

Metaphors in Adhitia Sofyan's Songs

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A B S T R A C T

This research examines the metaphors used by Adhitia Sofyan in his songs. The data used in this research were Adhitia Sofyan's song lyrics taken from four different albums: *Quiet Down* (2009), *Forget Your Plans* (2010), *How to Stop Time* (2014), and *Silver Painted Radiance* (2016). The data were analyzed using the theory of conceptual metaphor proposed by Lakoff and Johnson (1980). The results show that the chosen song lyrics contain three kinds of metaphors: structural, orientational, and ontological metaphors. In addition, the messages Adhitia Sofyan wants to convey by using the metaphors are mostly about love towards a sweetheart, an ex-girlfriend, a mother, and God. The metaphors in the songs are also used to express feelings such as loneliness, regrets, hope, and despair.

Keywords: *Adhitia Sofyan, feelings, love, ontological metaphor, orientational metaphor, structural metaphor.*

INTRODUCTION

Pop culture has become a trend among young people nowadays. There are many forms of pop culture, among which are songs, movies, and novels. Nevertheless, songs are also frequently used in our daily lives as ringtones, theme songs or movie soundtracks.

Songwriters often use figurative language to convey their feelings in the lyrics they write. The use of figurative language in lyrics is important to some degree. Songs will be dull without figurative language because it can be too literal and without which loses its aesthetic value.

There are some kinds of figurative language which are often used in song lyrics such as metaphor, simile, personification, and hyperbole. Each type of figurative language has its own function in emphasizing the ideas or feelings that the writer wants to express.

One of the songwriters who uses figurative language in his songs is Adhitia Sofyan. He is an Indonesian singer who composes and writes his

own music and lyrics. He produced four albums from 2009 to 2016: *Quiet Down* (2009), *Forget Your Plans* (2010), *How to Stop Time* (2014), and *Silver Painted Radiance* (2016). All of his songs are written in English, except for a song entitled *Memilihmu* from the 2009 *Quiet Down* album. Adhitia Sofyan studied at Raffles College in Sydney, Australia, from 1997 to 1999 (Adhitya Sofyan, n.d.). Studying in Australia gives Adhitia Sofyan an advantage in understanding and then using English metaphors in his song lyrics.

In writing his song lyrics, Adhitia Sofyan always accentuates the poetic features to embellish his songs. In addition, he includes various themes in the album, such as, for example, love, family relationships, and religion. One thing that is interesting about his songs is the consistent use of metaphors in the lyrics. According to *Oxford learner's pocket dictionary*, metaphor is the "use of word to show something different from its literal meaning" (Evison & Cowie, 2008, p. 277). Meanwhile, Ritchie (2013, p. 8) defines a metaphor as seeing, experiencing, or talking about something in terms of something else.

There have been a number of studies which deal with metaphor. For example, Supasamout (2006) investigated figurative language used in lipstick advertisements in women magazines. Her research focuses on four kinds of figurative language, i.e., alliteration, rhyme, metaphor, and imagery. She observed that at least one type of figurative language was used in the 30 lipstick advertisements under investigation. The results also showed that alliteration was most frequently used (96%) followed by rhyme (90%), metaphor (66%) and imagery (50%) respectively. Moreover, she concludes in her research that metaphor is mostly used in body copies rather than headlines, which supports Gisbergen, Ketelaar & Beentjes (2004).

Another study by Mitayani (2010) examined how metaphor is used to disguise inappropriate words used in two American animations entitled *Beavis and Butt-Head* (Judge, 1996) and *South Park: Bigger Longer and Uncut* (Parker, 1999). The results showed that vulgar words in American adult-oriented films are metaphorical. It was also found that vulgar words are formed from the shape or quality of something. Moreover, she argues that the use of inappropriate language in animations is different from that that in daily life.

