

Conceptual Metaphors in Paramore's *After Laughter* Album

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ABSTRACT

This research aims to classify the conceptual metaphors in Paramore's *After Laughter* (2017) album. The data for the research were taken from 11 songs in the album *After Laughter*. The data were analyzed using Lakoff and Johnson's (1980) theory of conceptual metaphor. From the 11 songs, 47 data were identified containing conceptual metaphors. Overall, the data mostly consist of orientational metaphors. There were 37 data containing orientational metaphors, which are used by the songwriters to convey to their listeners that they had experienced ups and downs in their lives. Eight structural metaphors were used to deliver the message that life is full of challenges and struggle. However, it also conveys a lesson of the most genuine forgiveness. Only 2 data containing ontological metaphors were found. The conceptual metaphors depict the devastation in their lives, as it is tangible through human imagination and has human characteristics. By using conceptual metaphors in the song lyrics, the songwriters enable the listeners to acknowledge the message, as well as the story that they meant to convey.

Keywords: *conceptual metaphors, experiences, messages, songs.*

INTRODUCTION

A lyric can be an expression of certain feelings such as happiness, loneliness, depression, and hopelessness. It is a strong component in any kind of songs. The lyrics are even more enjoyable if they are relatable to the listeners' current state of mind. Pettijon and Sacco (2009) argue that the cooperativeness between words and songs are surely connected in expressing emotions, even opinions, and also attitude (p. 297).

Songwriters write lyrics based on what they want to share, which connects with people's feelings. To produce lyrics that would appeal to more listeners, songwriters use figurative language. Bartholomew Heeren (personal communication,

September 2018) who was a songwriter for his band named Cyprus, agrees that figurative language is the way to colorize the lyrics and indirectly show the message that the songwriters intend to say to the listeners. There are many types of figurative language used by songwriters, such as simile, hyperbole, personification, irony, and metaphor.

Metaphors are used in daily communication, and it is in line with human's thought and reasoning (Kövecses, 2010, p. 4). Metaphors, one of the popular figurative forms, are also used in song lyrics. Johansson (2016) claims that metaphor is used by many songwriters to depict the narrative of the lyrics that they intend to write (p. 5). Kövecses (2010) highlights metaphor as an engagement of similarities in two entities that are compared and

identified, and not merely as a linguistic phenomenon and artistic feature. In order to understand the conscious and deliberate use of metaphors, people should be able to interpret the underlying meanings (p. 4).

Communicating feelings by using metaphorical expressions can be seen in Paramore's latest album. Paramore is an American pop-punk band formed in 2004 in their hometown in Nashville, Tennessee. The band consists of three members, Hayley Williams, the lead vocalist, Taylor York, the guitarist, and Zac Farro, the drummer. After four years of waiting, finally, their fifth album, *After Laughter*, was released on May 12, 2017. Almost all the lyrics in the album were written by the members of the band based on their feeling. In 2010, the band lost the Farro brothers, and in 2017 Zac finally joined the band again, and in 2015 the bassist, Jeremy Davis left the band. Those bitter moments led the remaining members, Williams and York, to produce lyrics that depict their pessimism, guilt, and anxiety. It is also a tribute to their friend, Zac, who joined the band again.

From the album, eleven out of twelve songs, which are based on the depiction of the band members' depression and life devastation, are chosen. Those feelings are poured into the lyrics of their songs; *Hard Times*, *Rose-Colored Boy*, *Told You So*, *Forgiveness*, *Fake Happy*, *26*, *Pool*, *Grudges*, *Caught in the Middle*, *Idle Worship*, and *Tell Me How*. The song that is not analyzed is *No Friend* because it is not written by the members of Paramore. It was written by Aaron Weiss, the lead-singer of MewithoutYou.

The present research investigates the use of conceptual metaphors in the lyrics and how the songwriters deliver the meaning that they intend to express. All of the lyrics in the album are not only relatable to the band members, but also to their listeners.

LITERATURE REVIEW

There have been numerous researches on metaphor in recent years. In 2017, an undergraduate thesis entitled *Metaphors Found in Adhithia Sofyan's Songs* was written by Meidia Rea

Smithiana, an English Department student of Universitas Gadjah Mada. She used the theory of conceptual metaphor proposed by Lakoff and Johnson to analyze eight songs from Adhithia Sofyan's four different albums.

