts which are object of the study, approach of the study, and method of the study. Method of the study is also split into two parts. Data collection and data analysis are the parts covered in method of the study.

A. Object of the Study

Panic! at the Disco is an American alternative rock band formed in 2004 in Las Vegas, Nevada. The band was founded by the four original band members and childhood friends, Ryan Ross, Brendon Urie, Spencer Smith, and Brent Wilson. They released their debut studio album entitled A Fever You Can't Sweat Out in 2005, under the label of Decaydance and Fueled by Ramen. Brent Wilson was fired from the band on 2006 and was replaced by Jon Walker. However, not long after releasing their second album Pretty. Odd. in 2008, Ross and Walker decided to leave the band because of artistic differences. Dallon Weekes was recruited as full-time band members in 2010, near the end of the recording of their third album which was recorded solely by Urie and Smith—Vices & Virtues.

Too Weird to Live, Too Rare to Die! was released in 2013 as their fourth studio album with three remaining members, Urie, Smith, and Weekes. Prior to the release of the album, Smith announced his withdrawal from the band due to
health issues. In 2015, Urie became the last man standing since Weekes decided to only being a touring member again. The band’s fifth studio album was named *Death of a Bachelor* and was released in 2015. Their sixth album, *Pray for the Wicked*, was released on June 2018.

Panic! at the Disco has received many nominations and won some awards. The band received their first nomination at the 51st GRAMMY Awards for Best Boxed or Special Limited Edition Package for *Pretty. Odd*. In 2017, their fifth studio album entitled *Death of a Bachelor* was nominated for the Grammy Award for Best Rock Album at the 59th Annual GRAMMY Awards. The album contains 11 songs which are all written by Urie.

Three songs included in the album “Death of a Bachelor”, “House of Memories”, and “LA Devotee” are to be analyzed further. This study concerns on the use of metaphors and their function to the theme of the songs. The linguistic elements which are analyzed are words and phrases which lie on the lyrics.

**B. Approach of the Study**

In order to analyze the songs, semantic approach is applied. Semantic approach is used to determine the surface and underlying meaning of the metaphorical expression that Panic! at the Disco applies in their songs. The approach of this study is semantics because lexical semantics “concerned with the meanings of words, and the meaning relationships among words” (Fromkin, Rodman, & Hyams, 2011, p. 180). Lexical semantics is used to define the literal meaning of the expressions, whereas metaphor is used to define the underlying
meaning of the expressions. Therefore, in revealing the meaning in metaphorical expressions, semantics is essential for this research. Semantics helps the writer to comprehend the meaning of the metaphorical expressions. These meanings are helpful to determine the main theme that is shared by the three selected songs.

C. Method of the Study

This part explains how the writer applies the method in this research with the purpose of collecting and analyzing the data. This is divided into two parts which are data collection and data analysis.

1. Data Collection

There were some steps taken with the intention to conduct the research. Sampling method was used to collect the data. With this method, the writer decided the object of the study because they could “purposefully inform an understanding of the research problem and central phenomenon in the study” (Creswell, 2007, p. 125). In purposeful sampling strategy, the writer chose their participants of the study conducted purposefully based on some clear criteria in their mind and provides rationales for that decision.

The writer firstly settled on three songs from Panic! at the Disco’s album Death of a Bachelor. The songs were “Death of a Bachelor”, “House of Memories”, and “LA Devotee”. They were selected because the three of them were released as the album’s promotional singles. Since Panic! at the Disco does not have their own platform to share lyrics, the lyrics were taken from
www.azlyrics.com for it is one of the most popular and accurate online lyrics sharing places on the internet.

2. Data Analysis

In the beginning, the writer needed to look at the lyrics and determine whether there were any metaphorical expressions in the lyrics or not. After all the metaphorical expressions from each song were collected, the writer then consulted the Oxford Advance Learner Dictionary for the lexical meaning of the expression. Then the figurative meaning was defined by the writer. After the surface and underlying meaning of the word were termed, the writer classified the metaphors to the category they fall into.

The metaphoric expression found in the line “Do I look lonely? I see the shadows on my face” from the song “Death of a Bachelor”, for example, is shadow. In its lexical definition, shadow means a dark area or shape produced by a body coming between rays of light and a surface. On the other hand, shadow is also used in reference to sadness or gloom, that something is changed to become decreased in liveliness. Both represented the darkness people encounter in their lives.

The word shadow undergoes a mean shift, from a dark shape or area on a surface to sadness and gloom, and hence is the vehicle. The concept of shadow is borrowed to structure the concept of gloom, the topic. This metaphor belongs to structural metaphor because it comprehends one aspect of a concept in terms of another.
To determine the theme of the song, the writer had to relate the shared concept found in the metaphoric expressions. The theme was discovered by determining the connection between each shared concept. The writer then understood the meaning of all metaphorical expressions in each song and how they reflect the theme of the song. After all the songs’ themes were revealed, the writer could decide the central theme of the three songs by looking at the similarities shared by the theme of each song.
CHAPTER IV
ANALYSIS RESULT AND DISCUSSIONS

This chapter is divided into two parts to answer the problems. The first part discusses the type and meaning of each metaphorical expression found in three selected songs from Panic! at the Disco. The second part covers the analysis of theme discovered through the metaphors found in the songs. This part reviews the purpose of the result of the first part of analysis in delivering the main theme that is shared by the selected songs.

A. The Metaphor Used in Panic! at the Disco’s Songs

The following data shows the research finding about metaphorical expressions and their meanings. Each of the datum display is followed by the analysis. All of the metaphorical expressions which are underlined, firstly interpreted by the literal definition which are taken from Oxford Advanced Learner’s Dictionary (OALD). The literal definition is used to support the analysis of the figurative expressions used in the song lyrics. Once the meanings are discovered, the metaphors are classified into structural, ontological, or orientational metaphor. Each analysis of the metaphor is summed up into a table.

There are three songs taken for analysis. There are total 22 metaphors. “Death of a Bachelor” contains eight metaphors. Seven metaphors are found in “LA Devotee”. “House of Memories” consists of seven metaphors as well. The
three of them are analyzed further in the next discussion. Next is the list of 
metaphors which have been sorted and categorized.

<table>
<thead>
<tr>
<th>No</th>
<th>Song</th>
<th>Type of Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Structural</td>
</tr>
<tr>
<td>1.</td>
<td>Death of a Bachelor</td>
<td>5</td>
</tr>
<tr>
<td>2.</td>
<td>LA Devotee</td>
<td>4</td>
</tr>
<tr>
<td>3.</td>
<td>House of Memories</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>All Metaphors</td>
<td>22</td>
</tr>
</tbody>
</table>

<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>I see the shadows on my face</td>
<td>✓</td>
</tr>
<tr>
<td>2.</td>
<td>Pull my heart out my chest</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>I’m walking the long road</td>
<td>✓</td>
</tr>
<tr>
<td>4.</td>
<td>The lace in your dress tangles my neck</td>
<td>✓</td>
</tr>
<tr>
<td>5.</td>
<td>The death of a Bachelor</td>
<td>✓</td>
</tr>
<tr>
<td>6.</td>
<td>Letting the water fall</td>
<td>✓</td>
</tr>
<tr>
<td>7.</td>
<td>I’m cutting my mind off</td>
<td>-</td>
</tr>
<tr>
<td>8.</td>
<td>My heart is going to burst</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 2 - Types of Metaphor found in Panic! at the Disco’s Songs

1. **Death of a Bachelor**

There are eight metaphors found in this song. Five of them are structural 
metaphors, three are ontological metaphors, and no orientational metaphor is 
found in the song.

<table>
<thead>
<tr>
<th>No.</th>
<th>Metaphoric Expressions</th>
<th>Types</th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
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<td>-</td>
</tr>
<tr>
<td>8.</td>
<td>My heart is going to burst</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 3 - Classification of the Metaphoric Expressions in “Death of a Bachelor”

a. **Do I look lonely? I see the shadow on my face.**

In its lexical definition, *shadow* means the dark shape or area on a surface 
produced by a body when it is between the light and the surface (Oxford 
hand, *shadow* is also used in reference to sadness or gloom, that something is changed to become decreased in liveliness. From its lexical definition, *gloom* means “a feeling of being sad and without hope”, and “almost total darkness” (Oxford Advanced Learner’s Dictionary: Eighth Edition, 2010, p. 659). Both represent the darkness people encounter in their lives.

