

**METAPHORICAL EXPRESSIONS IN TWENTY ONE PILOTS
SONG LYRICS**

THESIS

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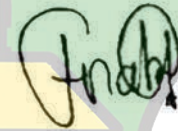
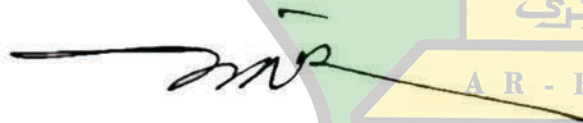
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Metaphorical Expressions in Twenty One Pilots Song Lyrics

adalah benar-benar karya saya, kecuali semua kutipan dan referensi yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggungjawab saya. Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

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Saya yang membuat surat pernyataan,



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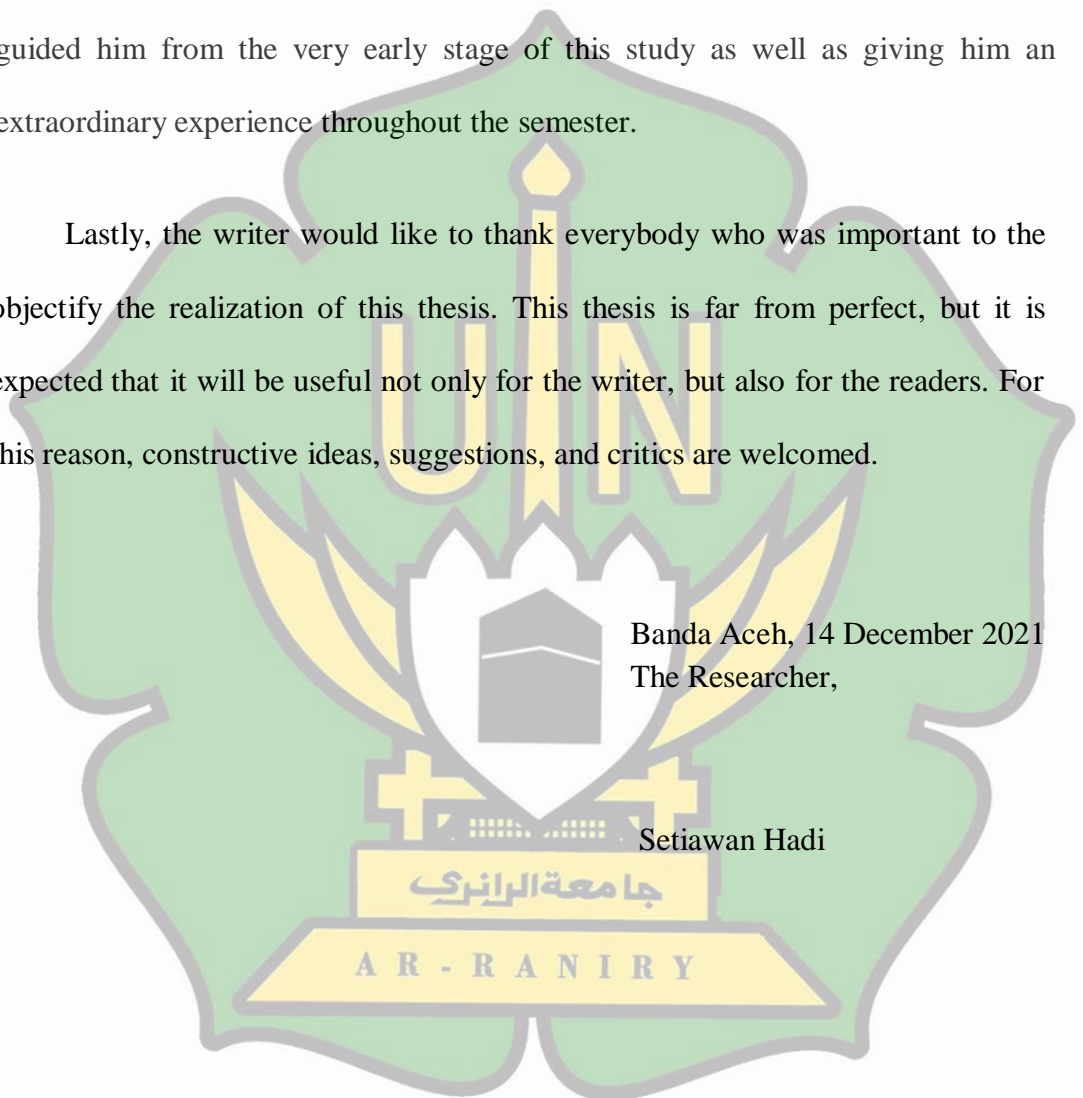
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ABSTRACT

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Metaphorical expression is a linguistic feature that demonstrates not only the usage of figurative language, but also the concept of thinking, and widely used in everyday life communication. As one of communication aspect, song lyrics commonly contains non-literal aspect of language, which is metaphorical expressions. The purposes of this study are to find out the types of metaphorical expression and to interpret the meaning of the metaphorical expression uses in the song lyrics by Twenty-One Pilots. *Trench* album by Twenty-One Pilots used as the objects for data source in this study. The qualitative method used in this study with descriptive analysis approach so that the research questions answered through analytical description. The metaphorical expressions analysed by using George Lakoff and Mark Johnson theory (1980). The results of this research show that the three types of metaphor found in this study, with the ontological metaphor appear as the most frequent type of metaphor used in the song lyrics. The meaning of metaphorical expression in this album is commonly about life struggle and insecurities. The implication of this study is to have a broader awareness of appreciating the metaphorical aspect of language not only in daily utterance but also in educational aspect as its essence.

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CHAPTER I

INTRODUCTION

This chapter presents the introduction of the study. This chapter consists of six parts, background of the study, research questions, research aims, scope and limitation, significance of the study, and research terminology.

A. Background of Study

Language is a fundamental device used to communicate. It used to communicate ideas and thoughts in a variety of contexts. Syuhudi (2016) defines that voice sounds, gestures, or written symbols are arbitrary signals from the language which have a similar function to express human's feelings, emotions and ideas. Thus, the language has expressive or emotive function in order to connect an individual with another. Everett (2012), admits that "Language is a combination of the cognition, culture, and communication" (p.35). Therefore, the role of language is very important in human's life. Without the existence of language, the process of communication will not be able to be understood.

Since language is hugely important in human's life as mentioned earlier, it has been linked and had a significant impact on many aspects of life, including education, technology, politics, science, and art. many aspects of life such as education, technology, politics, sciences, and art without any exception. From art aspect in particular, the utilization of language often occurs with an interesting approach. Since art is an expression of creative skill and imagination by human, it is inevitable that the demanding of differentiation and uniqueness in using

language is existed in art. Therefore, using language in art commonly dissimilar with daily basis. In poetry as one of literary work for instance, in order to deliver a message in unique way, the poet tend to use non-literal words and meaning for aesthetic purpose. This non-literal expression in poetry known as metaphorical expression.

Metaphorical expression is an expression of an idea by referring to something else in a non-literal way. Many songs nowadays are using metaphorical expression in its lyrics in order to express a thought, feeling, or message in a unique and picturesque way. Metaphorical expressions took from the existence of metaphor as part of figurative language. Metaphor is basically a comparison between two unlike things but do have something in common. According to Davis(1998), a metaphor is an implicit analogy in which one item is compared or connected with something completely unlike (cited in Novika and Mawardi, 2019). People mostly find it difficult to comprehend the idea of a song due to the existence of metaphor in the lyrics. However, Lestari (2017) argues that although most of people find it difficult to understand the meaning of metaphor, the composer commonly used metaphor in the song lyrics to inform social issues since it assumed that using metaphor is easier to understand instead of using the literal one. Since metaphor part of figurative language and concern on the language use, its used commonly found in any kind of literary works or known as literature. As Putri (2013) said that metaphor plays an essential part in literary works since it helps to communicate complex information to readers in a more efficient way. As a result, readers will be able to comprehend the writer's

intention. Besides, metaphor may assist readers in grasping the writer's insight both physically and emotionally.

Talking about literature, it is an activity in creating an imaginative aspect of language. Pickering and Hooper (1981) literature as a distinctively human activity in form of either spoken or written words, where mind and imagination work together to create a concrete artifact narrative, a poem, or a play that may then be shared with others through the medium of language. Literature is divided in some types or genres such as fiction, nonfiction, drama, poetry and etc. Each genre has their own subgenres such as novel for fiction, biography for nonfiction, tragedy for drama, poem and lyrics for poetry.

This study concerns on analyzing song lyrics. Generally speaking, lyrics is an expression with creative imagination by the writer with the purpose to be expressed with technical work such as to be hummed, be sung, or just be recited in poem. Lyrics is a short poem which contain the expression a state of mind or an idea, thought and feeling by the utterance of a single speaker (Abrams, 1999). Furthermore, Abrams (2009) also points out that lyric has the sense of a poem written to be set to music in some modern usages; for example, a hymn, which is a lyric that concerns on religious theme. Thus, since lyrics can be intended to be sung practically and can be expressed through music, it led to the conclusion that song is also part of literature. In term of definition, song is basically an expression of thought and feeling that is conveyed with the element of music. Therefore, a song has two elements which are a language use from literary works that is known as lyrics and musicality elements.

Studies about the use of metaphor in the song lyrics were conducted by other researchers. In 2018, Ndraha conducted a study entitled *The Analysis of Metaphor in Westlife's Song Lyrics*. By using Goatly's book (1997, p.136) types of metaphor, the findings shows that the lyrics consist of 19 metaphors and the songs mainly talking about about love, sadness, happiness, and spirit. Selvia Kamaliah (2013) conducted another study entitled *Conceptual Metaphor in Mylo Xyloto Album by Coldplay*. The result presents that the conceptual metaphor used in the album mostly belongs to structural metaphor and the songs dominantly talking about life, changes, and love.

This study attempts to analyze use of metaphorical expressions in song lyrics by Twenty-One Pilots. The difference between this study and other studies are on the theory used. Not only structural metaphor, this study analyse the three types of metaphor based on Lakoff and Johnson's conceptual metaphor.

The object of this study is the album *Trench* (2018) from Twenty-One Pilots. The album chosen because it concern on important issues in society, in which the dissidence and political statements. The album *Trench* (2018) by American duo Twenty-One Pilots seem to include themes of class struggles and dissidence against the ruling class (Huhtamella, 2020). In addition, Twenty-One Pilots widely known in western musical industry with the uniqueness of their songs. Not only because of the varieties of their genre, it also seems to be acknowledged by the listeners about the substantial and lyrical ability within their songs. Since Twenty-One Pilots have a challenged themes of music and lyrical through themes of internal complexities and genre variation requiring intricate

listening among the listeners, they have become an intrigue subject in popular culture (Duffey, 2019). Therefore, based on those reasons, this study wants to analyze the use of metaphorical expressions in one of their album called *Trench*.

B. Research Question

Based on the background above, the research problem is formulated as follows:

1. What are the types of metaphorical expressions used in Twenty-One Pilots song lyrics?
2. What is the meaning of metaphorical expression used in Twenty-One Pilots song lyrics?