Another study carried out by Amungkasi (2011) examined how metaphors are used and translated. She also examined the meanings of the metaphors used in the novel *The Adventure of Huckleberry Finn* and its translation *Petualangan Huckleberry Finn* by Zendrato and Kurniasih (2007). 75 metaphors were found in the novel, consisting of 65 phrasal metaphors (noun, verb, and adjective phrase metaphors) and 10 clausal metaphors. The most frequently used metaphors in the novel were phrasal metaphors which were translated into sense metaphors.

Unlike these previous studies, the present research deals with the use of metaphors in song lyrics written by an Indonesian singer and songwriter, Adhitia Sofyan. More specifically, this research aims to investigate and identify the metaphors used in Adhitia Sofyan's songs. Furthermore, it attempts to reveal the messages that Sofyan wants to deliver through the use of metaphors in his lyrics.

THEORETICAL FRAMEWORK

The Definition of Metaphor

Cameron says that in order to identify a metaphor, the readers must pay attention to words or phrases which can be interpreted in many ways. Those words and phrases both have literal and metaphorical meanings (Russel 174). However, the meanings have to be unsuitable to each other (cited in Ritchie, 2013, p. 11).

One example of metaphor is the metaphor "best-friends are valuable commodities". Treasure means something valuable or precious. Therefore, the sentence "best-friends are *treasure* because they are hard to find", is mainly saying "best-friends are precious because they are hard to find", thus they are considered as valuable commodities.

The Concepts of Metaphor

According to Lakoff & Johnson (1980, pp. 15-33), there are three main types of metaphors, which are structural metaphor, orientational metaphor, and ontological metaphor.

Metaphor structures a concept in terms of another. An example of this metaphor as defined by Lakoff & Johnson (1980) is the concept of argument and its conceptual metaphor "argument is war." For instance, "I've never won an argument with him" (p. 4). In a war, winning is a status when a party is victorious over the opposite party and this also applies in an argument in which one party wins and the other loses.

Lakoff & Johnson (1980) state that there are so many things which are related to the concept of war in our lives. "argument is war" is one of the metaphors that we live by, other than "economic activity is war", "labor is a resource" and "time is a resource" (pp. 7-33). Another example of metaphor is "popularity is temperature" as in "every girl agrees that Dylan O'Brien is *hot*" and "Benedict Cumberbatch does not think himself *cool*". 'Hot' and 'cool' indicate temperature. However, in this case, both are used metaphorically to say that "girls love O'Brien because he is engaging" and "Cumberbatch does not think he is attractive".

Structural Metaphor

The concept of structural metaphor is saying something in another term with similar meaning. It is the most common metaphor used by people. For example, “time is money” in “that flat tire *cost* me an hour” and “do you have much time *left*?” (Lakoff & Johnson, 1980, p. 8). *Cost* and *left* in the previous examples are usually used for money. Therefore, the structural metaphor, “time is money”, is used to represent time which someone spends when he has a flat tire in “that flat tire cost me an hour” and how much time someone has in “do you have much time left?” Time is considered as important as money.

Oriental Metaphor

Oriental metaphor deals with spatial orientation. Some examples of orientational metaphors are: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral. It comes from our physical and cultural experience (Lakoff & Johnson, 1980, p. 15).

Cultural experience plays an important role in understanding orientational metaphor because it determines the meaning of the metaphor itself. For instance, a sign of agreement in India, as in shaking the head can mean disagreement if it is practiced in other countries.

This is also applied to metaphors. In order to figure out the meaning of a metaphor, people must understand the culture which is involved or attached to the metaphor. However, there are metaphors which are universally understood. For example, the ‘nod’ in Western culture, which represents agreement, is also used in the same way in most Asian cultures.

Below are some examples of orientational metaphors taken from Lakoff & Johnson (1980, p. 17).

- (1a) I’m feeling *up*.
- (1b) I’m feeling *down*.
- (2a) He’s at the *peak* of his health.
- (2b) He *fell* ill.
- (3a) My income *rose* last year.
- (3b) His income *fell* last year.

Ontological Metaphor

An Ontological metaphor is the more advanced metaphor in terms of understanding or being aware of it. Most people are often not aware of the presence of ontological metaphor in a sentence.