In this expression, the author depicts that he is going into transition; that he does not look like the person he was before. He knows that he looks different and he becomes aware that people notice his changes. For that reason, he uses the words *shadow on my face* to show his condition.

The word *shadow* undergoes a mean shift, from a dark shape or area on a surface to sadness and gloom, and hence is the vehicle. The concept of *shadow* is borrowed to structure the concept of *gloom*, the topic. From the definition of *shadow*, it is concluded that the semantic features that can be drawn are [+cover, +darkness]. The semantic features of *gloom* discovered though the definition are [+darkness, +sad, -hope]. Therefore the concept shared between the topic and the vehicle of this metaphor is [+darkness]. This metaphor belongs to structural metaphor because it comprehends one aspect of a concept in terms of another.

<table>
<thead>
<tr>
<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>I see the <em>shadow</em> on my face</td>
<td>A dark area or shape produced by a body coming between rays of light and a surface on the face</td>
<td>Expression of sadness or gloom</td>
<td>Structural Metaphor</td>
<td>[+darkness]</td>
</tr>
</tbody>
</table>

Table 4 - Analysis of Metaphor “Shadow”
b. *Pull my heart out my chest so that you can see it too*

*To pull something* means to hold something tightly and move it towards oneself with force. When it is followed by adverb or preposition, it means “to remove something from a place by pulling” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 1228). If someone wants to tidy up their hair, for example, they would *pull out* a comb from their pocket and comb their hair. According to OALD (2010, p. 720), *heart* is a “hollow muscular organ that pumps the blood through the circulatory system by rhythmic contraction and dilation”. It can also be defined as “the place in a person where the feelings and emotions are thought to be, especially those connected with love”.

The expression *pull my heart out my chest* portrays the author’s willingness to expose himself emotionally. Many people still believe in a certain gender-role. Men are not accustomed to reflect on what they feel or what they think about. In this stereotypical gender-role, they are expected to be physically strong and confident. Timers, Fischer, and Manstead (2003, pp. 5-6) explain that men are considered less emotional than women, and they are less accepted to show negative and/or powerless emotions, even though it is tolerable if they show powerful emotions.

Men who show emotions and manners other than the supposed behavior a man should have are considered unmanly. Craib (as cited in McQueen, 2017, p. 208) claim that the reason why men express less emotion than women is because emotional expression is intimately connected with hierarchy—​with emotional
control being a sign of superiority. However, with this expression, Urie wants to show that he is not afraid to open up and show his emotions to the world.

Heart is the center of people’s emotion. It is abstract and untouchable. One of the characteristics of ontological metaphor is considering abstract ideas as concrete things with physical appearance. The metaphor *pull my heart out my chest* sees *heart* as an entity and *chest* as a container for the heart, therefore the heart can be pulled out from the singer’s chest. The vehicle of this metaphor, *pull my heart out*, is illustrated as a solid object which is removed. The semantic features of the vehicle are [+force, +removal, +exposition]. The topic of this metaphor is considered as a condition where the author chooses to let himself show his raw emotion to the world. The semantic features of the topic are [+willingness, +emotion, +exposition]. These two meanings share the concept of [+exposition].

<table>
<thead>
<tr>
<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><em>Pull my heart out my chest</em> so that you can see it too</td>
<td>Remove the heart from his chest for everyone to see</td>
<td>Let himself be emotionally exposed in front of people</td>
<td>Ontological Metaphor</td>
<td>[+exposition]</td>
</tr>
</tbody>
</table>

**Table 5 - Analysis of Metaphor “Pull my Heart Out”**

c. I’m walking the *long road*

OALD defines *road* as “a hard surface built for vehicles to travel on” (2010, p. 1235). *Long* is defined as “measuring or covering a great length or distance, or a greater length or distance than usual” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 908). In its literal meaning, *walking the long road* means having a journey or a walk through a road which is long. This
expression can also be used to describe someone’s life experiences which can be very exhausting.

One understands the concept of life as the concept of a journey. To understand life as a journey is to have in mind a correspondence between a traveler and a person living the life, the road taken and the course of a lifetime, even a starting point and the time of birth. Their knowledge about lives and journeys is effective to interpret the concept of life as a journey.

As stated by Katz and Taylor (2008, p. 150), because journeys define a path from a certain start to some end points, one can also describe life in a path-appropriate term. “he come to a bad end” for example. In a journey, people come across some places that one has passed or which one is trying to reach whereas in life the equivalent would be some transitional episodes. Therefore, when someone succeeds to arrive at their destination they say “I finally reach my goal (the city)”. However, one can structure life’s progress in a similar way, “I finally reach my goal (graduating college)”.

The author depicts the long road as his life experience. Long road is the vehicle of this metaphor with the semantic features [+experience, +great distance]. The topic is the life of the author which carries the concept of a journey in a long road with the semantic features [+experience]. Therefore long road is considered as structural metaphor. The concept shared by the topic and the vehicle is the act of experiencing something from a starting point to a particular state or place.
I’m walking the *long road*

Having a journey through a road which is long

The author’s life experience

Structural Metaphor

[+experience]

<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’m walking the <em>long road</em></td>
<td>Having a journey through a road which is long</td>
<td>The author’s life experience</td>
<td>Structural Metaphor</td>
<td>[+experience]</td>
</tr>
</tbody>
</table>

**Table 6 - Analysis of Metaphor “Long Road”**

d. *The lace in your dress tangles my neck*

OALD defines *lace* as “a delicate material made from threads of cotton or silk that are twisted into a pattern of holes” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 860). In its literal meaning, when the lace in a dress tangles one’s neck, it can be difficult to separate and can choke the person to death. Figuratively, *lace* can be defined as a *promise* or a *vow* that can tangle or tie the persons together in a marriage. A *vow* is a “formal and serious promise, especially a religious one, to do something” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 1725).

This lyric is related to the next one—*how do I live?*—and with this expression, Urie does not mean to suggest the idea of murder. He wants to deliver the idea of marriage by saying that the lace in the dress, which tangles him in his neck, causing him to death. The vehicle of this metaphor is *lace* with the semantic features [+thread, +decorative, +attachment, +tied], and the concept of the marriage vow shared by the couple becomes the topic with the semantic features [+serious, +promise, +attachment]. The topic and vehicle of this metaphor share the same concept which is [+attachment]. This metaphor is a structural metaphor because it relates one concept to the other form.
### Table 7 - Analysis of Metaphor “The Lace in Your Dress”

<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 lace in your dress tangles my neck</td>
<td>The threads from the dress chokes the person until he is dying</td>
<td>The marriage vow ties the couple together forever</td>
<td>Structural Metaphor</td>
<td>[+attachment]</td>
</tr>
</tbody>
</table>

**e. The death of a bachelor**

Lexically, *death* is “the fact that somebody dying or being killed” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 389). Figuratively, *death* can mean the end of something. *Bachelor* is “a man who has never been married” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 93). The phrase *the death of the bachelor* can literally mean that the bachelor is no longer alive. However, it metaphorically means the end of the author's bachelorhood, that now he is married.

Structural metaphor is applied here because it restructures similar concept between two things. The topic of this metaphor is the end of his bachelorhood which concept is borrowed to structure the concept of the vehicle, *death*. The semantic features of the literal meaning of *death* are [+end, -his life], whereas the semantic features of the metaphorical meaning of *death* are [+end, -his bachelorhood]. From this similarity, the shared concept which can be drawn between the topic and vehicle is [+end].

This metaphorical expression represents a massive life change for the author, going from a single man to a married man. He lets the old version of him dead to experience a new beginning in his life.
Table 8 - Analysis of Metaphor “The Death of a Bachelor”

<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 <strong>death</strong> of a bachelor</td>
<td>Fact that somebody who has never been married is dying or being killed</td>
<td>The end of his bachelorhood</td>
<td>Structural Metaphor</td>
<td>[+end]</td>
</tr>
</tbody>
</table>

f. **Letting the water fall**

*Water* is defined as a colorless and tasteless liquid which is usually used for drinking (Oxford Advanced Learner’s Dictionary: Eighth Edition, 2010, p. 1738). The phrase *water falls* usually associated with the pouring rain, when the water falls down from the sky. From this definition, it is known that the semantic features of *water* are [+liquid, -color, -taste, +used for drinking]. Yet here the word *water* is used to describe tears falling down one’s face. The semantic features of *tear* are [+liquid, +come from eyes]. In structural metaphor, one concept is presented in terms of other concept. This metaphor structures the concept of falling water with reference to crying. Therefore, this metaphor is reckoned as a structural metaphor, and the shared concept is [+liquid].