In the same year, Desti Yuwastina (2017), also a student of the English Department of Universitas Gadjah Mada, wrote an undergraduate thesis entitled *Metaphor in the Primetime Television U.S. Presidential Debates in 2015*. The metaphors found in the political debate were identified and classified into two categories: the structural and orientational metaphor. Besides applying both concepts, the metaphors used in the debates were also analyzed based on cultural coherence.

In 2014, Dewinta Mentari, who is also from the English Department, Universitas Gadjah Mada, analyzed metaphors used in Abraham Lincoln's speech by applying Andrew Goatly's theory in her undergraduate thesis entitled *Metaphors in Abraham Lincoln's Speeches on the National Unity, Slavery, and the Equality of Men*. The research examines five speeches of Abraham Lincoln, during the year 1854-1865.

There is also a related research from Umeå University, Sweden, entitled *Conceptual Metaphor in Lyrics by Leonard Cohen* written by Anna Johansson (2016). The songs were taken from the album *Ten New Songs* (2001); *A Thousand Kissed Deep*, *Here It Is*, and *Boogie Street*. The research focuses on the conceptual metaphor, by applying Lakoff and Johnson's theory, especially the source domain and target domain that is implied in the lyrics.

Lastly, in 2011, Laima Petruskevičiūtė, a student of Šiauliai University, Lithuania, wrote a bachelor thesis on *Conceptual Metaphor of Love in Poetry*. The poems are taken from influential poets such as Hartley Coleridge, Robert Burns, Elizabeth Barrett Browning, Edgar Allan Poe, Christina Rossetti, and many more. The research aims at analyzing the source and target domain of the poems about love.

This paper presents the same subject that is conceptual metaphors. However, the data source is different from the previous researches. The lyrics are written by the three members of Paramore, who are native speakers of English. This research only

focuses on one album, *After Laughter* (Paramore, 2017), which is mainly about depression, anxiety, and other personal problems that the members experienced.

THEORETICAL FRAMEWORK

The theory used to analyze the use of conceptual metaphors in the songs is the conceptual metaphor theory proposed by Lakoff and Johnson (1980) in their book *Metaphors We Live By*. According to them, a conceptual metaphor is an aspect of a systematic form. One example is TIME IS MONEY. Time and money are countable. People can spend and pay for them. They also have value. There is a connection between two concepts of the indefinite measurement (p. 7).

In a conceptual metaphor, there are two conceptual domains: source domain and target domain. The source domain is the one that depicts the metaphorical expression to be understood for the other domain. The target domain, meanwhile, is the domain that is attempted to be understood from the use of the source domain. It can be said that the source domain is concrete, while the target domain is abstract. An example of this is: LOVE IS A JOURNEY. Therefore, JOURNEY is the source domain because there is only one meaning in the word, that is the act of traveling. While for LOVE, as the target domain, contains more than one concept in the word: it possibly means affection or intimacy. The sentence means that love includes sacrifice as in a long journey where the adventurers often meet some obstacles. It leads to an understanding that love has its dynamic motion as it is on a journey.

Lakoff and Johnson (1980) classify the concept of metaphor into three major types: structural, orientational, and ontological metaphor. The concept of structural metaphor is that it is understood and expressed or presented in terms of another concept. It is the type of metaphor that is most commonly used. It structures the daily activities of human beings and forms the way they notice, think, and do (Lakoff & Johnson, 1980, p. 4). For instance, THEORIES ARE BUILDINGS (Kövecses, 2010, p. 34). Buildings cannot stand

without pedestals, and neither can theories. Without their construction of explanations, theories are meaningless.

Oriental metaphors deal with the spatial orientation UP and DOWN as it is the part of our physical environment and even culture (Lakoff & Johnson, 1980, p. 15). It independently delivers the consistency between the words and the meaning of the metaphorical expressions (Lakoff & Johnson, 1980, p. 18). One example of an orientational metaphor is HAPPY IS UP; SAD IS DOWN. The statement describes the feeling when people are happy; they would be energized and feel *up* all day long. Meanwhile, it is the opposite when people are sad. They feel powerless and helpless.

Ontological metaphors always involve human sense in its usage. It deals with the rationality of human experiences, a direct expression of mental phenomena. For instance, THE MIND IS A BRITTLE OBJECT. The concept of MIND has a sense of a physical phenomenon, which possesses boundaries in its surface, A BRITTLE OBJECT.