Lakoff & Johnson (1980) state that unlike spatial metaphors, ontological metaphors compare an idea with something which is more concrete. The concept of ontological metaphor is beyond the orientational metaphor (p. 25). Ontological metaphor needs further knowledge, more than just spatial orientation understanding.

Examples of ontological metaphors are *entity and substance metaphors* and *container metaphors*.

Entity and Substance Metaphors

This category consists of metaphors which are not clearly discrete or bounded (Lakoff & Johnson, 1980, p. 25).

- A) inflation is an entity. For example, *Inflation is lowering* our standard of living; Buying land is the best way of *dealing with inflation*; *Inflation makes me sick*.
- B) the mind is a machine. For example, We’re still trying to *grind out* the solution to this equation; My mind just isn’t *operating* today; I’m a little *rusty* today.
- C) the mind is a brittle object. For example, Her ego is very *fragile*; She is easily *crushed* (Lakoff & Johnson, 1980, pp. 26-28).

Container Metaphors

Container metaphors consist of objects which have surfaces and volume (Lakoff & Johnson, 1980, p. 29). It is a combination of spatial and ontological metaphors. It has spatial direction like up-down, in-out, etc., and it has boundaries.

There are three kinds of container metaphors, which are *land areas, the visual field, and events, actions, activities, and states*.

a) Land Areas

The land areas metaphor is a kind of metaphor which has surfaces. Land areas tend to stress on the objects which have surfaces or sizes.

For example: Do you agree that left-wing politics are *losing ground* among the working classes? (lose ground, n.d.). *Losing ground* can be categorized as belonging to land areas metaphor because the word *ground* has a surface and size.

b) The Visual Field

The visual field metaphor involves our optical ability to see, just like its name “visual field”. This kind of metaphor requires us to consider our visual ability as containers. For example, the ship is *coming into* view. In this sentence, we have to think that we are seeing the ship, which is a container substance, in our vision (Lakoff & Johnson, 1980, p. 30).

c) Events, Actions, Activities, and States

Events, actions, activities, and states are included in the container metaphors because they happen in space and time. Space and time are also containers because they have boundaries or limits.

An example of a container metaphor according to Lakoff & Johnson (1980) is the question, ‘Are you *in* the race on Sunday?’ (p. 31). In the interrogative sentence, *the race* is a container metaphor because of the use of the preposition *in*, demonstrating that *the race* has boundaries, and happens in space and time.

Personification

As stated by Lakoff & Johnson (1980), personification is another form of ontological metaphor. This form of metaphor turns a concept of a physical object into a person. For example, ‘Life has *cheated* me’ (p. 33). Life here is being personified. It is portrayed to resemble a human being by doing something that generally only a human being would do, which is ‘cheating’.

Unlike the personification mentioned above where an inanimate thing acts like a human, another kind of personification like “our biggest enemy right now is inflation” does not particularly imply that the ‘enemy’ is a person, just like in “life has *cheated* me” (Lakoff & Johnson, 1980, p. 33). In this example, the ‘enemy’ does not do a human action but has the feature of a human being.

Metonymy

The use of metonymy is similar to that of personification. The difference between metonymy and personification is that metonymy does not apply a human’s feature or act like a human being. Instead, it works the other way round. It substitutes a thing closely related to it. For example, “the *ham sandwich* is waiting for his check” is not a personification. It is a metonymy since in this case ‘the ham sandwich’ refers to the person who is ordering a ham sandwich and who is waiting for his bill (Lakoff & Johnson, 1980, p. 35).

METHODS

The data sources used in this research were songs entitled *Adelaide Sky* and *Blue Sky Collapse* taken from Adhitya Sofyan’s album *Quiet Down* (2009), *Gaze* and *Into the Light* taken from the album *Forget Your Plans* (2010), *Tokyo Lights Fade Away* and *Mother* taken from the album *How to Stop Time* (2014), *Agony of Defeat* and *Silver Painted Radiance* taken from the album *Silver Painted Radiance* (2016).