C. Research Aims

Based on the research question, this study is intended to:

1. To identify the types of metaphorical expressions used in Twenty-One Pilots lyrics
2. To interpret the meaning of the metaphorical expression used in Twenty-One Pilots lyrics

D. Scope and Limitation

This study concern on the use of metaphorical expressions in song lyrics by Twenty-One Pilots as part of metaphor in figurative languages. The songs from *Trench* (2018) album by Twenty-One Pilots analyzed by using conceptual metaphor introduced by Lakoff and Johnson (1980).

E. Significances of The Research

By analyzing the metaphorical expressions in the song lyrics, it expected that readers will get a thorough understanding of the use of metaphor, particularly conceptual metaphor, in literary works. Furthermore, the learners are expected to be interested in appreciating literary works, especially the use of metaphor in song lyrics.. Then, related to the contribution to the English teacher, this study hoped that it can appear as a complement for other literary studies especially about figurative languages. In order to expand students' vocabulary, the use of metaphor in the classroom can be an effective solution. Lastly, this study also expected to be an additional contribution for other researcher, especially in the field of metaphor. Particularly, it can enrich the reference of linguistics studies so that it will be useful for further researcher.

F. Research Terminology

In order to avoid misunderstanding, the definitions of some particular terminology used in this study can be found in the following explanations.

1. Metaphor

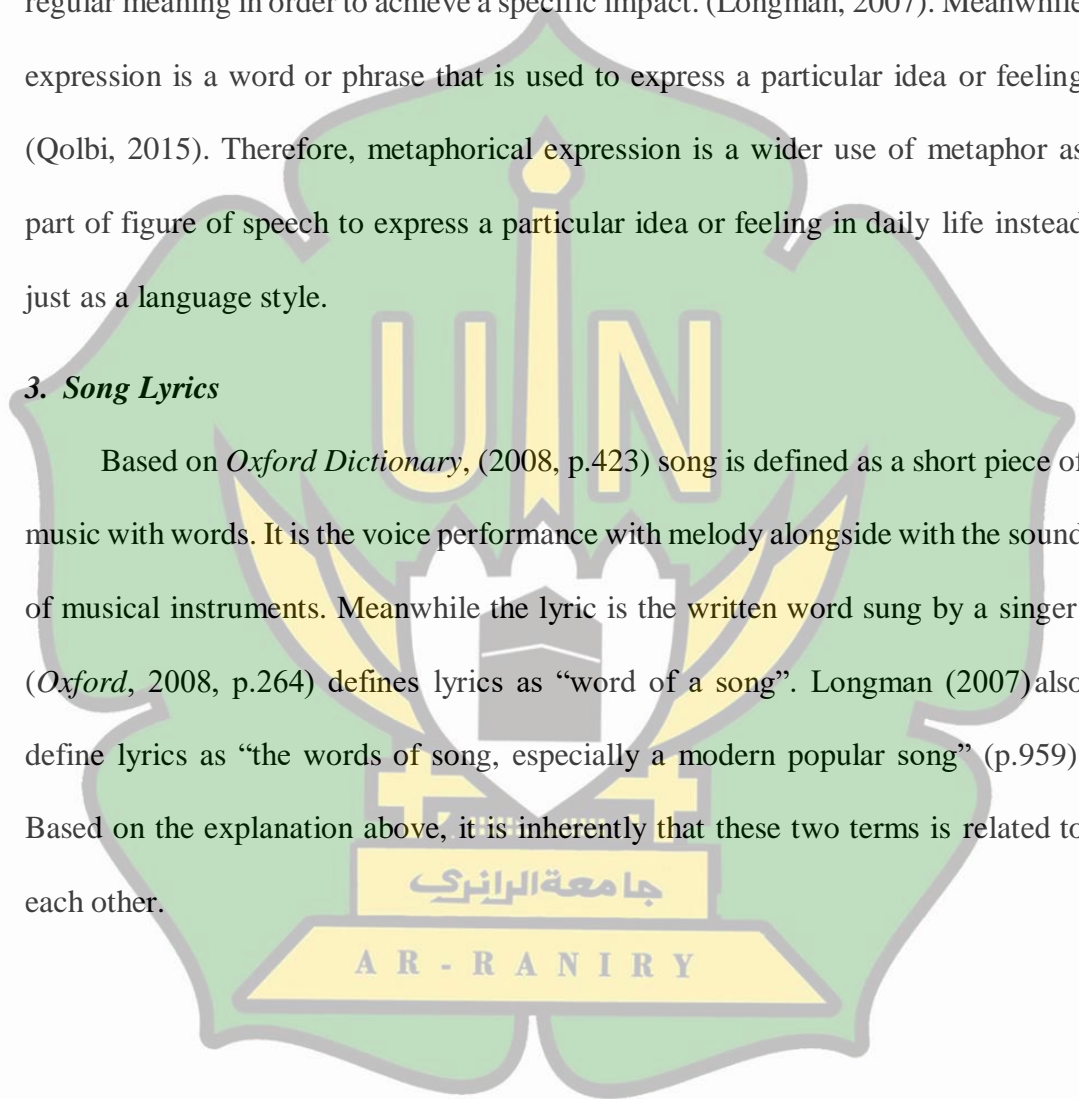
Metaphor is one of figurative languages that used in literary works. *Macmillan Dictionary* (1998) defines metaphor as a figure of speech that makes a comparison between two things that seemingly unlike. Perrine (1969, p.65), states that “metaphor used to compare things that are different” (as cited in Aprilianingrum, 2019).

2. Metaphorical Expressions

Metaphorical means employing words to mean something other than their regular meaning in order to achieve a specific impact. (Longman, 2007). Meanwhile expression is a word or phrase that is used to express a particular idea or feeling (Qolbi, 2015). Therefore, metaphorical expression is a wider use of metaphor as part of figure of speech to express a particular idea or feeling in daily life instead just as a language style.

3. Song Lyrics

Based on *Oxford Dictionary*, (2008, p.423) song is defined as a short piece of music with words. It is the voice performance with melody alongside with the sound of musical instruments. Meanwhile the lyric is the written word sung by a singer. (*Oxford*, 2008, p.264) defines lyrics as “word of a song”. Longman (2007) also define lyrics as “the words of song, especially a modern popular song” (p.959). Based on the explanation above, it is inherently that these two terms is related to each other.



CHAPTER II

LITERATURE REVIEW

This chapter concerns on presenting some descriptions of the theories that underpin this research. There are four relevant topics discussed, which are: figurative language, metaphor, song lyrics, Twenty-One Pilots band, and relevant studies.

A. Figurative Language

Figurative language is a language that used figures of speech. Figure of speech is a word or phrase that have a different meaning from its literal definition. Potter (1967) defines that “figures of speech convey shades of meaning that cannot be expressed exactly any other way, they convey a great deal in a shorter time than would otherwise be possible, and they are immediate because they embody the meaning in imagery instead of expressing it abstractly” (p. 56-57). Rather than in a literal sense, figure of speech used in an imaginative but still in the same manner (Hedges, 1984). Figurative language deviates from the conventions of literal language, in which words signify exactly what they are expressed (Borges, 2007). Risdianto (2011) modernize the definition of figurative language as an explicit comparisons wording between two unlike things by using some kind of figures of speech such as metaphors and similes. Furthermore, The using of figurative language typically occur with the purpose itself from the writer or author. Figurative language also often used in arts performance to portray thoughts, feelings, and ideas in an implicit rather than explicit manner (Rahmawati, 2018).

The use of figurative language is common in literary work such as song lyrics. There are several types of figurative language that commonly found in song lyrics such as metaphor, simile, personification, symbol, metonymy, allegory, and irony. Each expert has their own definition in each type of figurative language starting from older expert perspective to today's expert which arguably more relevant on today's literature.

1. *Metaphor*

Starting with metaphor, Perrine (1969) defines that "metaphor is used to compare between things that are different"(p.65). In line with Perrine, Peter (2002) also defines metaphor as a comparison between two things directly. In recent years, Ulfa (2016) elaborates the definition of metaphor as a figurative meaning that is an implicit comparison between two unrelated objects by replacing one for the other. One example of metaphor is *time is money*. The example presents the comparison between two concept that unlike, which are *time* and *money*. The context of the example about the value of time is equal with money so that people should not wasting time since it is as valuable as money.

2. *Simile*

Almost similar with metaphor, simile also a figure of speech that compares one things to others but in a little different way. As emphasized by Macmillan (1984) that "simile is a comparison between things, which are not particularly similar in their essence"(p.187). Listiani (2015) modernize the definition of simile as a type of figurative

expression with the focus to describe the resemblance of two objects either in shape, color, characteristic, etc. It mainly signified with the connector; “like” or “as”.

3. *Personification*

Personification is the depiction of an inanimate object or abstract concept as though it were a human state or feelings (Abram,1999). Madden (2007) describes personification as a form of metaphor that frequently used where it portrays human characteristic or qualities to something that are not human. Some examples of personification are *the wind howled in the night, the door protested as it opened slowly, my flowers were begging for water.*

4. *Symbol*

Diyanni (2004) defines symbol as any object or action that portrays something beyond its own literal. Arp et al. (2002) distinguished metaphor and symbol where metaphor is commonly used when something is figuratively as it essence, while symbol has functions to say something figuratively and literally at the same time (cited in Fatiyah, 2018). For example, the symbol of *flag* can represent a nation.

5. *Hyperbole*

According to Dennis (1996), Hyperbole is a figure of speech in which exaggerated assertions are made. Hyperbole is a figure of speech that purposely exaggerates or overstates something, usually for emphasis or obvious descriptive purposes (Listiani, 2015). Hyperbole exists in

literary works usually when the poet or writer wants to emphasize on something by saying an exaggerated or overstating things. Examples of hyperbole such as *i can run faster than the speed of light..*

6. Metonymy

Metonymy is also another figurative language that is closely similar to metaphor. Metonymy is a descriptive term that transferred to another different kind of objects but analogous and properly applicable (Dennis, 1996). Arifah (2016) elaborates the definition of metonymy as a rhetorical strategy of describing something by referring that closely associated with, for instance in characterizing an individual, it can be done by describing his clothing style. Another example of metonymy is *white house* where it can represent the government of USA.

7. Allegory

Allegory is a story or description that has more than one meaning, which are the surface meaning and the second meaning beneath the surface (Fatiyah, 2018). Pickering & Hoepfer (1981) describes that “allegory is a technique for expanding the meaning of a literary work by having characters, and sometimes the setting and the events represent certain general abstract ideas, qualities, or concepts” (p.76-77). Allegory is a metaphor that extends throughout the text, making each character, settings, and object part of a larger whole.

8. Irony

Irony has a deeper meaning than simply being a rhetorical device. Dupriez (1991) describes that “irony is expressing in the form of a joke, intended seriously or not, the opposite of what one thinks or wants others to think” (p.243). Diyyani (2004) elaborates the definition of irony as an expression that occurs from a contrast or discrepancy between and what has been expected to happen and what is actually happens. The example of irony such as *after listening someone sing with a bad voice, he said, “You will surely can become the winner of Indonesian idol”*.