Ontological metaphors also include personification in the concept (Lakoff & Johnson, 1980, p. 33). It expresses human motivations, characteristics, and activities and uses human terms in the metaphorical expressions. In the sentence, *Cancer finally caught up with him* does not literally mean that cancer can run and be in the same position as him, but it means that he suffers from cancer.

METHODS

The data were taken from lyrics in Paramore's fifth album *After Laughter*, which was released on May 12, 2017. There are 11 chosen songs. *Hard Times*, *Told You So*, *Forgiveness*, *Fake Happy*, *Caught in the Middle*, *Idle Worship*, and *Tell Me How* were written by Williams and York. Whereas *Rose-Colored Boy*, *Pool*, and *Grudges* were written by the three members of the band.

To collect the data, we listened to the songs and read the lyrics thoroughly to understand the meaning and context. Thereafter, the metaphors found in all the songs were noted down based on

the theory of metaphors from the book *Metaphors We Lived By* by George Lakoff and Mark Johnson (1980).

The analysis of the data was based on the three types of metaphors proposed by Lakoff and Johnson: structural, orientational, and ontological metaphors. Firstly, the lyrics were classified according to the relevance of the three types of metaphors. Secondly, the data, which are phrases and sentences containing metaphorical expressions, were clarified based on the context. Here, the number in brackets in each stanza refers to the data that contain the conceptual metaphors. Lastly, the meaning conveyed by the songwriters by using metaphors were analyzed and qualitatively explained.

RESULTS AND DISCUSSION

Table 1 below presents the frequency of conceptual metaphors found in Paramore's *After Laughter* album. The table shows that all three types of conceptual metaphors are used: orientational, structural and ontological. The use of orientational metaphor in the album exceeds structural and ontological metaphors with 37 occurrences (78.72%). Ontological metaphor like structural metaphor is less used in the album. There are only seven occurrences (14.90%) of ontological metaphor. The least used conceptual metaphor is structural metaphor. It only comprises 3 occurrences (6.38%) of the data altogether.

Table 1. The frequency of conceptual metaphors in Paramore's *After Laughter* album

No.	Metaphor Type	Raw	%
1.	Orientalional	37	78.72
2.	Structural	3	6.38
3.	Ontological	7	14.90
	Total	47	100.00

Orientalional Metaphors

HAPPY IS UP

(1) *And if I go out tonight dress up my fears
You think I look alright with these mascara tears*

(2) *See I'm gonna draw my lipstick wider than my mouth*

*And if the lights are low they'll never see me frown
(Fake Happy)*

The song *Fake Happy* is about Williams' dilemmas on how to hide sadness. Sadness hides in many different masks (Quinn, 2018). This leads to Data (1) and Data (2) which convey orientational metaphor HAPPY IS UP (Lakoff and Johnson, 1980, p. 15). Williams expresses her dilemmas in (1) *dress up my fears* and in (2) *I'm gonna draw my lipstick wider than my mouth*. Although she is insincere about her feelings, by dressing up her fears, she tries to present herself in the most impressive light as if she is not afraid anymore. She also attempts to look happy by putting on lipstick to hide her frowning expression. She believes that by applying lipstick, she can cover up her frowning mouth and people will see her still as a happy person.

FINE IS UP

All that I want

(3) *Is to wake up fine*

Tell me that I'm alright

That I ain't gonna die

All that I want

Is a hole in the ground

You can tell me when it's alright

For me to come out

(Hard Times)

Example (3) found in the song *Hard Times* relates to a psychology article entitled *Anxiety vs. Depression* by Neuman (2012, par. 3) that says a person with depression usually feels bad after they wake up. In the past three years, Williams struggled with depression. She spent her days in bed and felt dead in her hopeless life (Frank, 2017).

Therefore, the metaphor in example (3) to wake up fine connects with the orientational metaphor FINE IS UP. The songwriters draw the situation when they wake up. They want everything to be fine because they usually wake up and feel bad afterwards. From the concept FINE IS UP, they also remind the listeners to keep trying and be supportive of each other even if the situation is hopeless.