The first step in the data collection process was listening to the songs while reading the song lyrics and noting down metaphors used in the songs. All identified metaphors in the songs were then classified into structural, orientational and ontological metaphors based on the theory proposed by Lakoff & Johnson (1980).

Qualitative research method was used in the research. It focuses on non-numerical data such as words, phrases or sentences. In the research, this qualitative method was used to analyze the metaphors found in the song lyrics. The identified metaphors were analyzed based on context they were found in. The messages the songwriter wants to convey by using the metaphors were also analyzed.

RESULTS AND DISCUSSION

As mentioned previously, Lakoff & Johnson (1980) categorize metaphors into structural, orientational, and ontological metaphors. This section presents and discusses the results of the data analysis in terms of the three types of

metaphors used in the song lyrics under investigation.

Adelaide Sky

The song *Adelaide Sky* is used to represent the sky in Adelaide because this song tells about someone who is in Adelaide but has to leave the city. This song reflects the songwriter's life experience, which is when he studied and lived in Australia.

(4) *These coffee cups are getting cold*

I need to know what's on your mind
These coffee cups are getting cold
 Mind the people passing by
 They do not know I'll be leaving soon

Lorenzetti (2010) states that *hot* is often related to happy feelings (p. 7). *Hot* and *cold* represent human emotions. Thus *cold* in the lyrics above can be categorized as belonging to the structural metaphor, EMOTION IS TEMPERATURE. This metaphor can also be categorized as orientational metaphor because it is used to contrast the situation. Hot and cold metaphor is related to HAPPY IS UP and SAD IS DOWN. HOT IS UP is to explain excitement, and COLD IS DOWN to represent anxiety.

In the lyrics above, the word *cold* is used to explain the opposite of *hot*. The coffee cups which are usually served hot are *getting cold*. The metaphor indicates that the songwriter and the girl he loves have been sitting there for a long time. As time passes by, he still does not know what is on her mind which makes him anxious.

(5) *I'll fly away tomorrow*

I'll fly away tomorrow
 To faraway
 I'll admit a cliché
 Things won't be the same without you

Fly is the way how birds or some fowls move. The structural metaphor, AIRPLANE IS A BIRD, is used here, since planes are made by imitating the shape and movement of birds. Thus, the songwriter uses the metaphor to explain his departure to a faraway place by plane. He also says that things in that place will not be the same without her presence.

(6) *I'll be looking at my window seeing Adelaide sky*

I'll be looking at my window seeing Adelaide sky

Would you be kind enough to remember
 I'll be hearing my own footsteps under
 Adelaide sky

Would you be kind enough to remember me

A window has many functions, for example, to look outside from within a building or vice versa, to circulate the air and to let the light in. "Adelaide sky", which is mentioned by the songwriter is to emphasize his presence in Adelaide. In addition, the structural metaphor, DISTANCE IS AN ELEMENT OF NATURE, is used, since sky is far away seen from the ground where humans live. Looking at the sky, which somehow is distant from humans, represents the writer's feelings which is longing for someone he misses. This "someone" lives far away, under a different sky, and this will make him feel lonely. Moreover, the songwriter only hears his own footsteps because he walks alone, and not with someone he loves.

Blue Sky Collapse

(7) *As I walk to the end of the line*

As I walk to the end of the line
 I wonder if I should look back
 Towards all the things that were said and done
 I think we should talk it over

The songwriter is about to end his journey because he writes that he walks to the end of the line. Therefore, JOURNEY IS A SHAPE is a structural metaphor because a line has a start and a finish point. In the lyrics, the songwriter is considering to go back to the beginning of his journey until the end just like a line with its start and finish point.

(8) *Where the big blue sky collapse*

But if you change your mind
 You'll find me
 Hanging on to the place
Where the big blue sky collapse

According to Zammito (2005), the color *blue* is believed to be the color that represents water and sky (p. 4). Various shades of blue also have different meanings. Moreover, the blue of the *big sky* is similar to the vast blue ocean, signifying distance and infinity.