B. Metaphor

1. An Overview of Metaphor

Metaphor has existed in ancient of Greece for more than two thousand years ago. Many scholars has conducted some research that related to metaphor until today. Through the works of philosophers, cognitive psychologists, and linguists, the beneficial results that related to metaphor obtained from their works (Tang, 2004, as cited in Yusuf & Amelia, 2018). The word metaphor itself was derived from greek word which is *metaphora* which mean “transfer or carry over”. It is basically derivation from word *meta* which mean “across, over” and the word *pherein* which mean “to carry”. The foundations of classical metaphor theory can be found in Aristotle's works "Poetics" and "Rhetoric." Aristotle (1447b) defines the application of a strange term as one that has been applied from a genus to a species, or vice versa, or from one species to another, or through analogy.

According to Aristotle (1447b), In order to gain influence in the political sphere metaphor is fundamentally applied as a persuasion (Lestari, 2017).

Richards (1936) criticizes Aristotle's point of view and the existence of conventional theory of metaphor in his 1936 essay "*Metaphor*", claiming that it is too narrow that only focus on metaphor production and treats metaphor as a simple result of word changes or context modifications. Richards (1936) in his essay proposes metaphor to be seen from two technical terminology for each half of the double unit called metaphor, they are "tenor" and "vehicle." The fundamental idea or main subject is the tenor, meanwhile the figurative component that describes the tenor is called vehicle (Lestari, 2017).

Max Black published a seminal essay in 1995 that presented three different ideas on how metaphors work. The substitution view and the comparison views of metaphor as a stylistic device provide a more standard description of metaphor. Then, the interactive view, on the other hand, is quite different where it emphasizes on how metaphor delivers cognitive information through contact and association. Black's (1995) idea of metaphor is definitely a predecessor of Lakoff and Johnson's "Cognitive theory of metaphor" (1980).

Lakoff and Johnson proposed cognitive metaphor theory or conceptual metaphor in their 1980 book called *Metaphor We Lived By*. In this book, the authors claim that metaphor exists not only in language, but also in human's cognition and behavior. According to George Lakoff and Mark Johnson (1980), the expression of linguistic in metaphor is feasible because the human conceptual system is metaphorical in its essence. They also suggested that metaphorical

models are a form of schema used by humans to think and behave. As a result, observing how metaphors work can provide information about how the human mind works (Lestari, 2017).

After the long journey in comprehending the overview of metaphor above, the writer points out that although some scholars have a certain differentiation in defining the metaphor, it is inevitable that the existence of metaphor has been accompanied the civilization of mankind from past until today's era especially in aspect of communication. Therefore, since it is already became part of human communication, it is inevitable that the awareness of appreciating metaphor as a piece of art of communication is considerably essential.

2. Definition of Metaphor

Metaphor used in literary work to express the idea or thoughts in unique and extraordinary ways. A popular example of the use metaphor is *time is money*. It does not mean that *time* is a currency or something used to buy something, instead it represents how should people not wasting their time since it precious and valuable as money. Many experts defines metaphor in different way. Perrine (1969) states that “metaphor is used to compare between things that are different”(p.65). Furthermore, in his book, *Metaphor We Live by*, Lakoff and Johnson (1980, p.3) defines that “metaphor is for most people a device of the poetic, imagination and the rhetorical flourish a matter of extraordinary rather than ordinary language”. This may become the reason why metaphor contains connotative meaning rather than dennotative.

In 2003, Aaron simplifies the definition of metaphor where according to him, metaphor is the comparison between two unlike objects with the factual objects, thus the first is original meaning, the second is describing of metaphor (as cited in Oktavia, 2015). Yusuf and Amelia (2018) emphasizes that metaphor is a figurative meaning where two unlike concepts are implicitly compared by substituting one words or more with another. It's an inventive way of comparing one term or subject to another and claiming that the first has more features than the second. R.P. Blackmur (1999) uses a similar idea from Richard (1936) in defining the metaphor where he also suggests that metaphors are formed in two parts: a tenor, which is a subject of the comparison or the idea being expressed, and a vehicle, which is the portrayal on how the idea is delivered (cited in Arifah, 2016).

The use of metaphor mostly found in literary works. Not only in literary works, the use of metaphor is also mostly found in daily communication. It is the figurative speech which compares one things to another directly (Peter, 2002, p.12). In recent years, Nadapdap (2017) points out that a metaphor is a figurative expression in which a term or phrase is applied to something that it is not literally applicable to in order to imply a resemblance, while a mixed metaphor is a figurative expression in which two or more metaphors are used, resulting in an incongruous assemblage of ideas. Based on some experts definition and explanation on metaphor above, the writer concludes that in term of definition, metaphor is a figure of speech that directly compares one thing to another thing that are not alike but have something in common.

3. *Conceptual Metaphor*

Lakoff and Johnson (1980) introduced and developed conceptual metaphor as a philosophy of how metaphor works. The fundamental idea is the conceptual domains, in which when talking about one domain can be intended to another domain by mapping between these two domain. These two domain known as source domain and target domain. The source domain somewhat familiar and conceptually well-structured, in which it used to articulate the target domain. The correspondences are thought to be permanently put down in the cognitive system in the case of well-established metaphors. According to this theory, metaphor is not only restricted to specific linguistic expressions because a single conceptual metaphor might underpin a variety of metaphorical expressions.

An example to illustrate the conceptual metaphor is the comparison between “argument” and “war”, in which commonly arguments are framed as war since the existence of war term in argument e.g. “winning and losing the argument”, “shooting down arguments”, “I attacked his argument”, etc. The words "shot down" and "attacked" are part of the concept war, in which the actors in the war shot and defeat each other. This condition occur because of the utilization of language has been realized cognitively.

In daily life, sometimes the dissimilarity of opinions and ideas occurs in communication. When this things happens, each individual has their own way to stand on their argument. Nevertheless, the outcome from a debate will always has the winner and loser, eventhough there is no certain standard to declare someones argument is better than another. The terminology such "I don“t want to lose this

argument, I won my argument" was inevitably born from this debate experience. Thus, the thing that occur in this debate are partially structured by the concept of war, although in debate supposedly involving verbal battle instead of physical battle. Since the structure of actions are performed in arguing, people live by "Argument is War" metaphor in this culture. It is clear from the example that the concept of argument arose from the concept of battle. The mappings to support the mental metaphor "Argument is War" are presented below.

Tabel 1.1

Mapping of "Argument is War"

<i>Source : War</i>	<i>Target : Argument</i>
War contenders	People arguing
War strategies (tactics, high technology weapons, strong fortress)	Strategies for arguing (strong argument, information, and idea)
To win or lose a battle	To win or lose an argument
To stop fighting	To stop arguing

According the example about the concept of "argument" and "war" given by Lakoff and Johnson above, it showed that the the implementation of metaphorical expression in every human's thought and feeling commonly come from their daily utterance. As Lakoff and Johnson (1980) emphasize about the correlation between metaphor and human thought and behavior. Humans' ordinary concept system, which allows them to think and behave, is basically metaphorical in nature. As mentioned earlier, there are two domains exist in conceptual metaphor, which are

source domain and target domain. Since target domain has an abstract characteristic, source domain focuses on understanding the abstract concept in the target domain. Thus, Source domain has a concrete characteristic since it is usually often found in daily conversation.

Kövecses (2010) also explains that “the source domain is the conceptual domain from which we derive metaphorical phrases to comprehend another conceptual domain. In terms of the source domain, the target domain is the one that can be accessed via the source domain. Kövecses (2010) had a notion the target domain is the domain that need to be understood by the use of the source domain. Furthermore, Johnson and Lakoff (1980) describes that understanding and experiencing something in term of another basically the essence of metaphor. It is signify that not only words used in daily utterance, metaphor is more than that since a fact that the way human thinking is naturally influenced by metaphoric. Historically, the most important conceptual structure in the development of human thought is metaphor (Qolbi, 2015). The conceptual framework would impact human ways of thinking and behaving and it is metaphorical in nature which employed daily in society (Risdianto, 2010).

4. Types of Metaphor

Generally speaking, there are two types of metaphor, in which are *dead metaphor* (conventional) and *live metaphor* (conceptual). The usages of metaphorical words which found repeatedly to indicate a particular thing is known as dead metaphor (Knowless & Moon, 2006). Since dead metaphor used frequently, it has lost its metaphorical value. On the other hand, live metaphor still

has the value of metaphorical since there is a questionable comparison which led the more effort to conceive the metaphor meaning is still needed. Hauser (1986) defines live metaphor as a metaphor that is used to convey a topic in a decorative manner and to draw the audience's attention to it.

Lakoff and Johnson (1980) has distinguished other types of metaphor in James R. Hurford's book *Semantics* (1983). They distinguished it into three sub-type of metaphor; structural metaphor, orientational metaphor, and ontological metaphor.

a. Structural Metaphor

Structural metaphor is an abstract metaphorical system where one concept (typically abstract) is metaphorical structured in terms of another (more concrete). Typically in structural metaphor, it implicates several individual linguistic expressions that generate some aspect of the metaphor. To simplify, structural metaphor is the use of a notion from one domain to structure a concept from another domain, they are known as source domain and target domain.

Another way to look at about structural metaphor is that it is allowed to structure another concept by using a highly structured and precisely defined (Lakoff & Johnson, 1980). An example of the pattern of structural metaphor took in *Argument is War* phrase: *She defended her claim, They attack everything we said, We demolished their argument, I finally won the argument, My strategy against their argument was weak.* According to Lakoff and Johnson (1980), these utterance are not necessarily figurative in

nature, instead they has metaphorical characteristic. Using the words “*attack, won, defended, demolished, strategy*” were the words used commonly in war to explain how the atmosphere in expressing of argument. From the example above, it is inherently the use of structural metaphor commonly based on systematic correlation in daily experience.

b. Orientational Metaphor

Orientational metaphor mostly has a concept of spatial orientational such as up-down, left-right, front-back, on-off, deep-shallow, etc. In his book, Kövecses (2010) defines in a book called *Metaphor: A Practical Introduction*, that orientational metaphor occurs when the concept of human spatial orientation serves as the function of the metaphor, such as up-down, deep-shallow, and so on. The spatial concepts here means as a spatial idea that connects an abstract knowledge field to some components of experiential knowledge based on how people perceive their direction in physical space. This metaphor has spatial characteristics, i.e “*up vs down*”, “*front vs back*”, “*in vs out*”, “*on vs off*”, “*deep vs shallow*” (Qolbi, 2015). Orientational metaphor gives a concept in spatial orientation, for instance, the concept *happy* is compared to the concept *up*. The existence of the concept *happy* oriented as *up* resulting an expression “*i’m feeling up today*”. Those metaphorical orientations are not randomly defined as it is since they have principle in physical and cultural experience. The orientational metaphor might vary from culture to culture, despite the fact that the polar opposite is naturally physical (Lestari 2017).

Example: expression such as following seem to relate the abstract notion of being unconscious with being located in a physical “down” position: *went down, fall asleep, I’m down already, He slept early last night.*

c. Ontological Metaphor

The term ontological derived from Greek word *onta* that has meaning “the thing which exist” and *logy* which mean “the science”. Ontological metaphor aids in the structuring of our knowledge of abstract notions and experiences, such as events, activities, emotions, thoughts, and so on, in terms of someone's real-world experience with actual physical objects and substances (Hurford, 2007). In the other word, ontological metaphor assumes that abstract concept as concrete concept. “Mind is machine” is one example of ontological metaphor that occurs from the following sentence; “*we’re still trying to grind out the solution to this equation*” and “*my mind just isn’t operating today*”. Regarding the example above, Lakoff and Johnson (1980) in their book explains “the machine metaphor gives us a conception of mind as having an on-off state, a level of efficiency, a productive capacity, an internal mechanism, a source of energy, and an operating conditions.”(p.28).