This expression is linked with the previous line: *the death of a bachelor*. Death and funeral are always associated with tears. However, these are not the tears of sorrow. The happiness that the author finally feels because of his marriage brings him down to joyful tears. He is happy that he is making this transition. This is a good move for him and he is willing to let his bachelor self die for marrying his wife.
Metaphoric Expression | Lexical Meaning | Metaphorical Meaning | Type of Metaphor | Shared Concept
--- | --- | --- | --- | ---
Letting the water fall | A colorless and tasteless liquid | Tears from crying | Structural Metaphor | [+liquid]

**Table 9 - Analysis of Metaphor “Letting the Water Fall”**

g. I’m **cutting my mind off**

In its literal meaning, *cut* something *off* is defined as to remove something or a part of something to make it smaller or shorter by cutting it away with a sharp tool such as a knife (Oxford Advanced Learner’s Dictionary: Eighth Edition, 2010, p. 376). OALD defines *mind* as the element of someone that enables them to be aware of their surroundings, to think, and to feel (2010, p. 973). Thus this expression literally means I separate my mind by cutting it away with a sharp tool. From the definition, it can be drawn that the semantic features of this expression are [+cutting with sharp tool, +detachment]. Metaphorically, it means that the author does not want to think about the matter anymore, and the semantic features are [-think, +detachment]. The shared concept which can be found from the literal and metaphorical meaning of the expression is [+detachment].

Ontological metaphor views abstract objects as entities and substances which enables people to conceptualize them into definite physical property. This metaphor is categorized as ontological metaphor for *mind*, which is something nonconcrete and untouchable, is given a status as a physical object so that it can be cut off.
Table 10 - Analysis of Metaphor “I’m Cutting My Mind Off”

<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’m cutting my mind off.</td>
<td>I separate my mind by cutting it away with sharp tool.</td>
<td>I do not want to think anymore.</td>
<td>Ontological Metaphor</td>
<td>[+detachment]</td>
</tr>
</tbody>
</table>

h. My heart is going to burst

According to OALD (2010, p. 198), to burst is to break open or apart suddenly and violently, and it is mainly caused by internal pressure. The example of the usage of burst in a sentence is when someone goes grocery shopping and fill the shopping bag too full, the bag bursts and the apples fall out from it. As defined in OALD (2010, p. 720), heart is an organ inside the body that pumps the blood. It can also be defined as the center of a place in which thoughts and emotions, especially love or compassion, is thought to be.

This metaphor’s literal meaning is the heart is going to break apart violently, but metaphorically this means that the heart is filled with emotion that the author is unable to contain it anymore. These two meanings shared the concept of the act of not restraining a force. The semantic features of the literal meaning are [+almost breaking apart, +pressure, -restrain], and the semantic features of the metaphorical meaning are [+full, -restrain, +emotion]. Therefore the concept shared by the literal and metaphorical meaning is [-restrain].

This metaphor illustrates heart as a container to carry emotion, and in this case the container is full with emotion and is going to burst anytime soon. Under the given circumstances, this metaphor is categorized as ontological metaphor.
### Table 11 - Analysis of Metaphor “My Heart is going to Burst”

<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>My heart is going to burst.</td>
<td>My heart is going to break apart violently.</td>
<td>My heart is filled with emotion that I am unable to contain it anymore.</td>
<td>Ontological Metaphor</td>
<td>[-restrain]</td>
</tr>
</tbody>
</table>

2. **LA Devotee**

There are seven metaphors found in this song. Four of them are structural metaphors, three are ontological metaphors, and none of them is orientational metaphor.

### Table 12 - Classification of the Metaphoric Expressions in “LA Devotee”

<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>You got two black eyes from loving too hard</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>The neon coast was your sign</td>
<td>✓</td>
</tr>
<tr>
<td>3.</td>
<td>Static palms melt your vibe</td>
<td>-</td>
</tr>
<tr>
<td>4.</td>
<td>In the blushing light</td>
<td>✓</td>
</tr>
<tr>
<td>5.</td>
<td>Just another LA devotee</td>
<td>✓</td>
</tr>
<tr>
<td>6.</td>
<td>Always on the hunt for a little more time</td>
<td>✓</td>
</tr>
<tr>
<td>7.</td>
<td>You got bleached out eyes from the valley sand</td>
<td>✓</td>
</tr>
</tbody>
</table>

**a. You got two black eyes from loving too hard**

OALD (2010, p. 917) defines *loving* as feeling or showing love or great care for something or somebody. *Hard* (as adverb) is defined as “with great effort” or “with difficulty” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 707). In the metaphor *loving too hard, love* is conceptualized as
an effort. It shows that an act of showing affection is done with determination and force.

The expression *you got two black eyes from loving too hard* portrays that the effect of loving something too hard or too intense can become dangerous and results in getting two black eyes. From OALD’s definition of black eyes (2010, p. 144), a dark area or bruise formed around somebody’s eyes when they receive a blow on it, it is known that the term is used to refer to the bruised eyes as a result from getting punched.

The lyric *you got two black eyes from loving too hard* literally means you got punched in the face as a result of your strong feeling of love. The literal meaning’s semantic features are [+intense affection, +violence, +dangerous]. However, metaphorically this means that showing your love too passionately could be harmful to you. From the metaphorical meaning, it is concluded that the semantic features are [+intense affection, +dangerous]. Both share the concept of the intensity of love. This metaphor is considered as ontological metaphor because

<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>You got two black eyes from <strong>loving too hard</strong></td>
<td>Getting punched in the face as a result of loving too strongly</td>
<td>Showing love too passionately could be harmful</td>
<td>Ontological Metaphor</td>
<td>[+intense affection] [+dangerous]</td>
</tr>
</tbody>
</table>

Table 13 - Analysis of Metaphor “Loving too Hard”
b. **The neon coast was your sign**

In its lexical definition, *coast* is the part of the land beside or near the sea (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 281), whereas *neon* is “a gas that does not react with anything and that shines with a bright light when electricity is passed through it” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 1024). Neon light is very bright or fluorescent in color. From the lexical meaning of *neon coast*, the semantic features that can be determined are [+bright, +fluorescent in color, +land, +located near the sea].

*Neon coast* here is used to refer to Los Angeles (LA), for it is located on the West Coast of North America. LA is also considered as the Neon Capital of the world because of the glowing neon signs on most building in the city. From the characteristics, it is presumed that the semantic features of LA are [+city, +located on the West Coast of North America, +illuminated by neon lights, +bright].

*Sign* means something regarded as an indication of what is happening or going to happen. Defined by OALD (2010, p. 1429), *sign* means “an event, an action, a fact, etc. that shows that something exists, is happening or may happen in the future”. As LA is home of Hollywood, many people move in to LA to work in the entertainment industry. The *neon coast* or LA being the sign is indicating that the person is coming to the right place to chase their dream.

The city of Los Angeles is described with the attributes of *neon coast*, and therefore it becomes the topic of the metaphor and *neon coast* is the vehicle. This is categorized as structural metaphor because LA is conceptualized as *neon coast*. 
From the analysis of the semantic features of both the literal and metaphorical meaning of neon coast, it is known that the concept shared between the topic and the vehicle of this metaphor is [+bright].

<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 neon coast was your sign.</td>
<td>The coast made of neon happened to be your sign.</td>
<td>The city of Los Angeles indicated that the person came to the right place.</td>
<td>Structural Metaphor</td>
<td>[+bright]</td>
</tr>
</tbody>
</table>

Table 14 - Analysis of Metaphor “The Neon Coast was Your Sign”

c. Static palms melt your vibe

*Melt* is defined by OALD as make or become liquefied by heat (2010, p. 958). The example of *melt* in a sentence is “we have to wait until the snow melts away before we can go”. LA is famous for its Mediterranean climate and hot weather. Static palms in this expression refer to the not-moving palm trees in LA, indicating the inexistence of wind. This leads to the following *melt your vibe*.