The 'big blue sky collapse' can be categorized as belonging to the structural metaphor, HAPPINESS IS COLOR, since the three lines above explain that the songwriter still hangs onto the past memories he shares with his girl friend. However, this relationship eventually ends, which is signified by the use of the word *collapse*, because of the mistakes they did in the past, as mentioned in the first four lines of the song. *The sky* can also be categorized as an ontological metaphor, since the sky is bounded, which is a container metaphor. In addition, the songwriter wants the girl he loves to look for him if she ever changes her mind. She can find him at the place where they end their happiness.

(9) *The cracks they resemble your shadow*

As I stare at the wall in this room
The cracks they resemble your shadow
 When every day I see time goes by
 In my head everything stood still

The songwriter's mind is filled with the girl he loves, which makes him see the cracks on the wall as her shadow. The structural metaphor MEMORY IS A SHADOW is used because he recalls the memory of being with her while he is in his room looking at the cracks that he sees resemble her shadow. Moreover, the *time goes by* is a personification, because time has a human feature, which is to 'go by'.

Gaze

(10) *Never look back since then*

Stay a while
 I'm gazing the way you move, from far
Never look back since then
 I won't have to wander the woods again

Look back is an example of the orientational metaphor, FRONT-BACK, which is related to UP-DOWN metaphor. The backward orientation is identical to negative feelings, just like the downward orientation.

According to *Oxford learner's pocket dictionary*, *wander* is to walk around a place with no special purpose (Evison & Cowie, 2008, p. 498). The songwriter is looking for something in the wood. Furthermore, the structural metaphor FINDING SOMEONE SPECIAL IS A JOURNEY is used, because *the woods* or the forest in this example represents the state of confusion. The songwriter wants to say that he has been walking around, confused, in search of that special person.

In addition, the songwriter says that he will "never look back since then", which means he starts to have positive feelings only after he gazes at the particular someone.

(11) *Lights go down curtain falls*

Lights go down curtain falls
 That's how this story ends
 As the day passes by
 I knew that this gaze was long overdue

The orientational metaphor is used twice in *lights go down* and *curtain falls*. Both are related to the downward orientation metaphor, SAD IS DOWN. *Lights go down* means the lights are going off, in which ON-OFF is related to UP-DOWN orientational metaphor. The orientational metaphors emphasize the sadness that the songwriter feels. The structural metaphor, MOMENTS ARE PARTS OF A STORY, is used because the writer has been gazing at someone until the *lights go down* and the *curtain falls*. Moreover, the line *as the day passes by* is a personification. The day is personified by using a human feature, which is "pass by".

By the use of the metaphors above, the songwriter tries to express his sadness because the story that he has been watching is finally over. *The story* refers to their relationship.

(12) *Night will fall*

Night will fall
 You see the city glows again
 You see the morning comes too soon
 That's how the circle goes around

Night will fall is a personification because it indicates a human characteristics, which is "to fall". In addition, it also shows that THE NIGHT IS AN ENTITY, since it tends to possess a human

shape and act like one. *the city glows again* and *the morning comes too soon* are also personification, because they are given human features, “glow” and “come”. In addition, the line *the circle goes around* also uses personification since “goes around” also indicates a human feature.

The songwriter uses these metaphors to express that nights and days always pass by alternately, without stopping, so does his life. Therefore, he shall move on immediately.

Into the Light

This song is a reflection of a Surah in the holy Qur’an. The interpretation of this song was based on Itani (2012).

(13) *Into the Light*

Into the Light
We disappear
The lights went off
The day we die

Surah al-Inshiqaq (The Rupture), Surah 84, verses 1-6 (Itani, 2012, p. 319), explains about how the day ends and humans will finally meet their Lord:

(1) When the sky is ruptured, (2) and hearkens to its Lord, as it must, (3) and when the earth is leveled out, (4) and casts out what is in it, and becomes empty, (5) and hearkens to its Lord, as it must, (6) O man! You are laboring towards your Lord, and you will meet Him.