Another example given by Lakoff and Johnson (1980) from “inflation” is “entity” where it used in sentences such as “*inflation is lowering a region’s GDP*”, “*Inflation is increasing every year*”, “*Inflation is hacking us into corner*”. From this example, the word inflation is abstractly/untouchably/invisibly treated as entity. Therefore, Lakoff and

Johnson (1980) conclude that portraying inflation as entity make it possible to be referred, be quantified, and be identified, and can become a cause.

Ontological metaphor presumably almost similar and included into personification as part of figurative language (Lestari, 2017). The most obvious ontological metaphor is the one in which the physical object is further specified as a person. Thus, a vast range of experiences in terms of human motivations, traits, and behaviors are comprehended with nonhuman state. (Lakoff & Johnson, 1980). For example: *inflation was **destroying** Indonesia's economy in 1998, inflation has **attacked** some developed country*. Based on these examples, the concept of inflation as an entity is capable to do such appropriately humanoid behaviour, such as destroying and attacking.

C. Song Lyrics

Listening to music is a happy and comfortable activity for people. Music has existed in this world since a few centuries ago. Starting with the phenomenon classical musician such as Mozart, Bethoven and Bach, until today's era with the existence of pop music. Music can be an alternative way to express one's feeling either when he/she feels sad or happy. Music itself commonly consist of several intrument that is being played such as guitar, piano, bass, and etc. However, when the instruments are being played alongside with a voice performed, this composition known as song.

1. Song

Song is the act of singing the words that written which is the lyrics. *Oxford* (2008, p.423) defined song as “short piece of music with words that you sing. Meanwhile the Lyrics is word of a song (*Oxford*, 2008, p.264). Hornby (1995) defines song as a short poem or a collection of verse which to be sung alongside with music (cited by Ratnasari, 2007). Arifah (2016) also agree with previous statement where a song is basically a voice performed by a singer that composed alongside with the sound of musical instruments (Arifah, 2016). Sharndarma and Sulaeman (2013) points out that some of the songs are rich, imaginative, and elaborated in the play of words, rythm, and melody. (cited in Akporobaro, 2006). Since it to express humans feeling or thoughts, a song mainly talk about human’s experience that is conveyed with rythm and melody. A song can feature a variety of challenges that humans experienced, such as those that arise within his own life, his family, or the surroundings. As a result, many poets are inspired to write poetry that is later sung, with or without the use of instruments. Furthermore, songs are written and sung not only to express a person's feelings, but also to convince and advise the reader and listener (Prawiro, 2019).

2. Lyrics

Lyrics is a written text to be sung by a singer. Brewster (2009) defines that lyric is an expression from the poet’s thought and feeling in form of short poem that is meant to be sung. In making a song, the songwriter decided how the theme of a song by writing the lyrics. The fundamental function of lyrics is to convey and express the meaning, emotion, and feeling. Hornby (2000) agreed on that by

adding “lyrics are expressing a person's personal feelings and thoughts, connected with singing and written for a lyric poem is the words of a song” (cited in Prawiro, 2019, p.34). It signifies that the lyrics of the music are quite similar to the lyrics of poetry. Besides, with his own definition, Prawiro (2019) defines it as the words that make up a song, which are typically divided into verses and choruses. It is a bunch of words that said alongside with the sound music and usually composed with well chosen words and creative diction. The term "lyric" refers to any style of poem that has the attributes of being personal and emotional in expression, meditative, and melodic in nature (Arifah, 2016).

In short, the writer concludes the definition of lyric as a set of words that accompany the musical instrument and using creativity diction and words so that it distinguish the verses and choruses. It is one of the essential elements of a song that usually written in stanzas and consists of verses, refrains, and choruses. Through the lyrics, the listeners will obtain either the explicit and implicit meaning of a song.

D. Twenty One Pilots

Twenty-One Pilots is an American musical duo band from Columbus, Ohio, United States. Tyler Joseph, the lead singer, founded the band in 2009 with two former members, Nick Thomas and Chris Salih, who left in 2011. The current line-up consists of Tyler Joseph as the vocalist and Josh Dun as the drummer. According to *Allmusic.com*, this band has released at least six discography throughout their music career. Started with an album entitled *Twenty-One Pilots*

in 2009, then *Regional at Best* in 2011, *Vessel* in 2013, *Blurryface* in 2015, *Trench* in 2018 and the latest one *Scaled and Icy* in 2021.

As their fifth studio album, *Trench* which realeased on 5 October 2018 released after a long period of hiatus since the *Blurryface* album era. There are fourteen tracks included in this album, they are *Jumpsuit*, *Levitate*, *Morph*, *My Blood*, *Chlorine*, *Smithereens*, *Neon gravestones*, *The Hype*, *Nico and Niners*, *Cut My Lip*, *Bandito*, *Pet Cheetah*, *Legend*, and *Leave The City*. The album produced by the lead vocalist, Tyler Joseph in his own studio at his house, while the drum tracks played by Josh Dun were recorded at United Recording Studios. The production process of this album lasting for two years started in 2017 until 2018. Alternative rock, alternative hip-hop, pop rock, electronic rock, R&B, reggae, hip hop, electropop, rap rock, and pop, with elements of jazz, are all featured on the album, which is nearly identical to previous records. Platinum certification given for this album by RIAA since this album topped some of music charts at the time. The album gained massive listeners especially from their loyal fans since it was highly anticipated after their wildly successful prior album *blurryface* (2015).

The themes of insecurity, faith, suicide, and mental health, which were important themes on Twenty-One Pilots' prior albums, continue to be explored in *Trench* (2018). However, the album is not straightforward to talk about those things. The plot is disjointed, and it reads more like a collection of stories describing what it's like to live in the band's parallel universe (Williams, 2018). The alternate universe occured through music videos storyline and letters in online page from their website used for their promotion before its released. Most of the tracks in *Trench* album are linked to a city called Dema, a totalitarian city

ruled by nine bishops and surrounded by walls. The city interpretively represents their own mental illnesses and struggles with society (Gallagher, 2018). The city firstly introduced by a fictional man named clancy in a letters from Twenty-One Pilots's website as part of the album promotion process before its released (Huhtamella, 2020).

Furthermore, the band create Dema city, which inspired by Zoroastrianism religion concept "Tower of Silence". The fictional place is a sacred religion place where vultures eat the given dead bodies. The concept of a dying religion is the inspiration of this album as the expressed in an interview on Reddit, "the reason it was dying was something they could never control: the lack of the vultures needed to carry out their theology. A logical and natural thing can occur in the way of religion (Gallagher, 2020).

E. Relevant Studies

Some relevant and prior studies are required to prevent the same corpus and explanation. There are some previous studies which focusing on analysis metaphor in the song lyrics and other literary works. The following are some relevants studies that the writer has read: **AR - RANIRY**

First, Siti Aisah (2010) from University of Indonesia, conducted a study entitled *Metafora Dalam Lagu Iwan Fals Yang Bertemakan Kritik Sosial*. The aims of this study were to identify the dominant type of metaphor that exists in the song lyrics, and also to figure it out which source domain is the most dominant that exists in the song lyrics. By using qualitative method, the writer found that metaphor appear as the most dominant type of metaphorical expression in the

song lyrics. Furthermore, this study also presented that the most dominant of source domain is the source domain of animal. From nine songs that was analyzed, eight of them are using the metaphor of animal.

Second, a study on metaphor done by Sari (2007) from University of Indonesia with the title, *Metaphor on The Song Lyrics of Enka in Besuto Hitto Daizenshu*. The aims of this study were to identify which metaphor exists in Enka's song lyrics, and to know the background of the using of the metaphor. In analyzing the data, the researcher uses the qualitative method as the method in this study. Regarding the results of this study, the researcher found that the metaphors used in the song lyrics are include life is journey, suffering is uphill road, etc. Meanwhile, the experience of Japanese with the environment turns out to be the background of the using those metaphor. The background of using metaphor that seen from Japanese culture are: (1) the adjacency of Japanese people with nature, (2) "aware" sensitivity, and (3) the impermanence 'mujo' concept.

Third, another study about metaphor from an English Letter Department student in Syarif Hidayatullah State Islamic University, conducted by Yuliana (2015), with the title '*Conceptual Metaphor Analysis in George W. Bush and Barack Obama Inaugural Address*'. The aims of the study were to elaborate the conceptual metaphors in order to know the meaning of the metaphor and also to explain its function. By using qualitative method, the writer found that the used of metaphor is quite flexible. Through the analysis, the writer also found nine concepts of conceptual metaphor by using mapping process.

In short, in the first study, by using Lakoff and Johnson (1980) conceptual metaphor, the writer only focuses on the dominant type of metaphor used in the song lyrics. The second one, the writer only focuses on the structural metaphor, and its connection to the Japanese culture. Then, the third study also focusing on the conceptual metaphor, but the writer also analyzed its function in the speech. Therefore, it can be clearly seen that those studies are different from what the writer try to achieve in this study. Eventhough there is a similarity on the use of conceptual metaphor they proposed by Lakoff and Johnson (1980), in this study the writer analyze the three types of metaphor proposed by them.



CHAPTER III

RESEARCH METHODOLOGY

This chapter focuses on the methodology. It covers the research design, data source, and data analysis procedure.

A. Research Design

Research design is a process where the writer designs the whole process of a study. Starting with the reference of objective, the data collection procedure and the analysis of how the findings and conclusion displayed. The design applied in this study is descriptive qualitative method, in which the data were descriptively presented in form of words. Furthermore, by using textual analysis, objective approach employed in this study since this study only focusing on the lyric of the song itself. Farkhan (2007) defines that the qualitative method employs a variety of methods and approaches, including historical, sociological, psychological, and literary approaches. Creswell (2009) also suggests that in qualitative research, there are several process such as displaying, analyzing and interpreting data. In line with creswell (2009) suggestion, this study also concern on analyzing and interpreting data from song lyrics.

B. Data Source

The data source in this study are the lyrics of the songs from Twenty-One Pilots. The songs are from their fifth studio album entitled *Trench* which released in 2018. There are fourteen songs are analysed, they are *Jumpsuit*, *Levitate*, *Morph*, *My Blood*, *Chlorine*, *Smithereens*, *Neon gravestones*, *The Hype*, *Nico and Niners*, *Cut My Lip*, *Bandito*, *Pet Cheetah*, *Legend*, and *Leave The City*. Since the writer

wants to analyze the song lyrics, the lyrics was retrieved from an internet website called *Genius.com* as the data source. This website is the most popular legal song lyrics website on internet. The website provides many songs from all singer around the world. As a result, the data is presented in the form of clauses or sentences using metaphorical expression.