ALIVE IS UP

*Walking around
With my little raincloud
Hangin over my head
And it ain't coming down
Where do I go?
Gimme some sort of sign
(4) Hit me with lightning!
Maybe I'll come alive*

(Hard Times)

According to the *Oxford Advanced Learner's Dictionary* lightning means a flash, or several flashes, or very bright light in the sky caused by electricity ("Lightning," 2010). In (4) *hit me with lightning!* does not carry the literal meaning of being struck by lightning but on the contrary it means that she is so much alive and that the flash lights up the darkness in her current pathetic life. As a result, the metaphor in (4) *hit me with lightning!* shows the orientational metaphor ALIVE IS UP.

OPTIMISM IS UP

*Reality will break your heart
Survival will not be the hardest part
(5) It's keeping all your hopes alive
When all the rest of you has died
So let it break your heart*

(26)

The metaphor in example (5) used in the song, 26 sums up Williams' reflection in her statement to Pollard (2017, par. 4) that she finally finds her path, instead of giving up. After some years of battling depression, Williams becomes more empathetic in talking about mental health with her friends, as well as her fans. In all her interviews, she always encourages other people to battle hardships in life. Thus, *it's keeping all your hopes alive* can be classified as an orientational metaphor OPTIMISM IS UP. Williams wants to remind her listeners although *reality will break your heart* keeping hope alive is of importance in order to be able to endure life, It is perseverance that keeps her *hopes alive* when she almost gives up.

FORGIVENESS IS UP

Stop asking why

*Why we had to waste so much time
(6) Well we just pick up, pick up, and start again
Cause we can't keep holding on to grudges*
(Grudges)

Williams explicitly reveals that the song, *Grudges*, is a nostalgic song dedicated to Farro (Beats 1, 2017), one of the members of the band, who left the band and then joined it again. This song also depicts Farro's feelings after rejoining the band. The orientational concept FORGIVENESS IS UP in Data (6), "we just pick up, pick up and start again," means that they had problems in the band and their friendship was almost wrecked. However, Farro's brother supported his decision to rejoin the band which gave him a new poise (Swift, 2017, par. 28). This is portrayed in the orientational metaphor FORGIVENESS IS UP in (6). They forgive each other's anger, and develop their friendship into the most sincere one, as seen in the phrase *cause we can't keep holding on to grudges*.

HOPE IS UP

*Hey baby I'm not your superhuman
And if that's what you want
I hate to let you down
(7) I got your hopes up
Now I got you hoping
That I'm gonna be the one to let you down*
(Idle Worship)

Williams begs her fans not to see her as a superhuman, but as an ordinary being in the song, *Idle Worship*. By explaining that she also has flaws, she hopes that her fans would not be disappointed. Therefore, it is reflected through orientational metaphor HOPE IS UP in (7), *I got your hopes up*. The orientational concept HOPE IS UP depicts her fans who idolize her as a superhero, and they hope to become like her. However, Williams dislikes the idea of her becoming a role model for her fans because her life is imperfect, for instance she lost friends and suffered from depression.

LIGHT IS UP

*Remember how we used to like ourselves?
What little light that's left, we need to keep it
sacred*

*I know that you're afraid to let all the dark escape
you*

(8) *But we can let the light illuminate these
hopeless places*

(Idle Worship)

The metaphor in (8), *e can let the light illuminate these hopeless places* in the song *Idle Worship* reveals that Williams used to project herself as a heroine, consequently she understands the feeling of being herself. She tries to cheer her fans up by keeping up their potentials. LIGHT IS UP in (8) shows that LIGHT provides hope, and they *need to keep it sacred*. The LIGHT also illuminates *these hopeless places*, which refers to hardships in life as experienced by Williams.

SAD IS DOWN

Walking around

(9) *With my little raincloud*

Hangin over my head

And it ain't coming down

Where do I go?

Gimme some sort of sign

Hit me with lightning!

Maybe I'll come alive

(Hard Times)

The orientational metaphor SAD IS DOWN (Lakoff and Johnson, 1980, p.15) is found in the song, *Hard Times*, which is about the world of depression. The “I” refers to the front woman of Paramore, Williams. The orientational concept is found in (9), *with my little raincloud*. Williams uses rain cloud as a symbol of depression. A cloud has a variety of meanings in symbolization because it changes its shape (Rosen, 2011), and it has the same characteristics with depressed people, whose behaviors change due to their mental causes (“Depression,” 2018). In addition, rain cloud appears before rain and it changes color from white to gray (Castro, 2013). Gray symbolizes a moody situation and results in a disturbing feeling (Bourn, 2010). It is clear that the rain cloud in the song implies depression, as it is described by the color and the nature of a cloud. Thus, the rain cloud in Data (9) indicates the use of orientational metaphor SAD IS DOWN because the rain cloud follows her and it heightens her feelings of depression.