According to OALD (2010, p. 1715), the definition of *vibe* is “a mood or an atmosphere produced by a particular person, thing, or place”. When people notice something is wrong with other people they tend to say “I am getting some weird vibes from them”. The expression *static palms melt your vibe* is used to conceptualize the unpleasant heat in Los Angeles that can make people feel uncomfortable.

*Vibe* is something that people can feel only. It cannot be touched or seen. This expression treats *vibe* as a concrete object which can be melted away by the heat. Hence it is classified as ontological metaphor. The expression *static palms*
*melt your heart* is literally defined as your vibe is liquefied by the unmoving palm trees, and the semantic features are [-moving, +melted, +heat, -comfort]. However, it metaphorically means that the temperature in LA is very high it makes people feel uncomfortable. The semantic features of the metaphorical meaning are [+heat, -comfort]. Both share the concept of [+heat] and [-comfort].

<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>Static palms melt your vibe</td>
<td>The unmoving palm trees liquefy your vibe</td>
<td>The unpleasant heat in LA make the atmosphere uncomfortable</td>
<td>Ontological Metaphor</td>
<td>[+heat] [-comfort]</td>
</tr>
</tbody>
</table>

**Table 15 - Analysis of Metaphor “Static Palms Melt Your Vibe”**

d. **Drinking white wine in the blushing light**

According to OALD (2010, p. 155), *blush* lexically means to become red in the face because of embarrassment. *Light* means “energy from the sun or a lamp that makes it possible to see things” or something, especially an electric lamp, that produces light (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 891). The semantic features of the lexical meaning of *blushing light* are [+luminous] and [+the color pink].

With this lyric, Urie illustrates the life of people in LA who spend their night drinking expensive wine in a glamorous bar. White wines are expensive drinks which are often drunk by the elites. According to MacNeil (2015, p. 118), “in early wine-drinking civilization, the rarity of white wines gave them social values and led to the perception that white wines were more refined than reds” and therefore white wines are considered as upper-class drinks.
Blushing light in this lyric may refer to the neon lights from the bar where the people in LA spend their time drinking. Neon lights are most likely pink in color. The color pink casted by the light represents the color of someone’s face when they are shy or embarrassed. Therefore blushing is used to describe the condition of the light. From the metaphorical meaning of blushing light, the semantic features that can be determined are [+producing light, +luminous, +the color pink]. This is a structural metaphor because the concept of blush is applied to substitute the color pink of the neon light. Both share the concept of [+luminous] and [+the color pink].

<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>Drinking white wine in the blushing light</td>
<td>Light that becomes pink or pale red</td>
<td>Neon light from the bar</td>
<td>Structural Metaphor</td>
<td>[+luminous] [+the color pink]</td>
</tr>
</tbody>
</table>

Table 16 - Analysis of Metaphor “Drinking White Wine in the Blushing Light”

e. Just another LA Devotee

As defined by OALD (2010, p. 416), devotee is a person who admires and is enthusiastic about somebody or something. When someone is devoted to something, this person is willing to give time and attention to this particular thing. With this definition, LA Devotee is used to describe a big enthusiast of LA who is willing to devote themselves to it. The semantic features that are concluded from the literal meaning of LA Devotee are [+admiration, +devotion, +commitment, +loyalty].

Urie uses LA Devotee to represent the people who dedicate themselves to the active and hectic life in LA. From this definition, it is concluded that the
semantic features of *LA Devotee* are [+dedication, +commitment, +loyalty]. The person he portrays is one of many who are enjoying the life in LA. Literally, *LA Devotee* means a person who admires and is enthusiastic about the city of LA. Metaphorically, it means a citizen of LA who dedicates themselves to the active and hectic life. Both meaning share the concept of [+commitment] and [+loyalty]. This metaphor is categorized as structural metaphor since the concept of the person who dedicates themselves to the active and hectic life in LA is understood by the concept of *LA Devotee*.

<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>Just another LA Devotee</td>
<td>Just another person who admires and is enthusiastic about the city of LA.</td>
<td>Just another citizen of LA who dedicates themselves to the active and hectic life.</td>
<td>Structural Metaphor</td>
<td>[+commitment] [+loyalty]</td>
</tr>
</tbody>
</table>

Table 17 - Analysis of Metaphor “Just another LA Devotee”

f. **Always on the hunt for a little more time**

The lexical definition of *hunt* is “to chase wild animals or birds in order to catch or kill them for food”. However, *hunt* can also mean “to look for something that is difficult to find” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 762). OALD (2010, p. 1621) defines *time* as “what is measured in minutes, hours, or days”. Therefore, the literal meaning of always on the hunt for a little more time is always trying to find more time, with the semantic features [+difficult to find, -free time, +productivity].

The metaphor *a little more time* allows the author to quantify time as a countable object. This *time is a substance* metaphor allows time to be
“quantified—that is, measured, conceived of as being progressively “used up”, and assigned monetary values” (Lakoff & Johnson, 2003, p. 66). Time is also viewed as thing that can be used for various reasons.

The expression *always on the hunt for a little more time* conveys the idea of being very busy that the author feels the need to search for more time. Working in the entertainment industry takes up a lot of time, and people often have hectic schedules. From this understanding, the semantic features that can be drawn are [+busy, +productivity, -free time]. This lyric illustrates the life of the author as someone who has to bounce from activity to activity. Both of them depict the concept of productivity and the lack of spare time.

<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>Always on the hunt for a little more time</td>
<td>Always trying to find more time</td>
<td>Having a busy lifestyle</td>
<td>Ontological Metaphor</td>
<td>[-free time] [+productivity]</td>
</tr>
</tbody>
</table>

Table 18 - Analysis of Metaphor “Always on the Hunt for a Little More Time”

g. You got two bleached out eyes from the valley sand

*Bleach* is defined by OALD (2010, p. 147) as “a chemical that is used to make something become white or pale and as a disinfectant”. *Bleach* is usually used to remove stains and lighten color. As a strong chemical, when on contact directly with the skin or eyes, it can cause potential burns and irritation.

From the definition above, it is known that if one bleaches their eyes, they become blind. This expression is used to describe that the person is blinded by the glamorous lifestyle of LA celebrities. *Valley* refers to San Fernando Valley, one of the largest regions in LA (usually known by the locals as “The Valley”). This
region is popular among the tourists because many world-famous celebrities have settled there—some of them were also raised there, like Marilyn Monroe and Tom Selleck. Thus, San Fernando Valley gains its reputation as the “Valley of Stars”.

The concept of being blinded is understood by the application of the expression two bleach out eyes in the lyric. The semantic features of two bleached out eyes are [+strong chemical, +irritation, -ability to see], while the semantic feature of blinded is [-ability to see]. From the analysis of the semantic features, it is known that the concept shared by the literal and metaphorical meaning of the expression is [-ability to see]. Since this metaphor relates one concept to the other, it is categorized as structural metaphor.

<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>You got two bleached out eyes from the valley sand</td>
<td>The valley sand bleaches both your eyes.</td>
<td>You are blinded by the glamorous lifestyle of LA.</td>
<td>Structural Metaphor</td>
<td>[-ability to see]</td>
</tr>
</tbody>
</table>

Table 19 - Analysis of Metaphor “Bleached Out Eyes”

3. House of Memories

There are seven metaphors found in “House of Memories”. Four of them are structural metaphors, the other three are ontological metaphors, and none of them is orientational metaphor.
Table 20 - Classification of the Metaphoric Expressions in “House of Memories”

<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>The longer you’re in love</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>It takes my breath away</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>Soft hearts</td>
<td>✓</td>
</tr>
<tr>
<td>4.</td>
<td>Electric souls</td>
<td>✓</td>
</tr>
<tr>
<td>5.</td>
<td>Baby we built this house on memories</td>
<td>✓</td>
</tr>
<tr>
<td>6.</td>
<td>Promise me a place in your house of memories</td>
<td>✓</td>
</tr>
<tr>
<td>7.</td>
<td>Those thoughts of past lovers, they’ll always haunt me</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 20 - Classification of the Metaphoric Expressions in “House of Memories”

a. The longer you’re in love

It is explained in chapter two that one type of ontological metaphor is container metaphor, and in the expression *in love*, love is conceptualized as a container object. Kövecses (as cited in Beger & Jäkel, 2009, p. 96) believes that in the field of emotion, the concept of container metaphor plays an important role. The emotions are either conceptualized as a substance inside a container or conceptualized as the container itself. In this case, love is not conceptualized as a substance in a container but as a container outside the human body. Endarto (2014, pp. 73-74) explains that a person who is experiencing love is seen as somebody within a *love container*. When one feels love they are conceptualized as moving into a love container. They stay there as long as the feeling is present and move out of it when the feeling fades away.