C. Data Analysis Procedure

Since this research applied in qualitative method, the writer recorded, classified and analyzed the data descriptively. The data analyzed to accumulate the definition, type and the usage of metaphor in the song lyrics. The analysis process started from retrieving the selected song lyrics based on internet website until the findings of the result. The systematic procedures in conducting analysis subsequently applied as follows : First, the writer selected the lyrics and downloaded from internet website *www.genius.com*. Second, the writer converted the lyrics to readable text. Third, the lyrics was read thoroughly in order to ensure nothing overlooked. Fourth, the words, clauses, and sentences existed metaphor was identified by bolding them. Fifth, the writer classified the metaphors into more specific categories, such as structural metaphor, orientational metaphor, and ontological metaphor. The whole data analyzed by using Lakoff and Johnson's conceptual metaphor (1980). Sixth, the writer explains and intepret the meaningof each song lyrics which contained metaphorical expression. Finally, the writer draw a conclusion based on the result of analysis.

CHAPTER IV

FINDINGS AND DISCUSSION

There are two major things to be explored in this chapter, which are research findings and discussion. The research findings presents the type of metaphorical expression found in the lyrics and also the interpretation of metaphorical meaning in each metaphorical expressions found. Then, in the discussion, it focuses on how the writer presents the correlation between the findings and other literary resources (the existing theories and the findings from other researchers).

A. Research Findings

The data used in this research was song lyrics by Twenty-One Pilots. The data taken from song's stanzas that contain metaphorical expression taken from fourteen songs in *Trench* album, which are: *Jumpsuit*, *Levitate*, *Morph*, *My Blood*, *Chlorine*, *Smithereens*, *Neon gravestones*, *The Hype*, *Nico and Niners*, *Cut MyLip*, *Bandito*, *Pet Cheetah*, *Legend*, and *Leave the City*. All of the lyrics of the selected songs were analyzed and classified based on Lakoff and Johnson's categories of the conceptual metaphor (1980); structural metaphor, orientational metaphor, and ontological metaphor.

1. *Types of Metaphorical Expression*

The types of metaphorical expression based on Lakoff and Johnson (1980) consists of structural metaphor, orientational metaphor, and ontological metaphahor. The following table shows frequency of the metaphorical expressions found in each song of this album.

Tabel 2.

Frequency of conceptual metaphor in the song lyrics

No.	Title of the songs	Strucural	Orientalional	Ontological
		Metaphor	Metaphor	Metaphor
1.	Jumpsuit	-	1	1
2.	Levitate	1	1	1
3.	Morph	2	-	2
4.	My Blood	1	1	1
5.	Chlorine	1	-	1
6.	Smithereens	1	-	-
7.	Neon Gravestone	2	2	4
8.	The Hype	-	2	-
9.	Nico and Niners	-	3	1
10.	Cut My Lip	1	-	-
11.	Bandito	-	2	-
12.	Pet Cheetah	2	-	3
13.	Legend	1	-	1
14.	Leave the city	2	-	2

Furthermore, the total frequency and percentage of the types of conceptual metaphor that exist in this album were measured and presented in the table below.

Tabel 3.

Total frequency and percentage of conceptual metaphor in song lyrics.

Kinds of metaphor	Frequency	percentage
Structural Metaphor	14	32%
Orientalational Metaphor	12	28%
Ontological Metaphor	17	40%
Total	43	100%

Based on the table above, all the types of conceptual metaphor proposed by Lakoff and Johnson (1980) clearly exist in the Twenty-One Pilots's album *Trench*. It could be concluded that ontological metaphors dominate the data since the percentage of its appearance is 40% of the whole data. Then, the structural metaphor appear as the second most appearance with the percentage of appearance of 32%. Whereas, the least one is belongs to the orientational metaphor with the percentage of its appearance only 28%. As a result, ontological metaphor appears as the most frequent used of conceptual metaphor among structural metaphor and orientatioanl metaphor.

2. The Meaning of Metaphorical Expression

In order to make it easy to the reader in recognizing the data of which song is being analyzed in the findings below, the data have been codified first. A code is a set of letters, numbers, symbols, or other symbols that are used to deliver a message to someone surreptitiously (Qolbi, 2015). The codification in this research explained as follow: every song title of this album was given a code in capital letter (A), then each stanza of the song was given a code in a number without brackets (1), and the line of the verse was given a code in a number with bracket ((1)). For example, the data code is C.3.(2)(4). Based on the code, it signifies that the title of the song is *Morph*, the metaphorical expressions appearing on the third stanza and the metaphorical expression exist exactly in line 2 and 4 of the stanza.

The following analysis focuses on the reason of its being categorized as certain conceptual metaphor and also the metaphorical meaning from each stanza.

a. Structural metaphor

Here are several metaphorical expressions from Twenty-One Pilots's album *Trench* which belong to the structural metaphor:

1) *Levitate*, code : B.6.(2)

- (1) This culture is a poacher of overexposure, not today
- (2) Don't feed me to the vultures, I am a **vulture** who feeds on pain
- (3) Sleep in a well-lit room, don't let the shadow through
- (4) And sever all I knew, yeah, sever all

The expressions above shows the case of structural metaphor. The abstract concept of the singer (I) as a target domain is compared with concrete concept of *vulture* which is a kind of bird. The singer is described like a *vulture* which known as the bird that feeds human's body after death. Based on this stanza, the behaviour of vultures is portrayed with a word *pain*. Metaphorically, the context of this stanza is about the role of an artist in this *overexposure culture*. Rather than being influenced by another artist, the singer takes a position as someone who could bring impact to others with his own influence. He wants to share his story about his struggle in life through his music, in which in the stanza above it is portrayed by the word *pain*.

2) **Morph, code: C.4.(5)**

- (1) If I keep moving, they won't know
- (2) I'll morph to someone else
- (3) What they throw at me's too slow
- (4) I'll morph to someone else
- (5) I'm just a **ghost**

The structural metaphor concept from this stanza is *human is flexible*. The abstract concept of the singer (I) as a target domain compared with the concept of *ghost*. Here, he is described like a ghost who have a flexibility to change or morph into something else. Therefore, metaphorically, this stanza

emphasize as a human, in which the singer where he could change into someone else in order either to adapt with surroundings or for other reasons.

3) **Morph, code: C.5.(3)**

- (1) He'll always try to stop me, ~~that~~ Nicolas Bourbaki
- (2) He's got no friends close but those who know him most know
- (3) He goes by Nico, he told me I'm a **copy**
- (4) When I'd hear him mock me, ~~that's~~ almost stopped me

The expressions in the stanza above indicates the case of structural metaphor with the concept of *artist is a copycat*. The target domain, the singer (I), is compared with the concept of *copy* as source domain. The concept of copy is indicates something unauthentic,unoriginal or an imitation. In this stanza, the singer is being accused of bringin something unauthentic or unoriginal in putting efforts towards his works, in which in this case is abouth his music. Thus, it is certainly affects him and make him almost stop in making music. It is clearly showed in the lyrics, exactly in thelast phrase “*that's almost stopped me*”.

4) **My blood, code: D.3.(1)**

- (1) Surrounded and up against a **wall**
- (2) I'll shred 'em all and go with you
- (3) When choices end, you must defend
- (4) I'll grab my bat

The expression above shows the case of structural metaphor with the concept *obstacle is wall*. It signified with the next line, *I'll shred 'em all*. The expression above emphasizes the loyalty between two people to always be together whatever it takes. In fact, this song mainly talks about the relationship between two people who are related by blood.

5) *Chlorine*, code : E.3.(3)

- (1) When I leave dont save my seat
- (2) I'll be back when it's all complete
- (3) The moment is **medical**
- (4) Moment is medical

The expression above shows the case of structural metaphor with the concept *time is medical*. The abstract concept of *moment* here being compared with the process of medical or recovery. In this stanza, the singer alludes the patience in making creative process. He suggests that when making a creative process, sometimes you need to have a break and provide time to think more rather than stuck in an uncertainty work by forcing it to finish it as soon as possible.

6) *Smithereens*, code: F.2.(3)

- (1) For you, I'd go, step to a dude much bigger than me
- (2) For you, I know, I would get messed up, weigh 153
- (3) For you, I would get beat to **smithereens**

The expressions above shows the case of structural metaphor with the concept *love is sacrifice*. The abstract concept of *smithereens* is portrays as a sacrifice toward his lover. *Smithereens* literally means a fraction or pieces from an entity. Moreover, this song indeed dedicates for the singer's wife.

7) *Neon Gravestone*, code : G.4. (6)

- (1) My opinion, our culture can treat a loss like it's a win
- (2) And right before we turn on them
- (3) We give 'em the highest of praise
- (4) And hang their banner from the ceiling
- (5) Communicating, further engraving
- (6) An earlier **grave** is an optional way, no

The structural metaphor found from this stanza with the abstract concept of *death* is being compared to the concept of *grave*. The word *grave* literally means a place for burial the dead body so that the concept of *grave* in this stanza refers to the death. Through this song, the singer explains how society culturally glorified a loss of celebrity as a celebration. Thus, it is turn out that this thing encourages people to think an optional way to be famous and well-known, which is by death. Moreover, in order to achieve the kind of shortcut to the death, the singer mentioned the phrase *earlier grave* which metaphorically defined as suicide. Nevertheless, these expressions more as a reflection for the listeners rather than as an encouragement.

8) *Neon Gravestone*, code : G.5. (7)

- (1) My opinion will not be lenient
- (2) My opinion, it's real convenient
- (3) Our words are loud, but now I'm talking action
- (4) We don't get enough love?
- (5) Well, they get a fraction
- (6) They say, "How could he go if he's got everything?"
- (7) I'll mourn for a kid, but won't cry for a **king**"

The expressions above shows the case of structural metaphor with the abstract concept of *popularity* compared to the concept *king*. The concept of *king* here refers to the artist or someone who popular and well-known by the public. The concept of king known with the glamorous life and rich, which also exist in celebrity or someone who popular.

In this stanza, the singer mainly talking about how society treat an artist as a king. Either good things or bad things, the society always glorified the celebrity life. The singer criticizes this behaviour to the point where when an artist committed suicide, the society still glorifies their death as something right. Thus, the society have more emphaty when an ordinary people died which is portrays with the word *kid* rather than when a celebrity died.

9) *Cut my lip*, code : J.7.(2)

(1) I don't mind at all, lean on my pride

(2) Lean on my pride, I'm a **lion**

The structural metaphor found from the expression above with the concept *human is a fighter*. The abstract concept of the singer (I) as a target domain compared with concrete concept of *lion* as source domain. Lion is a fighter, a majestic beast and also the king of the jungle. It signify that the singer as a musician, declares himself as a fighters since he has the pride (as said in previous line) in his music, family, friends, and fans.

10) *Pet cheetah*, code L.1.(1)

(1) I am on an **island**, no one to confide

(2) Eight days straight, eight hours each and not one line

(3) I can feel pressure start to possess my mind

(4) So, I'll take this beat I should delete to exercise

The structural metaphor found from this stanza with the concept of *loneliness is island*. The concept of *island* metaphorically means the loneliness. It is signified with the next line that no one the singer can rely on and feel isolated with his own creative process. When the singer is enveloped by his loneliness, the productivity does not appear to help him in creating the creative process so that it turns out that he had not been written anything yet for eight days. Therefore, he arrive in the position where the

pressure start to possess his mind. Besides, this song indeed mostly talk about the process and the challenge in making a song.