FEAR IS DOWN

All that I want

Is to wake up fine

Tell me that I'm alright

That I ain't gonna die

All that I want

(10) *Is a hole in the ground*

You can tell me when it's alright

For me to come out

(Hard Times)

Depression is described in another way in (10) found in the song *Hard Times*. According to Rubin Khoddam in his article entitled “The Dark Deep Hole of Depression” (2015, par. 6-8), ‘hole’ means depression, which is related to the theme of the song. The word hole has two different meanings; living in depression and acknowledging depression. The song conveys more of acknowledging depression than living in depression because the songwriters still do positive things such as producing and writing songs to overcome their depression. Williams also said that her condition is called darkness instead of depression (101WKQX, 2017). By stating *you can tell me when it's alright, for me to come out*, the songwriters refer to *you* as someone who helped Williams from her depression. *You* refers to York, her songwriting companion during her dark days battling with depression. The metaphor in (10) connects with the orientational metaphor FEAR IS DOWN. Williams needs support because she is in FEAR. All she wants is *a hole in the ground* because the hole is a place to hide her depressed feeling.

PESSIMISM IS DOWN

Rose-colored boy

I hear you makin all that noise

About the world you want to see

And I'm so annoyed

(11) *Cause I just killed off what was left of the
optimist in me*

(Rose-colored boy)

The song, *Rose-Colored Boy*, speaks about a mental condition when a person is feeling pressured by the expectations of a lot of people, especially the loved ones. Optimism is not always positive in some conditions. For example, the speaker in the song, who is in a state of depression, sees optimism as a

burden. It is revealed by the songwriters that a smile does not always show happiness. It is hard to hide depression, anxiety, and other mental state while people only see from the outside and expect the happiness itself (Paramore, 2018). According to *Oxford Advanced Learner's Dictionary*, 'rose-colored' is used to describe an idea or a way of looking at a situation as being better or more positive than it really is (Rose-coloured, 2010). It is obvious in (11) that *I* is a pessimistic person and *rose-colored boy* is an optimistic person. And so, the orientational metaphor used is PESSIMISM IS DOWN because the *I* has just *killed off* her/his optimism, because she/he is annoyed by the *rose-colored boy*. Thus, the *I* does not want to see the perspective of the *world* from the optimistic person's eyes.

SURRENDER IS DOWN

There's still a thread that runs from your body to mine

And you can't break what you don't see

An invisible line

If I follow it down will we just be alright?

But it could take me all your life to learn to love

How I thought I could love someone

I haven't even begun

(12) *If it's all up to us we might as well give up*

(*Forgiveness*)

The metaphor in (12) *if it's all up to us we might as well give up* used in the song *Forgiveness* indicates the orientational metaphor SURRENDER IS DOWN. This refers to the moment when Williams decided to quit the band because she was tired of losing people in her life, such as the members of the band and her ex-husband. This is due to the fact that she has not been able to love someone because she is not sure of how to do it. Losing people in her life makes her confused and causes anxiety, as she stated that she could not eat or sleep (Williams, 2018, par. 11).

REALITY IS DOWN

(13) *Man you really know how to get someone down*

Everything was fine until you came around

I've been chasing after dreamers in the clouds

But after all wasn't I the one who said

To keep your feet on the ground?

Man you really brought me back down

(26)

The metaphor in (13) *Man you really know how to get someone down* from the song 26 conveys the use of orientational metaphor REALITY IS DOWN. 26 is a song about being too hopeful and continuing to be a dreamer. The songwriter says that she is in a moment when she has a dream, which usually ends up getting hurt. However, when she does not have any dreams, she would lose her way in reaching her goals. At the end, she chooses to stay on the track and focuses on what is coming next (Pollard, 2017, par. 4). Therefore, in the song 26, the word *I* refers to Williams whereas *you* refers to reality. Williams is brought down from her dream. And when she is not dreaming, she experiences disappointment in her real life that makes her DOWN.