In this example, the word *light* is mentioned twice. The structural metaphor THE END OF THE WORLD IS LIGHT is used because it portrays the end of the world, as implied in the Surah. Moreover, the second *light* is also a structural metaphor, SKY OBJECT IS LIGHT, because it represents the objects in the sky, such as the sun, moon, and stars. In addition, the orientational metaphor SICKNESS OR DEATH IS DOWN is used, because when all the people and every single living creature dies, that is only when the world ends.

Furthermore, the use of the metaphors in the example shows that the songwriter tries to

explain that people cannot avoid the destruction and will finally die eventually.

(14) *Just a dust*

And aren’t we all
Just a dust
Fading in the air
Aren’t we all, aren’t we all

On the day of resurrection, when all people die, they will return to their original form: earth or dust, as explained in *Surah al-Mu’minun* (The Believers) Surah 23, verses 12-15:

(12) We created man from an extract of clay. (13) Then we made him of seed, in a secure repository. (14) Then We developed the seed into a clot. Then We developed the clot into a lump. Then We developed the lump into bones. Then We clothed the bones with flesh. Then We produced it into another creature. Most Blessed is God, the Best of Creators. (15) Then, after that, you will die.

This is related to *Surah al-Waqi’ah* (The Inevitable), Surah 56, verses 4-6:

(4) When the earth is shaken with a shock, (5) and the mountains are crushed and crumbled, (6) and they become scattered dust.

Moreover, the structural metaphor, GOD’S GRACE IS LIMITLESS, is used because He can create people from the earth and return them to the form of earth at the end. It shows the greatness of God.

(15) *This chapter ends*

Into the Light
This chapter ends
Two men will come
Tell them no lies

Meanwhile, the structural metaphor, LIFE IS A BOOK, is used since people’s lives are just like books which are divided into chapters. Furthermore, *two men* here refer to two angels in Islam, i.e., Munkar and Nakir, who are assigned to question the dead in their graves about their God, religion, and Prophet.

Hence, *tell them no lies* means that people will not be able to use their mouths to answer the questions. Hands, feet, and other body parts are the ones which will talk; thus, people will not be able to tell anymore lies.

Tokyo Lights Fade Away

(16) *Finally we walked along in the dark*

Finally we walked along in the dark
as I watched the light reappear

In these two lines, the songwriter mentions *dark* and *light*. DARK-LIGHT is included in the category of orientational metaphor, in which it is equivalent to UP-DOWN. “Up” is related to positive emotion while “down” is the opposite, the negative one. It contrasts the sadness and happiness that the songwriter feels. *Light* is seen as happiness, something encouraging, and hope, whereas *dark* represents sadness, fear, and hopelessness.

These lines show that the songwriter and his lover are in the situation where they feel the sadness. However, the songwriter sees hope that is only available if he stays with his beloved one.

(17) *I don't mind if the world standing still*

As she held on my hand I believe it would
last
I don't mind if the world standing still

The songwriter thinks that he will not be bothered if the world stays the same as long as she holds his hand and he believes that that moment will last. Here, the songwriter uses the metaphorical concept of TIME IS A VALUABLE COMMODITY because he considers time to be valuable, thus he wants the moment to last forever and does not want to let it pass by.

On the other hand, the *world standing still* can be categorized as a personification because *standing* is a human feature. The world is a container metaphor, which is a land area metaphor because the world is bounded and has a size.

In these two lines, the songwriter wants to say that he highly appreciates the time he spends together with the girl holding his hand.

(18) *how to stop time*

Further along I could see how I wished
That I knew, *how to stop time*

Next, he wishes that he knows how to stop time. The structural metaphor, TIME IS A MOVING OBJECT, is used because time keeps passing by and the songwriter wishes that he knew how to stop it. However, time is actually not something that can be stopped just like a driver stops the bus which he drives. The metaphor is here used to convey that the songwriter wishes to stop time but he knows that he is unable to do it.

Mother

(19) *Range of clouds on sunny weather*

Range of clouds on sunny weather
Rise onto the breeze of meadow
Mother did you help God paint the sky?