11) *Pet cheetah*, code L.3.(1)

- (1) I've got a pet **cheetah** down in my basement
- (2) I've raised him, and bathed him, and named him Jason
- (3) Statham, I've trained him to make me these beats
- (4) Now my pet cheetah's quicker in the studio than on his feet

The expressions above shows the case of structural metaphor with the concept *productivity is cheetah*. Here, the concept of an animal *pet cheetah* metaphorically means the productivity in making creative process. A cheetah is known as a mammal with his spirit and acceleration aspect. Thus, the singer describes his own productivity as a cheetah that have the spirit. He needs to take care of it so that his productivity will be useful for him as the spirit and acceleration are useful for a cheetah. The phrase *I've raised him, and bathed him* signify how he take care of his pet cheetah. The meaning took from the fact that the rest of the lyrics in this stanza mention about the songmaking process, such as *beats*, *basement*, and *studio*. This stanza basically talking about how the singer maintain his productivity in making a song.

12) *Legend*, code: M.4.(2)

- (1) You were one of those classic ones

- (2) Travelin' around this **sun**
- (3) You were one of those classic ones
- (4) I wish she knew you

The metaphorical expression in this stanza shows the structural metaphor with the concept *sun is life*. The word *sun* here metaphorically compared to the Abstract concept of *life*. In this stanza, the line *traveling around the sun* simply means everyday adventure in life where the sun always accompanies human during the days. The life that the singer mentions in this stanza is refers to the life and experience of his grandfather who he acknowledge as a legend. It could be signify by the previous line *You were one of those classic ones*. In fact, this song is a song which the singer dedicates to his grandfather.

13) Leave the city, N.7.(4). (6)

- (1) Last year I needed change of pace
- (2) Couldn't take the pace of change
- (3) Moving hastily
- (4) But this year, though I'm far from **home**
- (5) In Trench I'm not alone
- (6) These **faces** facin' me

From the last song from the album, there are two metaphorical expression found which belong to structural metaphor. The first one is the

concept of *home* metaphorically refers to a *normal life*. The singer decides to comeback with this album after two years of hiatus where at the time they had a normal and comfort life with their own family. Then, the normal life changed due to the concert and stuff that related to album promotion so that they now far from *home*.

This song mostly talking about the singer's losing faith and his journey in music industry. After two years of hiatus and make a comeback in *Trench* which the fans were already look forward, they were very thankful to the fans who still loyal and always waiting to them. This expression could be signified based on the last line from this stanza; *these faces facin' me* where *faces* here metaphorically mean his fans.

b. Orientational Metaphor

This metaphor is oriented towards spatial concepts related to physical and cultural experiences such as up-down, in-out, on-off, deep-shallow, front-back, and others as physical forms. Here are metaphorical expressions in Twenty-One Pilots's album *Trench* which belongs to orientational metaphor.

1) Jumpsuit, code : A.2.(1)

- (1) I crumble **underneath** the weight
- (2) Pressures of a new place roll my way
- (3) Jumpsuit, jumpsuit, cover me
- (4) Jumpsuit, jumpsuit, cover me

The metaphorical expression in this stanza shows the orientational metaphor that exist in the word *underneath*. This expression signifies the existence of spatial concept with the concept *down is effect*. For the explanation standpoint, this stanza mostly talk about the struggle being in a new place which metaphorically here refers to the city called Dema (universe of the album). This album used Dema city as metaphor to the new stage of his life and the insecurities within himself. Therefore, this city has become a new burden for him which caused the destruction of him. The *underneath* here means the effect of something.

2) Levitate, code : B.1.(1)

- (1) Oh, I know how to **levitate up** off my feet
- (2) And ever since the seventh grade I learned to fire-breathe
- (3) And though I feed on things that fell
- (4) You can learn to levitate with just a little help
- (5) Learn to levitate with just a little help

The metaphorical expression in this stanza shows the orientational metaphor which exist in the word *levitate up*. This expression signifies the existence of spatial concept with the concept *rise is up*. The phrase *levitate up* means rising up and be revived from something. In this case, the phrase expresses the singer's struggle in establish his career as a musician. Then, he also to encourage his listeners that they also can rising up and be revived

in life although only have a little chance. It is signify with the last two lines in this verse, *You can learn to levitate with just a little help* .

3) *My blood*, code : D.1.(3)

- (1) When everyone you thought you knew
- (2) Deserts your fight, I'll go with you
- (3) You're facin' **down** a dark hall
- (4) I'll grab my light

Since the word *under* is portrays a spatial concept, the metaphorical expression in this stanza indicates the existence of the orientational metaphor. This expression signifies the existence of spatial concept with the concept *down is lost* in the phrase *facin' down*. The phrase *facing down* here means lost in a bad direction and circumstances, in which is emphasized in next phrase; *a dark hall*. The context of this verse is about the loyalties between two people to always together eventhough one of them lost in the *dark hall* which could mean the depression, family problems or other problems in life., this metaphorical expression belong to orientational metaphor.

4) *Neon Gravestone*, code : G.1(2)

- (1) What's my problem?
- (2) Well, I want you to follow me **down** to the bottom **underneath** the insane asylum

- (3) Keep your wits about you while you got 'em
- (4) 'Cause your wits are first to go while you're problem-solvin'
- (5) And my problem?
- (6) We glorify those even more when they...

The metaphorical expression in this stanza identifies the orientational metaphor which exist in the words *down* and *underneath* in line 3. This expression signifies the existence of spatial concept with the concept *down is deep*. Down and underneath literally means something in the below. In this stanza, these words refer to the notion of realm of consciousness within human. By using the phrase *insane asylum*, the singer want the listeners to follow him to think deeply in their consciousness about the thing that he want to say in this song. This metaphorical meaning took from the phrase in the first line *i want you to follow me*.

5) *Neon Gravestone*, code : G.4(5)

- (1) What's my problem?
- (2) Don't get it twisted
- (3) It's with the people we praise who may have assisted
- (4) I could use the streams and extra conversations
- (5) I could give up, and **boost up** my reputation
- (6) I could go out with a bang
- (7) They would know my name

(8) They would host and post a celebration

The metaphorical expression in this stanza shows the orientational metaphor which exist in the word *boost up* in line 5. This expression signifies the existence of spatial concept with the concept *elevate is up*. The word *elevate* means something that increase and grow rapidly, in which in this song is refers to someone's reputation. The context of this stanza referto someone could instantly obtains public attention and popularity by doing bad thing, which is in this song about suicide (Theme of the song).

6) The hype, code : H.1.(2)

- (1) Sometimes I feel cold, even paralyzed
- (2) My **interior** world needs to sanitize
- (3) I've got to step through or I'll dissipate
- (4) I'll record my step through for my basement tapes

The orientational metaphor found in this stanza which exist in the word *interior* in line 5. This expression signifies the existence of spatial concept with the concept *internal is interior*. The word *Interior* is a spatial concept where it literally means an inner or inside of something situation. In this stanza, the phrase *interior world* refers to the internal world of the singer's feel and suffer. The singer said that the coldness and uncommon things inside of him need to be sanitized. Thus, the only way to sanitize himself from those things is by making music in his basement.

7) *The hype*, code : H.3.(2)

- (1) Yeah, they might be talking behind your head
- (2) Your **exterior** world can step off instead
- (3) It might take some friends and a warmer shirt
- (4) But you don't get thick skin without getting burnt

The metaphorical expression in this stanza shows the orientational metaphor which exist in the word *exterior* in line 2. This expression signifies the existence of spatial concept with the concept *external is exterior*. The word *exterior* is a spatial concept where it literally means the outside of something. In this stanza, the phrase *exterior world* used to portrays the influence of external factor or other people on the singer. In this stanza, the singer wants to emphasize that is not only interior world is important, the exterior world or other people also have a significant impact for people in maturation process as a human.

8) *Nico and niners*, code: I.1.(1)

- (1) East is **up**, I'm fearless when I hear this on the low
- (2) East is up, I'm careless when I wear my rebel clothes
- (3) East is up, when Bishops come together they will know that
- (4) Dema don't control us, Dema don't control

The orientational metaphor found from the expression above which exist in the word *up* in line 5. This expression signifies the existence of

spatial concept with the concept *rebellion is up*. The word *up* is defined as something that related to rebellion or recurrence. This song is related to the universe of Dema city. In this stanza, this phrase refers to an announcement for the people in the city about a group of people from *east* has been already starting a movement to fight and escape from the system of Dema. As mentioned earlier, the concept of Dema is defined as distopia that represent the internal subconscious of the singer where the insecurities and anxieties exist.

9) Nico and niners, code: I.1.(2).(3)

- (1) I'm heavy, my jumpsuit is on steady
- (2) I'm lighter when I'm **lower**, I'm **higher** when I'm heavy, oh
- (3) I'm so **high**, my Jumpsuit takes me so **high**
- (4) I'm flying from a fire, from Nico and the Niners, oh

The metaphorical expression in this stanza shows the orientational metaphor which exist in the word *lower* and *higher* in line 2. This expression signifies the existence of spatial concept with the concept *condition is position*. The used of word *lower* and *higher* in this stanza indicates the position of the person (I). These words literally means a physical experience to a container or pile if a substance of something is either add more or lessen. In the lyrics, it alluded that the position of him depend on the circumstances and environment. *Heavy* here means that he wear the jumpsuit as part of rebellion to fly from Dema city. Meanwhile

lighter is when this person still under the control of Dema system. Furthermore, in the third line, the phrase also use word *high* that refers to the freedom that he obtain by wearing the jumpsuit.

10) *Bandito*, code: K.1.(1).(2)

- (1) I could take the **high** road
- (2) But I know that I'm goin' **low**
- (3) I'm a ban—I'm a bandito

The orientational metaphor found from the expression above which exist in the word *low* in line 2. This expression signifies the existence of spatial concept with the concept *low is failure*. Almost similar with *Nico and niners* song, this song also discuss about the system within Dema city. The word *low* in this stanza refers to the failure in achieving something, in which in this song he talks about the failure of attempting to escape from Dema city system. The Dema city is metaphorically refers to one's system of subconscious which consist of anxieties and insecurities. As a result, it is inevitably attached to them and cannot just be removed. In fact, the title of this song *bandito* is the name of rebellion group who want to escape from Dema.

c. *Ontological metaphor*

An ontological metaphor is a metaphor in where a concept, such as activity, emotion, or idea, is depicted as a concrete object. Here are metaphorical

expressions in Twenty-One Pilots's album Trench which contains ontological metaphor.

1) Jumpsuit, code: A.1.(2)

(1) I can't believe how much I hate

(2) **Pressures of a new place roll my way**

(3) Jumpsuit, jumpsuit, cover me

(4) Jumpsuit, jumpsuit, cover me

The ontological metaphor found from the expression above with the concept *pressure is physical state*. In this metaphorical expression, the word *pressures* is viewed as alive entity because it is able to *rolling*, in which an activity that can be done by a physical state. This metaphorical expression describes that the singer has been affected by the pressures of new environment.

2) Levitate, code: B.4.(3)

(1) Danger in the fabric of this thing I made

(2) I probably shouldn't show you, but it's way too late

(3) **My heart is with you hiding, but my mind's not made**

(4) Now they know it like we both knew for some time I'd say

The expression above shows the case of ontological metaphor. Since the words *heart* and *mind* further specified as being a person, the source domain of this metaphorical expression is *physical state*. The phrase *with*

you hiding is refer to personification. According to Lakoff and Johnson (2003), Personification belongs to ontological metaphor. In this stanza, the singer basically told the fans that his heart already with them through this music, but his mind has not reach the fans or listener yet.