DISAPPOINTMENT IS DOWN

Oh it's such a long and awful lonely fall

Down from this pedestal that you keep putting me on

(14) *What if I fall on my face? What if I make a mistake?*

If it's okay, a little grace would be appreciated!

(*Idle Worship*)

The metaphor in (14) *What if I fall on my face? What if I make a mistake* in the song *Idle Worship* also conveys the use of orientational metaphor DISAPPOINTMENT IS DOWN. The speaker, who is Williams, continues her insecurity of her fans' expectation of her. She is afraid of disappointing them because she cannot meet their expectation which is a huge failure for her.

HOPELESS IS DOWN

Hey baby I'm not your superhuman

And if that's what you want

I hate to let you down

I got your hopes up

Now I got you hoping

(15) *That I'm gonna be the one to let you down*

(*Idle Worship*)

Williams begs her fans not to see her as a superhuman, but as an ordinary being. By

explaining that she also has flaws, she hopes that her fans would not be disappointed. Therefore, it is reflected through orientational metaphor HOPELESS IS DOWN in (15) *I'm gonna be the one who let you down* in the song *Idle Worship*. Williams dislikes the idea of her being a role model for her fans because her life is imperfect. For instance, she lost friends and became depressed. Hence, the concept of her discomfort is shown in the orientational metaphor HOPELESS IS DOWN by way of pushing down the high expectations of her fans. She is not as what her fans see her because she also has weaknesses, unlike the ideal characteristics of a hero.

TIRED IS DOWN

(16) *Think I'm tired of getting over it
And just starting something new again
I'm getting sick of the beginnings
And always coming to your defenses*
(Tell Me How)

The song *Tell Me How* expresses Williams' emotion when she was ready to quit the band after the departure of Jeremy Davis in 2015. The band is used to losing its members. But in Davis' case, it had to go through the federal court because Davis sued Williams for not putting his name in the credit for the 2013 album *Self-Titled* and all of the band's royalties went to Williams while in the contract with the label, Williams' royalties were also for the rest of the members (Coscarelli, 2017, par. 20). The case ended up with Davis leaving the band.

As a result of this incident, her emotion is expressed in the use of orientational metaphor TIRED IS DOWN in (16) *I'm tired of getting over it*. Williams is tired of always starting anew because every time she starts with something new, it does not always go well as she intends it to be, such as restarting the band. She has to adjust and adapt herself to the condition when a member leaves the band again, and this leaves her feeling tired of it.

Structural Metaphors

LOVE IS A JOURNEY

As if the first cut wasn't deep enough

(17) *I dove in again cause I'm not into giving up
Coulda got the same rush from any lover's touch
But why get used to something new?
Cause no one breaks my heart like you*

(Pool)

The metaphor in (17) in the song *Pool* was written by Williams and Farro. It is about an attempt to retain their relationship. The songwriters depict the pool as *little ocean*. Ocean is a mass of salt water that covers most of the earth's surface ("Ocean," 2010). Thus, pool represents the depth of their love towards their partners, as an ocean has surface and depth.

The song is about someone who is brokenhearted because the partner hurts her/him. The speaker in the song is still in love with his/her partner, thus causing the speaker to continue her/his journey to make the partner stay and not leave. Therefore, the metaphorical expression in (17) is perceived within the structural metaphor LOVE IS A JOURNEY (Kövecses, 2010, p. 6), where the target domain is LOVE and the source domain is JOURNEY. The target domain LOVE is experienced through the source domain JOURNEY. Love is like a journey because the speaker is on a journey of getting a second chance in the relationship with the partner. This can be seen in the phrase *dove in again*. This shows that the speaker is *not into giving up*. By diving in, the speaker might discover other ways for the partner to stay in the relationship. However, the speaker knows that it is possible to find a new cause. The speaker chooses to continue the relationship because the speaker could get the same heartache from another partner.

TIME IS MONEY

*Stop asking why
(18) Why we had to waste so much time
Well we just pick up, pick up, and start again
Cause we can't keep holding on to grudges*
(Grudges)

The structural metaphor TIME IS MONEY (Lakoff and Johnson, 1980, p. 7) is found in (18) in the song *Grudges*. TIME is the target domain and MONEY is the source domain. The domain TIME is understood through the domain MONEY. *We* in the song refers to Farro and Williams. *Waste so much time* is like wasting money because they

wasted their time holding onto their grudges, as Farro felt guilty after leaving the band because he only followed his brother, who left the band first. Farro suggests that after his return to the band, he and Williams should forget about the past because holding on to the past is a waste of time. What they should do next is to embrace forgiveness.