*Love* is defined as OALD as a feeling of affection. The expression *the longer you’re in love* literally means the longer you are inside the container of love, with the semantic features [+deep, +inside the love container]. However, it
metaphorically means the longer you have serious feeling of deep affection for someone. This meaning’s semantic features are [+deep, +affection]. Both share the concept of [+deep], and because it applies the concept of container, it is classified as ontological metaphor.

<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 longer you’re in love</td>
<td>The longer you are inside love</td>
<td>The longer you feel deep affection towards someone</td>
<td>Ontological metaphor</td>
<td>[+deep]</td>
</tr>
</tbody>
</table>

Table 21 - Analysis of Metaphor “The Longer You’re in Love”

b. It takes my breath away


According to Kövecses (1990), emotions come from exposure to specific situations. The emotion terms have minimal numbers of conceptual components therefore; it may be difficult to define them by componential analysis. The way people think and express their emotions is not represented well by using componential analysis. It is nearly impossible to talk about feelings and emotions without conceptualizing them metaphorically (as cited in Rull, 2001, p. 179).

In the expression it takes my breath away, breath which is a physical state, is conceptualized as something that can be taken away from the person. Therefore
this metaphor is concluded as an ontological metaphor. Rull (2001, p. 181) explains that the self is usually visualized as a space or container in which internal events such as thoughts, beliefs, and emotions are developed. Since the mind undergoes the world through the body it exists in, people are bound to conceptualize the world in terms of body perceptions. The example of this is people saying that their pain went away when they were in pain but do not feel it anymore.

This lyric is the continuation from the previous lyric—The deeper that I go—which indicates that the love and affection that he feels becomes deeper or more intense. It takes my breath away literally means something makes my breath disappear from my lungs, with the semantic features [+remove, -breathe]. However, the metaphorical meaning of this expression is there is something that surprises me because of its beauty. In this context, it seems to refer to the feeling of love and affection. When one is surprised, they may stop breathing for a while. This sudden act of inhaling air without breathing out is a usual response to being startled. From this explanation, the semantic features that can be discovered are [-breathe, +surprise]. Therefore the shared concept that can be drawn from both the lexical and metaphorical lyrics is [-breathe].

<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>It takes my breath away</td>
<td>It removes the breath from my lungs.</td>
<td>It surprises me.</td>
<td>Ontological Metaphor</td>
<td>[-breathe]</td>
</tr>
</tbody>
</table>

Table 22 - Analysis of Metaphor “It Takes My Breath Away”
c. *Soft hearts*

In its lexical definition, *soft* means not hard, not stiff or firm. However, when is used to describe someone’s feelings, *soft* means kind and sympathetic; easily affected by other people’s suffering (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 1466). OALD (2010, p. 720) defines *heart* as “the organ in the chest that sends blood around the body, usually on the left in humans”. *Heart* is also defined as “the place in a person where the feelings and emotions are thought to be, especially those connected with love”.

*Soft hearts* shows that these persons are delicate and caring to each other. It is used to illustrate the effect of love to people. Love can make people become kind and gentle. The topic of this metaphor is understood as a condition where both parties at this relationship are caring and sympathetic to each other, which concept is borrowed to structure the concept of the vehicle—*soft hearts*. From the definition, it is concluded that the literal meaning of *soft hearts* has the semantic features [+gentle, +delicate, -firm], while the metaphorical meaning has the semantic features [+feeling, +gentle, +delicate, +sympathetic]. Both meanings share the concept of [+delicate] and [+gentle]. Given that circumstances, this metaphor is categorized as structural metaphor.

<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>Soft hearts</em></td>
<td>Hearts which are not stiff or not firm.</td>
<td>They are caring and sympathetic to each other.</td>
<td>Structural Metaphor</td>
<td>[+delicate] [+gentle]</td>
</tr>
</tbody>
</table>

Table 23 - Analysis of Metaphor “Soft Hearts”
Electric souls

As defined by OALD (2010, p. 490), electric means producing electricity (form of energy used for heating, lighting, or driving machines). However, it is also defined as “full of excitement” and “making people excited”. Electric force is one of the most essential forces in the world. Soul is “the spiritual part of a person, believed to exist after death”. It is also “the spiritual and moral qualities of humans in general” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 1473).

From the dictionary, the literal meaning of electric souls is souls that produce electricity. This meaning has the semantic features [+energy, +electricity]. However, metaphorically, this expression also means that their souls are filled with energy and emotion which make them excited. This meaning’s semantic features are [+energy, +emotion, +excitement]. Based on the analysis of semantic features, it is discovered that the concept shared by both meaning is [+energy].

Gavelin (2015, p. 19) explains that people’s relationship is often affected by a greater force since love is sometimes related to gravity or electricity. The concept of love is represented as the concept of a physical force which gives people more energy. Phuong and Anh (2016, p. 47) explain that there is a belief that “a force (natural or physical) has an effect on human beings and they are passive in that relation”. Furthermore, in an ideal love, people are attracted completely and they cannot control nor resist themselves from the force.
In this lyric, Brendon Urie wants to illustrate that his soul is filled with energy and emotion, and that his love is full of passion and intensity. This expression is linked with the previous one, *soft heart*, to show that love can affect people differently. It depicts the contrast between the passion of their love and the way they treat each other in caring, soft and gentle way.

<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>Electric souls</td>
<td>Their souls produce electricity.</td>
<td>Their souls are filled with energy and emotion which make them excited.</td>
<td>Structural Metaphor</td>
<td>[+energy]</td>
</tr>
</tbody>
</table>

Table 24 - Analysis of Metaphor “Electric Souls”

e. **We built this house on memories**

*To build something on something* means to use something as a foundation or to construct something on the base of something else (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 191). The definition of *house* by OALD (2010, p. 756) is a building made for people to live in. For different people, house could mean differently. It could simply be a place to live, a place for entertainment, a special place in which one feels the most comfortable, and also a place where love is shared. However in this expression, the concept of *house* is used to replace the concept of a *romantic relationship*.

According to Brooks, Wallace, and Williams, “the concept of place integrates the self, the physical setting, other people, the interactions among these, and the subsequent meanings that accumulate at various stages in relationship” (2006, p. 333). Building a *relationship* is like building a *house*. One should take
time doing it and it could not be rushed. Like a house, a relationship should be maintained and taken care of. There will be some damage, but the couple can fix them together. Therefore both of them share the concept of [+built].

A house offers safety to the people who live there because it is surrounded by walls. These walls protect the people inside from natural disaster or danger. Relationships, the same as houses, also provide the sense of safety for the people involved.

Bowlby (as cited in Mikulincer & Shaver, 2006, pp. 25-26) develops a theory about people’s behavioral system. Each of this system is organized around a particular goal, such as attaining a sense of security or providing support to people in need. These behaviors are triggered by situations that make a particular goal significant. The system dealing with relationship and attachment is called the attachment system, and the function of this system is to protect a person from danger by making sure that they maintain close relationships to loving and supportive attachment figures. Although this system is most likely to be activated during infancy and childhood, it continues to function throughout life. Romantic partners become the most important attachment figures in adulthood that the maintenance of a close relationship becomes “a crucial source of support, comfort, and reassurance”. With this idea in mind, it is understood that both house and relationship share the concept of [+source of protection and comfort].

In the lyrics we built this house on memories, the thing that is being built is a house and the foundation is the memories. Brendon Urie illustrates that people are made up of their past experiences, and their perception of their past experience
is made up of memories. Because they are not together anymore, their relationship is constructed by the thoughts of them together. The topic *relationship* is understood by the vehicle *house*, and hence the category of this metaphor is structural metaphor.

<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>Baby we built this <em>house</em> on memories</td>
<td>We built a house with memories as the base</td>
<td>The memories of our time together is the foundation of our relationship now</td>
<td>Structural metaphor</td>
<td>[+built] [+source of protection and comfort]</td>
</tr>
</tbody>
</table>

**Table 25 - Analysis of Metaphor “We Built This House on Memories”**

f. **Promise me a place in your *house of memories***

The word *house* is defined by OALD (2010, p. 756) as building made for people to live in. This building usually has several rooms functioned as places to hangout, rest, and do other daily activities. Meanwhile, *memory* is defined as “a thought of something you remember from the past” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 959). The expression *promise me a place in your *house of memories* implies that Uri hopes that when his past lover looks back on their history, they will remember him as an important part of their past. He wishes the memories of him will live and have place in his past lover’s mind.