3) *Morph*, code: C.3.(4)

- (1) For if and when we go above, the question still remains
- (2) **Are we still in love** and is it possible we feel the same?
- (3) And that's when goin' under starts to take my wonder
- (4) But until that time, I'll try to sing this

The ontological metaphor found in this stanza since it contains the container metaphor as sub-part of ontological metaphor. The metaphorical expression exists in the second line in the phrase *are we still in love*. In this case, the abstract concept of *love* is viewed as alive entity and depict as container. For metaphorical meaning standpoint, the singer concerns about his faith and relationship with the higher power. He is astonishing in deciding whether his relationship vertically or horizontally will affect his life.

4) *Morph*, code: C.8.(1)

- (1) **Lights, they blink to me**, transmitting things to me
- (2) Ones and zeroes, ergo this symphony
- (3) Anybody listening? Ones and zeroes

(4) Count to infinity, ones and zeroes

The expression above shows the case of ontological metaphor since it contains personification. The concept of *light* is viewed as a live entity due to the followed phrase *they blink to me* that signifies a humanoid activity. Thus, the concept of metaphorical expression in this stanza is *light is physical state*. In this stanza, the singer basically talking about how people perceive his music which symbolized by *symphony*. Then, *the lights* here seems to refer to the listener or fans who request him to make a good music. Moreover, the use of unfamiliar term *ones and zeroes* here refers to the digital tool in making music.

5) **My Blood, code: D.5.(2)**

- (1) Stay with me, no, you don't need to run
- (2) Stay with me, **my blood, you don't need to run**
- (3) Stay with me, no, you don't need to run
- (4) Stay with me, my blood, you don't need to run

The expression above indicates the case of ontological metaphor with the concept *blood is physical state* since the concept of *blood* metaphorically viewed as a live entity. From this stanza, the metaphorical expression has a meaning the togetherness between two people who has blood relation. As a result, it could be the relationship with his mother, father, or brother.

6) *Chlorine*, code: E.1.(2)

- (1) Sippin' on straight chlorine
- (2) Let the **vibe slide over me**
- (3) This beat is a chemical, beat is a chemical

The ontological metaphor found from the expression above with the concept *vibe is physical state*. The word *vibe* as an abstract concept indicates an activity due to the existence of phrase *slide over me*. From the meaning standpoint, this word *vibe* refers to the nuance or condition that the singer obtains during the creative process. The creative process is a process where a moment and times are crucial, because the idea and creativity are sometimes occurred at certain times during the process.

7) *Neon Gravestone*, code: G.2.(1)

- (1) My opinion, **our culture can treat a loss like it's a win**
- (2) And right before we turn on them
- (3) We give 'em the highest of praise
- (4) And hang their banner from the ceiling
- (5) Communicating, further engraving
- (6) An earlier grave is an optional way, no

The expression above shows the case of ontological metaphor with the concept *culture is physical state*. The concept of *culture* is viewed as alive entity so that it categorized as personification. In this stanza, the singer

explains how society culturally glorified a loss of celebrity as a celebration. Thus, it is turn out that this thing encourages people to think an optional way to be famous and well-known, which is by death.

8) *Neon Gravestone*, code: G.3.(1)

- (1) Neon gravestones try to call
- (2) Neon gravestones try to call for my bones
- (3) Call (For my bones)
- (4) Call, call, call (Call, call, call)

The ontological metaphor found from the expression above with the concept *gravestone is physical state*. The words *Neon gravestone* as a concrete object is specified as alive entity since it has a capability to call something. Thus, this phrase contains personification and belong to ontological metaphor. In this stanza, the singer refers the gravestone metaphorically as the death that try to call his bones. This expression come from the main theme of the song where the death presumably could bring an advantage for people, in which to be well-known by others.

9) *Neon Gravestone*, code: G.3.(1)

- (1) It won't resonate in our minds
- (2) I'm not disrespecting what was left behind
- (3) Just pleading that it does not get glorified
- (4) Maybe we swap out what it is that we hold so high

The ontological metaphor found from the expression above with the existence of container metaphor in the abstract concept of *mind*. The abstract concept of *minds* viewed as container since it depicts as a place that can resonate things. Resonate is refers to a production of a deep, full, reverberating sound. The meaning of metaphorical expression in this stanza is about the rejection of the treatment by the society towards the glorification of celebrity death. The singer urges that the concept of glorifying the death of celebrity would not resonate in his minds.

10) Neon Gravestone, code: G.10.(3)

- (1) Don't get me wrong, the rise in awareness
- (2) Is beating a stigma that no longer scares us
- (3) But for sake of discussion, **in spirit of fairness**
- (4) Could we give this some room for a new point of view?

The expression above indicates the case of ontological metaphor since it contains container metaphor. The phrase *in spirit of fairness* portrays the abstract concept of *spirit* as a concrete concept so that it somewhat categorized as a place or container. The metaphorical meaning from this stanza mainly about bringing another perspective on the conversation about the stigmas around people who have a depression and suicidal problem.

11) Nico and Niners, code: I.1.(4)

- (1) East is up, I'm fearless when I hear this on the low

- (2) East is up, I'm careless when I wear my rebel clothes
- (3) East is up, when Bishops come together they will know that
- (4) **Dema don't control us**, Dema don't control

The expression above shows the case of ontological metaphor because it contains personification. *Dema* is viewed as alive entity because it could be signified by the capability to control people. Thus, the concept of the metaphorical expression in this stanza is *Dema is physical state*. The metaphorical expression in this stanza have the meaning about a system that always try to control humankind which symbolized by Dema city.

12) Pet cheetah, code: L.1.(3)

- (1) I am on an island, no one to confide
- (2) Eight days straight, eight hours each and not one line
- (3) I can feel **pressure start to possess my mind**
- (4) So, I'll take this beat I should delete to exercise

The ontological metaphor found from the expression above since it is categorized as personification. In this stanza, the word *pressure* is portrayed as something that could possess human mind so that it is viewed as alive entity. Therefore, with the concept of metaphorical expression in this stanza is *pressure is physical state*. In this stanza, the singer basically talking about how he obtains the pressure since he had not been yet writing a single verse

for their next song. The pressure that he obtains here come from his own insecurities and anxieties in making creative process.

13) Pet cheetah, code: L.5.(4).(5)

- (1) Get behind me, I bet this nepotistic mindset
- (2) Will help us get ours as we're growing
- (3) This clique means so much to this dude
- (4) It could make him afraid of his **music**
- (5) And be scared to **death** he could lose it

The expression above indicates the existence of ontological metaphor since it is categorized as personification. There are two concept of ontological metaphor exist in this stanza, which are the concept of *music* in the fourth line, and *death* in the fifth line. Both terms are viewed as alive entities since the singer allude his fearful in regard of these concepts. In this stanza, the singer basically talking about his fear of losing identity in making music since the pressures of music industry nepotistic mindset has been controlling him through his music career.

14) Legend, code: M.2(2)

- (1) Alright
- (2) You're a legend **in my own mind**
- (3) My middle name, my goodbye

Since the phrase *a legend in my own mind* contains the container metaphor, the metaphorical expression in this stanza indicates the existence of the ontological metaphor. The word *mind* is viewed as alive entity and as a place that could be entered. In this stanza, the singer talks about his grandfather who passed away a few months before this album released. For him, his grandfather was someone who he respected so much and also someone who was the biggest inspiration in leaning about life. Therefore, he consider his grandfather as a legend.

15) *Leave the city*, code: N.1.(5).(6)

- (1) I'm tired of tending to this fire
- (2) I've used up all I've collected
- (3) I have singed my hands
- (4) It's glowing, embers barely showing
- (5) Proof of life **in the shadows**
- (6) Dancing **on my plans**

There are two ontological metaphor was found from the expression above since both of them are categorized as container metaphor. First, in the fifth line, the abstract word shadows appear as container metaphor since it portrays a certain condition of life could be in. Then, the second one is the abstract word *plans* in sixth line which also depicted a place that is able to contain things. For the metaphorical meaning, the singer basically talk about

the question and scepticism that he has in his life and the future since his proven life is still in the shadows.

B. Discussion

The result of findings above shows that the number of metaphorical expressions data found in Twenty-One Pilots's Album *Trench* is 43. The ontological metaphor appear as the most dominant type of metaphorical expression in the album. Meanwhile the orientational metaphor is the least types of metaphorical expressions in the album. Of all the songs from the album, the seventh song, *Neon Gravestone*, has the most appearance of metaphorical expression with 8 lexemes in total. Meanwhile the sixth and tenth songs, *smithereens* and *cut my lip*, are the least appearance with only 1 metaphorical expression.

This study's finding is quite similar to the finding of Qolbi (2015) in which she also focused on conceptual metaphor by Lakoff and Johnson (1980). By using a similliar aproach in analysis, the result shows a similarities where in her thesis, *The Study of Metaphorical Expression in Jason Mraz's Album Yes!*, it was found that the ontological metaphor also turns out to be the most dominant type of metaphorical expressions of the album. Then, the structural metaphor is the second one, and the orientational metaphor is the least type of metaphoricalexpressions that she found in her study.

Another newer studies about conceptual metaphor in song lyrics also resulting a similar finding with this study. A study conducted by Lestari (2017)