Range of clouds and *breeze of meadow* reflect the beauty of nature. The sunny weather also complements the beauty of nature, which makes it a structural metaphor, BEAUTY IS SUNNY WEATHER. *Rise* indicates orientational metaphor, upward, which relates to HAPPY IS UP. The use of orientational-upward metaphor strengthens the previous statement that it is certainly a beautiful, joyful sunny day. The songwriter also wants to tell the listeners that the sky, painted by God with the help of *the mother*, looks absolutely beautiful. He thinks that the presence of his mother with God is the reason why the weather and the sky are beautiful.

(20) *When time will fade*

When time will fade
Your words won't vaporize
When time will fade
Your smile still hypnotize

The structural metaphor, TIME IS A SHORTLIVED COMMODITY, is here used because it passes by without pausing. Another structural metaphor is ADVICE IS A CONCRETE THING because it will not vaporize as time flies by. The last structural metaphor found is SMILE IS MAGIC, because the girl's smile can hypnotize him. Furthermore, the songwriter expresses that

although time passes by, a mother's smile and advice will never be forgotten.

(21) *Mother watch your glory lid the sky*

Mother when you tell your stories
Children of the world will listen
Mother watch your glory lid the sky

Still continuing his thoughts about his mother, the songwriter says that every child in the world would listen to her, because she can influence them with her stories. The structural metaphor, GLORY IS SUN, because the only thing that lights the sky is the sun. The use of this metaphor is to show that the mother's glory is magnificent because it can brighten the sky.

Agony of Defeat

(22) *You tell them they can show their faces*

You tell them they can show their faces
I'm not afraid anymore
I have thrown away all my senses
Deep in the dark ocean floor

Their faces refer to the faces of defeat. Here, the ontological metaphor, DEFEAT IS AN ENTITY, is used because it has some kind of form or shape, thus the songwriter wants to challenge defeat.

According to Rein (2014, p. 59), the sea often plays a very important role in literature. For example, the characters in some literature use the sea as a place for expressing their longing, sadness, happiness, and any other emotions. The structural metaphor, OCEAN IS PLACE TO GET RID OF BAD LUCK, is used here since the songwriter chooses to throw all his senses to the sea. The orientational metaphor, EMOTIONAL IS DOWN, is also used in this example since he has gotten rid all of his sanity to the deepest place on the earth, which is the sea, so that it will never reappear.

(23) *Oh, look at the stars*

Oh, look at the stars
They crying their eyes to celebrate
They pouring it down
Washing away all the pretty illusions

The *stars* symbolize aspirations, inspiration, imagination, wonder, dreams, pursuits, magic and

the magical, creative brilliance, and divine guidance, thus the structural metaphor, HOPE IS AN OBJECT THAT SHINES IN THE SKY, is used. The stars are said to be *crying their eyes to celebrate*. The songwriter uses personification because the stars are given a human feature, which is "cry" and "pour their tears".

Then, the stars cry so much until *the pretty illusions* are washed away. This shows the use of the ontological metaphor, ILLUSIONS ARE SUBSTANCES, because illusion is actually not a concrete thing that can be washed away.

Furthermore, the songwriter says that by using the metaphors, he wishes to say the defeat is agonizing, and the whole universe has turned its back on him and celebrates his defeat joyfully.

(24) *You tell them they can burn my traces*

You tell them they can burn my traces
So I won't be found anymore
I finally put down all defences
Surrendered and walk out the door

They can burn my traces is almost similar to *they can show their faces* which points out that defeat is personified. The songwriter challenges defeat to show their faces and also burn his traces, since he does not care anymore, eventually puts down his defences and surrenders. The orientational metaphor BEING SUBJECT TO CONTROL IS DOWN is used because the songwriter finally surrenders when he *puts down* his defences. Additionally, it is also a structural metaphor SURRENDER IS WAR because there is a verbal battle in which *defences* are being *put down*.