*House* is the topic of this metaphor, and the vehicle is the mind of Uri’s past lover. The concept of *house* is used to replace the concept of *mind* as a container of memories. *Mind* is “the part of a person that makes them able to be aware of things, to think, and to feel” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 973). The *mind* is conceptualized as a *house* with
separate rooms or containers for each memory, and these memories of him are being stored into those places. The definitions and explanations before indicate that the semantic features of *house* are [+storage, +building], whereas the semantic features of *mind* are [+storage, +inside people’s head]. Those two meanings share the concept of [+storage]. Since the concept of mind is comprehended as the concept of house, this metaphor is categorized as structural metaphor.

<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>Promise me a place in your house of memories</td>
<td>Promise me a place in your house where your memories live in.</td>
<td>Promise me you will remember me as an important part of your past.</td>
<td>Structural Metaphor</td>
<td>[+storage]</td>
</tr>
</tbody>
</table>

Table 26 - Analysis of Metaphor “Promise Me A Place in Your House of Memories”

g. **Those thoughts of past lovers, they’ll always haunt me**

In its lexical definition, *thought* is “something you think of or remember” (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 1611), while the definition of *haunt* is return repeatedly to your mind so that you keep remembering it. If a ghost *haunts* a place, people would see it there. (Oxford Advanced Learner's Dictionary: Eighth Edition, 2010, p. 713).

The literal meaning of *those thoughts of past lover, they’ll always haunt me* is those thoughts of past lover always return to my mind repeatedly. On the other hand, the metaphorical meaning is I am unable to move on because I constantly remember my past relationship. This lyric is related to the concept *mind as a house of memories*. These memories are like ghosts, they like to appear
in his mind (his *house of memories*) repeatedly and this condition causes him problems because he constantly remembers his past relationship, unable to move on. The shared concept discovered from the literal and metaphorical meaning of the expression is [+constant appearance].

<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>Those thoughts of past lover, they’ll always haunt me</td>
<td>Those thoughts of past lover always return to my mind repeatedly.</td>
<td>I am unable to move on because I constantly remember my past relationship.</td>
<td>Ontological Metaphor</td>
<td>[+constant appearance]</td>
</tr>
</tbody>
</table>

Table 27 - Analysis of Metaphor “Those Thoughts of Past Lovers, They’ll always Haunt Me”

B. Theme of the Selected Songs

Based on the discussion above, there are total 21 metaphoric expressions found in the three selected Panic! at the Disco’s songs. The theme of the album will be identified from the metaphorical meanings and the shared concepts that have been discussed.

1. Death of a Bachelor

The first verse of song “Death of a Bachelor” starts with lyric which shows that the author is sad and gloomy. The shared concept [+darkness] in the lyrics “do I look lonely? I see the shadows on my face” shows that he lacks of liveliness because of the darkness he encounters in his life. Men usually do not like to show their feelings to look tough. However, he is willing to show his
emotional to the world by “pulling his heart out of his chest” which shared properties are [+exposition].

This condition leads to the lyric “I’m walking the long road” in the prechorus which indicates his life experience. This expression shares the concept of [+experience] because it displays his walking through the transitional phase of his life from a single man, or a bachelor, to a married man. The lyric “the lace in your dress tangles my neck” with shared concept [+attachment] and “the death of a bachelor” in the chorus with shared concept [+end] show that the death of his bachelor self is a life changing experience for the author. He is letting his old version of him death to experience a new beginning in his life (marriage). This change is a good move for him that causes him to shed happy tears, indicated by the shared concept [+liquid] from the lyric “letting the water fall”.

At the second verse, the author talks to himself about how he wants to shut down his mind because his heart is full of emotion. He looks back at his life before the marriage. This section expresses how the author feels about his past; that he is going to miss that version of himself after the marriage. The shared concepts which can be drawn from these lyrics are [+detachment] and [-restrain].

The most dominant metaphor used in this song is structural metaphor, with total five numbers. Structural metaphor allows one to do more than just orient concepts, refer to them, and/or quantify them. It conceptualizes one thing in terms of something people understand more easily (Lakoff & Johnson, 2003, p. 61). Urie illustrates the ideas in his song by relating his experience to the things that sound more familiar to the audience.
The shared concepts of the lyrics display how the author feels about himself and his journey in love. The concepts [+darkness, +exposition, +detachment, -restrain] in the verses tell a story about how the author feels before his marriage—his bad days, and how he exposes his feelings to the world, and after his marriage when he looks back to his past—how he does not want to think about the bad days because his heart is so full with emotion. The concepts [+experience, +attachment, +end, +liquid] in the pre-chorus and chorus are about his marriage—that he has experienced many things in his past, and that he is happy to “kill off” his bachelor self and marry his wife. From these concepts, it can be understood that this song is about the transition in the author’s life, from a bachelor to a happy and responsible married man. Therefore, the theme of “Death of a Bachelor” is **settling down in a relationship**.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Shared Concepts</th>
<th>Lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Settling Down into a Relationship</td>
<td>[+darkness]</td>
<td>I see the shadow on my face</td>
</tr>
<tr>
<td></td>
<td>[+exposition]</td>
<td>Pull my heart out my chest so that you can see it too</td>
</tr>
<tr>
<td></td>
<td>[+experience]</td>
<td>I’m walking the long road</td>
</tr>
<tr>
<td></td>
<td>[+attachment]</td>
<td>The lace in your dress tangles my neck</td>
</tr>
<tr>
<td></td>
<td>[+end]</td>
<td>The death of a bachelor</td>
</tr>
<tr>
<td></td>
<td>[+liquid]</td>
<td>Letting the water fall</td>
</tr>
<tr>
<td></td>
<td>[+detachment]</td>
<td>I’m cutting my mind off</td>
</tr>
<tr>
<td></td>
<td>[-restrain]</td>
<td>My heart is going to burst</td>
</tr>
</tbody>
</table>

**Table 28 – Theme of “Death of a Bachelor”**

2. **LA Devotee**

“LA Devotee” starts with some lyrics that indicate the author’s strong feelings of love. This condition is seen from the shared concept [+intense affection] from the lyric “you got two black eyes from loving too hard”. However, from the lyric “two black eyes” and its shared concept [+dangerous], it is revealed
that having this feeling too passionately could do some harm. This intense feeling is directed towards the city of LA, the place where the author lives. This leads to the lyric “neon coast was your sign” which shared property is [+bright]. Neon coast is used to describe LA with its famous glowing neon signs. LA becomes the sign that the author has come to the right place to chase their dreams.

Same as the first verse, the second verse begins with stating the condition of the eyes of the author. It mentions the condition in which the author is blinded by the glamorous lifestyle in LA which seen in the shared concept [-ability to see] from the lyric “you got two bleached out eyes from the valley sand”. Because of LA’s Mediterranean climate, the author uses the lyric “static palms melt your vibe” in the pre chorus to illustrate the unpleasant heat in LA which shares the concepts of [+heat] and [-comfort].

The chorus of this song is a description of LA and the lifestyle there. The lyric “drinking white wine in the blushing light” depicts the bright and exciting life of LA celebrities drinking an expensive drink in a glamorous and iridescent bar. The lyric shares the concepts of [+luminous] and [+the color pink]. The lyric “just another LA devotee” with the shared concepts [+commitment] and [+loyalty] represents the people of LA who are willing to dedicate themselves to the lifestyle there. This condition is explained more by the next lyric “always on the hunt for a little more time” that shares the concepts of [+productivity] and [-free time]. This lyric conveys the idea of being very busy that the people in LA feel the need to search for more time.
Even though it is almost the same, structural metaphors seem to appear more frequently than the others. There are four structural metaphors and three ontological metaphors in this song. Structural metaphors are often used in the song to describe the condition in LA in terms of another concept which is more familiar even to the audience who has never been to LA before. Therefore structural metaphor is employed as a means to explain Urie’s experience of living in LA.