ANGER IS WAR

Hearts are breaking

(19) *Wars are raging on*

And I have taken my glasses off

You got me nervous

I'm right at the end of my rope

A half-empty girl

Don't make me laugh, I'll choke

(*Rose-Colored Boy*)

The structural metaphor ANGER IS WAR is found in (19) *wars are raging on* in the song *Rose-Colored Boy*. The target domain ANGER is conceptualized through the source domain WAR. In the stanza, war refers to a fight against the optimist and pessimist, and it causes an emotional reaction. The line *I have taken my glasses off* has the relevance to the idiom 'rose-colored glasses', which means someone's view of optimism ("rose-colored glasses," n.d.). Therefore, when someone takes off her/his glasses, it results in another nervousness and anger, as well as disappointment and devastation because she/he sees the state of pessimism.

OPINION IS FIRE

I know you like

When I admit that I was wrong and you were right

At least I try

(20) *To keep my cool when I'm thrown into a fire*

(*Told You So*)

The metaphor in (20) in the song *Told You So* is about Williams' life whether it is a blessing or a curse as the energy, and she is thrown into a place where she finds herself again (Beats 1, 2017). It is a blessing because she learns from her mistakes, yet it is also a curse because people still expect much from her. It is reflected by the structural metaphor OPINION IS FIRE. The target domain OPINION is experienced through the source domain FIRE. The metaphor in (20) *to keep my cool when I'm thrown*

into a fire is seen as structural metaphor because it reflects what Williams thinks about people's opinion or expectation. Thus, whatever bad experiences she had, she tries to always retain her composure and poise.

VOICE IS WEAPON

You hurt me bad this time

No coming back

And I cried till I couldn't cry

Another heart attack

If I lay on the floor maybe I'll wake up

And I don't pick up when you call

(21) *Cause your voice is a gun*

Every word is a bullet hole

Shot a hole in the sun

If I never look up maybe I'll never notice

(*Forgiveness*)

The structural metaphor VOICE IS WEAPON is found in (21) *voice is a gun*. The target domain VOICE is understood through the source domain WEAPON. Voice can inflict pain as weapons can. The voice in (21) *you hurt me bad this time, no coming back* causes a great disappointment because Williams expresses her frustration towards *You*. Weapon is a device for attacking or fighting somebody ("Weapon," 2010). Thus, weapon is symbolized to emphasize the voice that causes pain and grievance just like a weapon.

DREAM IS MONEY

Hold onto hope if you got it

Don't let it go for nobody

(22) *They say that dreaming is free*

But I wouldn't care what it cost me

(26)

In the song 26, dream means a wish to have something. It might be a good result or a nightmare ("Dream," 2010). Williams is still holding onto her dream that she wants to live in, despite of the risk of being hurt or disappointed. For this reason, it leads to the structural metaphor DREAM IS MONEY in (22) *dreaming is free*. DREAM as the target domain, is experienced through MONEY, the source domain. DREAM is like MONEY because Williams explicitly says *wouldn't care what it costs me*, meaning that

she does not care if her dream costs her. As long as she can keep dreaming, she will do it at any cost.

FAITH IS FUTILITY

Oh no I ain't your hero

(23) *You're wasting all your faith on me*

Oh no I know where this goes

Think it's safe to say your savior doesn't look a thing like me

(Idle Worship)

Williams repeatedly says that she does not like to be worshipped by her fans. For her, personally, looking up to oneself or idolizing somebody cannot save lives. It is faith that saves our lives (Beats 1, 2017). And so, it projects to her fans that they must not have faith in futility, and it is perceived in (23) *you're wasting all your faith on me* in the song *Idle Worship* with the structural metaphor FAITH IS FUTILITY. FAITH is the target domain and FUTILITY is the source domain. The domain FAITH is understood through the domain FUTILITY. The structural metaphor FAITH IS FUTILITY is used because the fans are wasting their energy, time, and money on someone like her who has flaws.