The door, which is mentioned by the songwriter, according to Fraim (2001), can mean communication between one world and another world. The songwriter wants to emphasize his defeat since he walks out to another world which can be worse than the current world he lives in through a medium; the door, which is orientational metaphor, BAD IS OUT.

Silver Painted Radiance

(25) *A fallen star could find its way home*

A fallen star could find its way home

Why did we get separated
How did this composure get broken in two

The star is described as something which has a human feature. This is called personification, because a star is an inanimate object that does not move as a human does. Nozedar (2009) states that the word *star* often represents fame and characters with great achievements (p. 190). Moreover, fame and achievements are identical to positive connotations. On the other hand, *fallen* is related to downward orientation which makes it an orientational metaphor, SAD IS DOWN. Therefore, a *fallen star* turns from a positive into a negative connotation because of the downward orientation. By the use of the metaphor, the songwriter wants to say that he and his girlfriend should break up because their relationship is not a good one.

(26) *A different day a different diction*

A different day a different diction
We won't share another fiction
Should we try to turn these pages back again

The words *diction*, *fiction*, and *pages* indicate the use of the structural metaphor, LIFE EVENTS ARE PAGES IN BOOKS. The songwriter together with his partner wants to turn back the time, because of the important life events they probably shared in the past, by turning *these pages back again*. *A different day a different diction* indicates the use of the structural metaphor, CHOICES IN LIFE ARE DICTIONS, since *diction* means choice of words and phrases, which can be concluded that every day they make different memories together.

(27) *Silver painted radiance don't let it fade away*

If we try to see beyond every cloud
There, stood that line
Silver painted radiance don't let it fade away

"Every cloud has a silver lining" is an idiom as shown by the reference to *cloud*, *line*, and *silver painted radiance* respectively. The meaning of the idiom is that there must be something good in a bad situation. The structural metaphor, POSITIVE OUTLOOK IS A GLOW IN THE SKY, is used. *Silver painted radiance don't let it fade away* is related to the idiom mentioned above, "every cloud has a silver lining", meaning that

there is always a brighter side in the dark. The songwriter tries to say that there must be something good beyond his and his sweetheart's sad breakup.

(28) *Another day another picture*

Another day another picture
We won't be on the same feature
Should we try to start this scene over again

The songwriter wishes to go back to the precious times that he and his sweetheart shared in the past. *Another day another picture* is parallel with *a different day a different diction* which means that they create different moments together every day. Therefore, it is a structural metaphor, CHOICES IN LIFE ARE DICTIONS. Meanwhile, *We won't be on the same feature* is equivalent to *We won't share another fiction*. The structural metaphor, LIFE EVENTS ARE PAGES IN BOOKS, is used. This indicates that they will be apart and no longer share things together. In addition, *start this scene over again* is similar to *turn these pages back again*, which means that the songwriter asks his sweetheart to go back to their past.

CONCLUSION

The present research has shown that all the three types of metaphors, i.e., structural, orientational, ontological metaphors as well as personification, are all employed in Adhitha Sofyan's songs. For example, in the song *Adelaide sky*, he uses structural and orientational metaphors. He employs structural and orientational, as well as personification in *Blue sky collapse*, structural, orientational, ontological metaphors and personification in *Gaze*, structural and orientational metaphors in *Into the light*, structural, orientational, ontological metaphors, and personification in *Tokyo lights fade away*, structural, orientational, ontological metaphor in *Mother*, structural, ontological metaphors, and personification in *Agony of defeat*, structural, orientational, ontological metaphors, and personification in *Silver painted radiance*.

The research has also revealed the messages conveyed by the use of metaphors in the song lyrics. Adhitha Sofyan uses metaphors in his lyrics to convey his life experiences and feelings

particularly about love, including love towards a sweetheart, an ex-girlfriend, a mother, and God. He also uses metaphors to express feelings such as loneliness, regrets, hope, and despair. Moreover, the songwriter uses metaphors to help the listeners to understand better a certain idea by comparing it with something they are familiar with. Figurative language such as metaphors also make the lyrics more beautiful and interesting compared to the use of literal language.

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