“LA Devotee” tells a story about someone who has so much passion for LA and is willing to dedicate their life to the fame and success LA has to offer. The shared concept [+intense affection, +dangerous, +bright, -ability to see] in verse one and two portray how the intense love and passion the author has towards LA could affect his own condition. The shared concept [+heat, -comfort, +luminous, +the color pink, +commitment, +loyalty, +productivity, -free time] in pre-chorus and chorus illustrate the physical condition of LA (the unpleasant high temperature) and what it is like to be an LA Devotee living in LA—drinking in bars despite having packed schedule. These shared concepts imply that even though living in LA is not always bright and shiny, this person still falls in love with the city and will do anything to survive and succeed there. Therefore, the theme of “LA Devotee” could be determined as dedication and devotion to life.
Theme | Shared Concepts | Lyrics
---|---|---
Dedication and Devotion to Life | [+intense affection] [+dangerous] | You got **two black eyes** from loving too heart
 | [+bright] | The **neon coast** was your sign
 | [+heat] [-comfort] | Static palms **melt your vibe**
 | [+luminous] [+the color pink] | Drinking white wine in the **blushing light**
 | [+commitment] [+loyalty] | Just another **LA Devotee**
 | [+productivity] [-free time] | Always on the hunt for a **little more time**
 | [-ability to see] | You got **two bleached out eyes** from the valley sand

Table 29 – Theme of “LA Devotee”

3. **House of Memories**

Urie writes the first verse of this song in the storytelling form. He wants to tell the audience what could possibly happen when someone experiences love. The shared concept [+deep] shows that the feeling of love and affection is deep and strong. Urie also wants to convey the audience that love is surprisingly beautiful with the lyrics “it takes my breath away” with the shared concept [-breathe]. “Soft hearts” and “electric souls” which share the concepts [+delicate, +gentle, +energy] show that love can bring different effect and impression to people, be it passionate and full of energy or caring and gentle.

The bridge contains the illustration of someone who looks back at his past relationship. The shared concept [+constant appearance] indicates that he does not seem to be able to forget his past and move on because of the constant appearance of this particular memory. The lyric “Baby, we built this house of memories” from the chorus portrays that the relationship of the author and his past lover is based on the memories of their time together. The lyric shares the concept [+built]
and [+source of protection and comfort]. This condition makes him wishing for his past lover to remember him as an important part of their past which is represented with the shared concept [+storage] from the lyric “promise me a place in your house of memories”.

The same as “Death of a Bachelor” and “LA Devotee”, structural metaphor appears more than other metaphors in this song. “House of Memories” talks a lot about feelings and his relationship; and since it is nearly impossible to talk about feelings and emotions without conceptualizing them metaphorically, Urie uses metaphors to express what he is trying to convey.

The shared concepts from the lyrics suggest the ideas of how Urie feels about his past relationship. The concepts [+deep, -breathe, +delicate, +gentle, +energy] found in the first verse illustrate how the author looks back at his experience of love and romantic relationship, and describe how love could affect people in different ways when they experience it. The concept [+constant appearance] from the bridge, and [+built, +source of protection and comfort, +storage] which appear in the chorus imply that the memories of the author’s past relationship keep on coming back to his mind, and how he wants his past lover to remember him as well. From these concepts, it could be determined that the theme of “House of Memories” is **reminiscence of the past relationship**.
<table>
<thead>
<tr>
<th>Theme</th>
<th>Shared Concepts</th>
<th>Lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reminiscence of the Past Relationship</td>
<td>[+deep]</td>
<td>The longer you’re in love</td>
</tr>
<tr>
<td></td>
<td>[-breathe]</td>
<td>It takes my breath away</td>
</tr>
<tr>
<td></td>
<td>[+delicate] [+gentle]</td>
<td>Soft hearts</td>
</tr>
<tr>
<td></td>
<td>[+energy]</td>
<td>Electric souls</td>
</tr>
<tr>
<td></td>
<td>[+built] [+source of protection and comfort]</td>
<td>Baby we built this house on memories</td>
</tr>
<tr>
<td></td>
<td>[+storage]</td>
<td>Promise me a place in your house of memories</td>
</tr>
<tr>
<td></td>
<td>[+constant appearance]</td>
<td>Those thoughts of past lover, they’ll always haunt me</td>
</tr>
</tbody>
</table>

Table 30 – Theme of “House of Memories”

4. Theme Shared by the Three Selected Songs

From the discussion above, it is known that the three selected songs have been taking some interest in looking back at the olden days, the transition in life, and living the life in the present. It can be concluded that these songs are a compilation of events that happened in Urie’s life.

The theme of “Death of a Bachelor” is settling down in a relationship, the theme of “LA Devotee” is dedication and devotion to life, and the theme of “House of Memories” is reminiscent of the past relationship. Even though these three songs suggest different concepts, those lead to a single main idea. From the theme of the songs, it could be drawn that this album discuss Urie’s journey in his life; from settling down, dedicating himself to a lifestyle that he loves, and looking back at his past and reflect on it. The selected songs share the same main theme, which is a journey of self-discovery and fulfilment.
CHAPTER V
CONCLUSION

This study is conducted to analyze the metaphors in Panic! at the Disco’s three selected songs in order to determine the theme that is shared between the three songs. In order to answer the research questions, the writer first collects and define the metaphorical expressions found in the songs.

From the songs “Death of a Bachelor”, “LA Devotee”, and “House of Memories”, the writer finds 22 metaphors in total. These metaphors are then sorted into three categories: structural metaphor, orientational metaphor, and ontological metaphor. The writer finds 13 structural metaphors and 9 ontological metaphors. However, there is no orientational metaphor found.

Five structural metaphors and three ontological metaphors are discovered in the song “Death of a Bachelor”. The concepts which are shared by the literal and metaphorical meanings of the metaphors are [+darkness, +exposition, +detachment, -restrain, +experience, +attachment, +end]. From those shared concept, the theme which can be drawn is settling down in a relationship.

“LA Devotee” contains four structural metaphors and three ontological metaphors. From the shared concept [+intensity, +bright, -ability to see, +heat, -comfort, +the color pink, +commitment, +loyalty, +productivity, -free time], it can be determined that the theme of the song is dedication and devotion to life.

The song “House of Memories” has seven metaphors. Four of them are structural metaphors and the other three are ontological metaphors. From the
shared concepts [+deep, -breathe, + delicate, +gentle, +energy, +constant appearance, +built, +source of protection and comfort, +storage], it is concluded that the idea that the song wants to deliver is **reminiscence of the past relationship**.

After determining the theme of each song, the writer then analyzes the shared theme by looking at the similarities of the songs’ themes. Even though the songs deliver different ideas, those three songs are representatives of the events happening in Urie’s life. These three songs tell stories from him settling down, dedicating himself to a lifestyle that he loves, and looking back at his past and reflect on it. The central theme is about a **journey of self-discovery and fulfilment**.
REFERENCES


APPENDICES

Appendix A: The Lyrics of Panic! at the Disco’s “Death of a Bachelor”

Do I look lonely? I see the shadows on my face
People have told me I don't look the same
Maybe I lost weight
I'm playing hooky with the best of the best
Pull my heart out my chest so that you can see it too

I'm walking the long road, watching the sky fall
The lace in your dress tangles my neck
How do I live?

The death of a bachelor, oh oh oh
Letting the water fall
The death of a bachelor, oh oh oh
Seems so fitting for
Happily ever after, whooo
How could I ask for more?
Lifetime of laughter
At the expense of the death of a bachelor

I’m cutting my mind off, feels like my heart is going to burst
Alone at a table for two and I just wanna be served
And when you think of me am I the best you’ve ever had?
Share one more drink with me, smile even though you’re sad

I'm walking the long road, watching the sky fall
The lace in your dress tangles my neck
How do I live?