SILENCE IS WAR

Keep me up with your silence

Take me down with your quiet

Of all the weapons you fight with

(24) *Your silence is the most violent*

(Tell Me How)

In the song *Tell Me How*, silence is the only weapon that Davis used to leave the band. Other than the lawsuit, there was no other evidence to prove to the public about his leaving the band. Therefore, Williams associates the silence with weapon and it leads to the structural metaphor SILENCE IS WAR in (24). SILENCE is the target domain whereas WAR is the source domain. The target domain SILENCE is understood through the source domain WAR. Silence is like war because the two of them had to fight each other to win the lawsuit in court. This is conveyed in (24) *your silence is the most violent*. In the end, Davis chooses to leave the band and as for Williams, it is

the most painful retreat in the band's journey because she had to face him in court.

Ontological Metaphor

HEARTS ARE BRITTLE OBJECTS

(25) *Hearts are breaking*

Wars are raging on

And I have taken my glasses off

You got me nervous

I'm right at the end of my rope

A half-empty girl

Don't make me laugh, I'll choke

(Rose-Colored Boy)

The ontological metaphor HEARTS ARE BRITTLE OBJECTS is found in (25) *hearts are breaking* used in the song *Rose-Colored Boy*. The target domain HEARTS is experienced through the source domain BRITTLE OBJECTS. It belongs to an ontological entity and substance metaphor because there is a physical phenomena, which is bounded with a surface. The physical phenomenon is *breaking* and the surface is *hearts*. Thus, hearts are objects that are easily broken. This refers to the situation when a person is in a state of depression. She/he is brokenhearted because she/he perceives optimism as a burden.

TIME IS BASTARD

(26) *Time is a bastard*

I won't break my neck to get around it

But aren't we so brave to give up a fight

And let the years go by without us

Cause now I feel you by my side

And I don't even care if it's been awhile

I can feel that we've changed and we're better this way

(Grudges)

In the song, *Grudges*, the members of the band are proud that they do not harbor grudges any longer. Yet, they still blame time, as it is perceived in (26) *time is a bastard*. Bastard is a slang word used to insult somebody who has been rude, unpleasant, or cruel ("Bastard," 2010). In (26), the ontological metaphor, personification, TIME IS BASTARD is perceived. Bastard is associated with time because it is cruel for the songwriters, as they grieve over the

time when they spent on grudges. That is why they consider time as a bastard. TIME is the target domain and BASTARD is the source domain. The domain TIME is understood through the domain BASTARD. TIME IS BASTARD because time is mean to them. *I won't break my neck to get around it* implies that they had wasted their time holding onto grudges because Farro left the band in 2010. But as time passes by, all the members become wiser and the reconnection makes them happier.

CONCLUSION

Conceptual metaphors are all about daily communication that needs a human's cognitive ability to differentiate the metaphorical and non-metaphorical meanings in song lyrics. They also colorize what the songwriters intend to say. The eleven chosen songs in *After Laughter* album by Paramore carry out three types of conceptual metaphors: orientational metaphor, structural metaphor, and ontological metaphor, which are used by the songwriters in their lyrics to relay their experiences.

In general, orientational metaphors are found in each of the eleven chosen songs. The songwriters had gone through the ups and downs in their lives. They were hopeless, pessimistic, disappointed and depressed due to the bands' problems and the members' personal dilemmas. Nevertheless, afterward, they rise up again and realize that life is sometimes hard. Through the metaphors, the songwriters want the listeners to know that keeping hope is essential to fight the fear of failure, hatred from the past, and doubt in life.

Structural metaphors in the eleven chosen songs imply war, journey, and valuable objects. The songwriters fought the problems within the circumstances that are high-risk, with the loss of their time and energy to win. The songwriters also employ structural metaphors to express the most truthful reconnection in their friendship and to remind the listeners that everybody has a weakness that we should learn from.

Ontological metaphors are the least used concept in the eleven chosen songs of the analysis. However, the concept successfully expresses the devastation in the member's personal lives, as it is able to be grasped in a human's imagination, and it always has boundaries through the concept of entity and substance.

To sum up, conceptual metaphors are used in daily communication, as the songwriters of *After Laughter* convey to their listeners that we have to get up from the downfall of life, and fight against it in order to win the battle in life. There is still much information about conceptual metaphors that researchers are able to define and relate in different cases. We hope that there would be other researches in another form such as news, movies, and advertisements.

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