The death of a bachelor, oh oh oh
Letting the water fall
The death of a bachelor, oh oh oh
Seems so fitting for
Happily ever after, whoooo
How could I ask for more?
Lifetime of laughter
At the expense of the death of a bachelor
### Appendix B: The List of Metaphors Found in “Death of a Bachelor”

<table>
<thead>
<tr>
<th>Metaphorical Expression</th>
<th>Literal Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>I see the shadow on my face</td>
<td>A dark area or shape produced by a body coming between rays of light and a surface on the face</td>
<td>Expression of sadness or gloom</td>
<td>Structural Metaphor</td>
<td>[+darkness]</td>
</tr>
<tr>
<td><strong>Pull</strong> my heart out my chest so that you can see it too</td>
<td>Remove the heart from his chest for everyone to see</td>
<td>Let himself be emotionally exposed in front of people</td>
<td>Ontological Metaphor</td>
<td>[+exposition]</td>
</tr>
<tr>
<td>I’m walking the long road</td>
<td>Having a journey through a road which is long</td>
<td>The author’s life experience</td>
<td>Structural Metaphor</td>
<td>[+experience]</td>
</tr>
<tr>
<td>The lace in your dress tangles my neck</td>
<td>The threads from the dress chokes the person until he is dying</td>
<td>The marriage vow ties the couple together forever</td>
<td>Structural Metaphor</td>
<td>[+attachment]</td>
</tr>
<tr>
<td>The death of a bachelor</td>
<td>Fact that somebody who has never been married is dying or being killed</td>
<td>The end of something of his bachelorhood</td>
<td>Structural Metaphor</td>
<td>[+end]</td>
</tr>
<tr>
<td>Letting the water fall</td>
<td>A liquid without color, smell, or taste</td>
<td>Tears from crying</td>
<td>Structural Metaphor</td>
<td>[+liquid]</td>
</tr>
<tr>
<td>I’m cutting my mind off.</td>
<td>I separate my mind by cutting it away with a sharp tool.</td>
<td>I do not want to think about the matter anymore.</td>
<td>Ontological Metaphor</td>
<td>[+detachment]</td>
</tr>
</tbody>
</table>
My heart is going to burst. My heart is going to break apart violently. My heart is filled with emotion that I am unable to contain it anymore.

Ontological Metaphor

[-restrain]

Appendix C: The Lyrics of Panic! at the Disco’s “LA Devotee”

You got two black eyes from loving too hard
And a black car that matches your blackest soul
I wouldn't change ya, oh-oh
Wouldn't ever try to make you leave, no

Oh the neon coast was your sign
And the Midwest wind with Pisces rising
Wouldn't change ya, oh-oh
Wouldn't ever try to make you leave, no-o

Static palms melt your vibe
Midnight whisperings

The black magic of Mulholland Drive
Swimming pools under desert skies
Drinking white wine in the blushing light
Just another LA Devotee

Sunsets on the evil eye
Invisible to the Hollywood shrine
Always on the hunt for a little more time
Just another LA Devotee
Just another, just another, uh oh
Just another, just another, uh oh
Just another, just another, uh oh
Just another LA Devotee

You got bleached out eyes from the valley sand
And the black tar palms keep weeping your name
I couldn't change ya, oh-oh
 Couldn't ever try to make you see, no

The high rise lights read your rights
And a downtown storm with Aries rising
Couldn't change ya, oh-oh
Couldn't ever try to make you see, no-o
Static palms melt your vibe
Midnight whisperings

The black magic of Mulholland Drive
Swimming pools under desert skies
Drinking white wine in the blushing light
Just another LA Devotee

Sunsets on the evil eye
Invisible to the Hollywood shrine
Always on the hunt for a little more time
Just another LA Devotee
Just another, just another, uh oh
Just another, just another, uh oh
Just another, just another, uh oh
Just another LA Devotee

LA Devotee, LA Devotee
LA Devotee, LA Devotee

The black magic of Mulholland Drive
Swimming pools under desert skies
Drinking white wine in the blushing light
Just another LA Devotee
Sunsets on the evil eye
Invisible to the Hollywood shrine
Always on the hunt for a little more time
Just another LA Devotee
Just another, just another, uh oh
Just another, just another, uh oh
Just another, just another, uh oh
Just another LA Devotee

Appendix D: The List of Metaphors Found in “LA Devotee”

<table>
<thead>
<tr>
<th>No.</th>
<th>Metaphorical 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>You got two black eyes from loving too hard</td>
<td>Getting punched in the face as a result of loving too strongly</td>
<td>Showing love too passionately could be harmful</td>
<td>Ontological Metaphor</td>
<td>[+intense affection] [+dangerous]</td>
</tr>
</tbody>
</table>
2. **The neon coast was your sign.** The coast made of neon happened to be your sign. The city of Los Angeles indicated that the person came to the right place. **Structural Metaphor** [+bright]

3. **Static palms melt your vibe** The unmoving palm trees liquefy your vibe. The unpleasant heat in LA make the atmosphere uncomfortable. **Ontological Metaphor** [+heat] [-comfort]

4. **Drinking white wine in the blushing light** Light that becomes pink or pale red Neon light from the bar **Structural Metaphor** [+luminous] [+the color pink]

5. **Just another LA Devotee** Just another person who admires and is enthusiastic about the city of LA. Just another citizen of LA who dedicates themselves to the active and hectic life. **Structural Metaphor** [+commitment] [+loyalty]

6. **Always on the hunt for a little more time** Always trying to find more time Having a busy lifestyle **Ontological Metaphor** [-free time] [+productivity]

7. **You got two bleached out eyes from the valley sand** The valley sand bleaches both your eyes. You are blinded by the glamorous lifestyle of L.A. **Structural Metaphor** [-ability to see]

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**Appendix E: The Lyrics of Panic! at the Disco’s “House of Memories”**

If you're a lover, you should know
The lonely moments just get lonelier
The longer you're in love, than if you were alone
Memories turn into daydreams, become a taboo

I don't want to be afraid
The deeper that I go, it takes my breath away
Soft hearts electric souls
Heart to heart and eyes to eyes
Is this taboo?
Baby we built this house on memories
Take my picture now, shake it till you see it
And when your fantasies become your legacy
Promise me a place in your house of memories

I think of you from time to time more than I thought I would
You were just too kind and I was too young to know
That's all that really matters
I was a fool

Baby we built this house on memories
Take my picture now, shake it till you see it
And when your fantasies become your legacy
Promise me a place in your house of memories

Those thoughts of past lovers they'll always haunt me
I wish I could believe you'd never wrong me
Then will you remember me in the same way
As I remember you

Baby we built this house on memories
Take my picture now, shake it till you see it
And when your fantasies become your legacy
Promise me a place

Baby we built this house on memories
Take my picture now, shake it till you see it
And when your fantasies become your legacy
Promise me a place in your house of memories
In your house of memories
Promise me a place

Appendix F: The List of Metaphors Found in “House of Memories”

<table>
<thead>
<tr>
<th>No.</th>
<th>Metaphorical 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>The longer you’re in love</td>
<td>The longer you are inside love</td>
<td>The longer you feel deep affection towards someone</td>
<td>Ontological metaphor</td>
<td>[+deep]</td>
</tr>
<tr>
<td>2.</td>
<td>It takes my breath away</td>
<td>It removes the breath from my lungs.</td>
<td>It surprises me.</td>
<td>Ontological Metaphor</td>
<td>[-breathe]</td>
</tr>
<tr>
<td></td>
<td><strong>Soft hearts</strong></td>
<td>Hearts which are not stiff or not firm.</td>
<td>They are caring and sympathetic to each other.</td>
<td>Structural Metaphor</td>
<td>[+delicate] [+gentle]</td>
</tr>
<tr>
<td>---</td>
<td>-----------------</td>
<td>------------------------------------------</td>
<td>-----------------------------------------------</td>
<td>---------------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>4.</td>
<td><strong>Electric souls</strong></td>
<td>Their souls produce electricity.</td>
<td>Their souls are filled with energy and emotion which make them excited.</td>
<td>Structural Metaphor</td>
<td>[+energy]</td>
</tr>
<tr>
<td>5.</td>
<td>Baby we built this <strong>house on memories</strong></td>
<td>We built a house with memories as the base</td>
<td>The memories of our time together is the foundation of our relationship now</td>
<td>Structural metaphor</td>
<td>[+built] [+source of protection and comfort]</td>
</tr>
<tr>
<td>6.</td>
<td>Promise me a place in your <strong>house of memories</strong></td>
<td>Promise me a place in your house where your memories live in.</td>
<td>Promise me you will remember me as an important part of your past.</td>
<td>Structural Metaphor</td>
<td>[+storage]</td>
</tr>
<tr>
<td>7.</td>
<td>Those thoughts of past lover, they’ll always <strong>haunt me</strong></td>
<td>Those thoughts of past lover always return to my mind repeatedly.</td>
<td>I am unable to move on because I constantly remember my past relationship.</td>
<td>Ontological Metaphor</td>
<td>[+constant appearance]</td>
</tr>
</tbody>
</table>