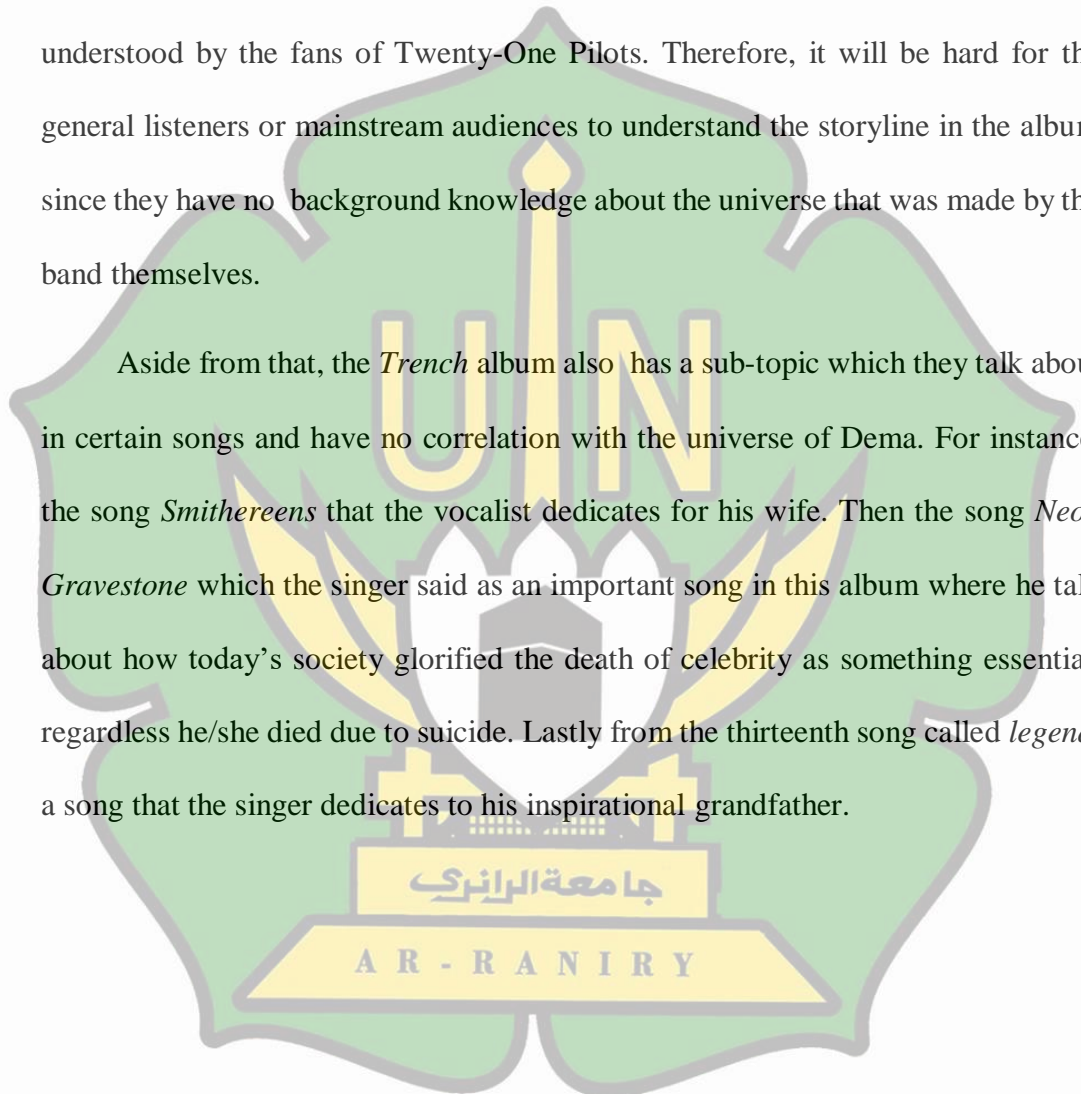
entitled *Metaphor in the Song Lyrics of Greenday* also found that the ontological metaphor as the most dominant types of metaphor in Greenday's song lyrics. Still on the same track with this study and Qolbi's study (2015), the orientational metaphor also appears as the least type of metaphorical expressions that she found in the lyrics. Therefore, the ontological metaphor presumably is the most frequent types of metaphorical expressions found in the song lyrics. The frequent use of ontological metaphor in song lyrics because this type of metaphor has a simple form, in which portraying a concrete concept as alive entity despite it has similar form with personification which presumably as one of the most used figurative language in literary works.

However, a different result found in other types of literary work analysis. For instance, a study of metaphor in newspaper by Lailla (2018) where in her study, *Conceptual Metaphor in New York Time Political Headlines*, the results shows that the structural metaphor appear as the most dominant types of metaphor in the newspaper. Meanwhile the ontological metaphor appears as the least type of metaphorical expressions exist in the study. Since the subject analysis is a newspaper where the ease of information grasp by the reader is the main focus, the use of ontological metaphor is seemingly does not too required.

For the theme of this album, it can be drawn that this album mostly talk about self-struggle with insecurities within oneself, especially insecurities in expressing a creative process. Indeed, the band had already said in some interview that this album is the sequel from their previous album, *Blurryface* (2015) which also talk about their inner-world insecurities. However, many unfamiliar terms in

the song lyrics from this album are subjective in many ways. It presumably subjective since most of the terms in the lyrics are something that cannot be comprehended easily for the normal listeners. Many terms are used in the songs refers to a fictional universe storyline of Dema city, in which it is presumably only understood by the fans of Twenty-One Pilots. Therefore, it will be hard for the general listeners or mainstream audiences to understand the storyline in the album since they have no background knowledge about the universe that was made by the band themselves.

Aside from that, the *Trench* album also has a sub-topic which they talk about in certain songs and have no correlation with the universe of Dema. For instance, the song *Smithereens* that the vocalist dedicates for his wife. Then the song *Neon Gravestone* which the singer said as an important song in this album where he talk about how today's society glorified the death of celebrity as something essential, regardless he/she died due to suicide. Lastly from the thirteenth song called *legend*, a song that the singer dedicates to his inspirational grandfather.



CHAPTER V

CONCLUSION AND RECOMENDATIONS

The study's conclusion is presented in this final chapter. The conclusion is based on the previous chapter's study findings and discussion. In this part, the data analysis and discussion were summarized, while recommendation consists of some suggestion and recommendation that will be beneficial for the future researcher.

A. Conclusion

Metaphor is a linguistic phenomenon that not only demonstrates the use of figurative language, but it also demonstrates the human thinking concept and is extensively employed in daily life. As a result, a person's utterance is not randomly said, but rather have been structured based on daily experiences, prior knowledge, and culture.

By using Lakoff and Johnson's conceptual metaphor (1980), this study was conducted with the purpose of determining the types and the meaning of metaphorical expression found in Twenty-One Pilots's song lyrics. As a result, the three types of conceptual metaphor were found in the song lyrics by Twenty-One Pilots with the ontological metaphor appear as the most frequent used in the lyrics. Meanwhile, the orientational metaphor is the least type of metaphor that exists in the song lyrics.

The meaning of metaphorical expressions is also disclosed through the analytical process, which reveals the state of the human inner world, in which

insecurities and anxieties exist, impacting human's willingness in doing something. Therefore, the album depicts an exploration on mental health, suicidal problem, and doubt, portrayed in the metaphorical city called “Dema” and the surrounding valley known as “Trench.” The band created the fictional city to portray the concept of the human inner-world in a more acceptable way, as well as for visual purposes for their music videos.

B. Recommendations

After analyzing the data, the writer realizes the shortage that this thesis had and it is still far from perfect. Therefore, the writer would like to give some suggestion for the further researcher who wants to do study in the similar field. Besides only focus on song lyrics, the writer would like to suggest to further researchers to deeply dig deep more into the use of conceptual metaphor in any other literary works includes poems, advertisement, or speech. In addition, the writer also suggests to expand the theory used in analysis aside from conceptual metaphor by Lakoff and Johnson (1980) in order to have more point of view on how a metaphorical expression works either in arts or daily utterance.

It is essential to note that metaphor plays an important role in educational theory and practice. It is not only linguistic component for adding color and aesthetic to language, but it is more as a prominent feature of human notion and discourse about education. Therefore, the usage of metaphors is important to analyze a greater consciousness of the implications of the theory and practice that is employed not only in daily experience of using language, but also in educational aspect.

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APPENDICES

SURAT KEPUTUSAN DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY Nomor : B-8603/UN.08/ETK/KP.07.6/05/2021

TENTANG PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY

DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY

- Menimbang : a. bahwa untuk kelancaran bimbingan skripsi dan ujian munaqasyah mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh, maka dipandang perlu menunjuk pembimbing skripsi tersebut yang dituangkan dalam Surat Keputusan Dekan;
- b. bahwa saudara yang tersebut namanya dalam surat keputusan ini dipandang cakap dan memenuhi syarat untuk diangkat sebagai pembimbing skripsi.
- Mengingat : 1. Undang-undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
2. Undang-undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
3. Undang-undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
4. Peraturan Pemerintah Nomor 74 Tahun 2012 tentang Perubahan atas Peraturan Pemerintah RI Nomor 23 Tahun 2005 tentang Pengelolaan Keuangan Badan Layanan Umum;
5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang Penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
6. Peraturan Presiden RI Nomor 64 Tahun 2013; tentang Perubahan IAIN Ar-Raniry Banda Aceh Menjadi UIN Ar-Raniry Banda Aceh;
7. Peraturan Menteri Agama RI Nomor 12 Tahun 2014, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
8. Peraturan Menteri Republik Indonesia No. 21 Tahun 2015, tentang Statuta UIN Ar-Raniry;
9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang, Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Departemen Agama Republik Indonesia;
10. Keputusan Menteri Keuangan Nomor 293/KMK.05/2011 tentang Pencapaian Institut Agama Islam Negeri Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang Menerapkan Pengelolaan Badan Layanan Umum;
11. Keputusan Rektor UIN Ar-Raniry Nomor 01 Tahun 2015, tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh;
- Memperhatikan : Keputusan Sidang/Seminar Proposal Skripsi Prodi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Tanggal 30 April 2021
- MEMUTUSKAN**
- Menetapkan :
PERTAMA : Menunjuk Saudara:
1. Dr. M. Nasir, M.Hum
2. Fera Busfina Zalha, MA
Untuk membimbing Skripsi :
Nama : Setiawan Hadi
NIM : 170203106
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Metaphorical Expressions in Twenty One Pilots Song Lyrics
Sebagai Pembimbing Pertama
Sebagai Pembimbing Kedua
- KEDUA** : Pembiayaan honorarium pembimbing pertama dan kedua tersebut diatas dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Tahun 2020; No.025.04.2.423925/2020, tanggal 12 November 2019.
- KETIGA** : Surat keputusan ini berlaku sampai akhir semester Genap Tahun Akademik 2021/2022
- KEEMPAT** : Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya apabila kemudian hari ternyata terdapat kekeliruan dalam penetapan ini.

Ditetapkan di: Banda Aceh
Pada Tanggal: 24 Mei 2021
An. Rektor
Dekan,



Tembusan

1. Rektor UIN Ar-Raniry (sebagai laporan);
2. Ketua Prodi PBI Fak. Tarbiyah dan Keguruan;
3. Pembimbing yang bersangkutan untuk dimaklumi dan dilaksanakan;
4. Mahasiswa yang bersangkutan;
5. Arsip.

SONG LYRICS

Album Lyrics (Retrieved from Genius.com)

1. Jumpsuit

[Intro]

Cover me, oh!

[Chorus]

I can't believe how much I hate
Pressures of a new place roll my way
Jumpsuit, jumpsuit, cover me
Jumpsuit, jumpsuit, cover me

I crumble underneath the weight
Pressures of a new place roll my way
Jumpsuit, jumpsuit, cover me
Jumpsuit, jumpsuit, cover me

[Verse]

Spirits in my room, friend or foe?
Felt it in my youth, feel it when I'm old
Jumpsuit, jumpsuit, cover me
Dusting off my jumpsuit (Cover me)

[Chorus]

I can't believe how much I hate (Cover me, oh)
Pressures of a new place roll my way (Cover me, oh)
Jumpsuit, jumpsuit, cover me (Cover me, oh)
Jumpsuit, jumpsuit, cover me (Cover me, oh)

[Bridge]

I'll be right there
But you'll have to grab my throat
and lift me in the air
If you need anyone

I'll stop my plans (I'll stop my plans)
But you'll have to tie me down
and then break both my hands
If you need anyone

I'll be right there (I'll be right there)
But you'll have to grab my throat and lift me in the air

(If you need anyone)
If you need anyone (If you need anyone)
If you need anyone (If you need anyone)
If you need anyone

[Chorus]

I can't believe how much I hate
Pressures of a new place roll my way
Jumpsuit, jumpsuit, cover me
Oh, jumpsuit, jumpsuit, cover me, oh!

[Outro]

Jumpsuit, jumpsuit, cover me!
Jumpsuit, jumpsuit, cover me!

2. Levitate

[Chorus]

Oh, I know how to levitate up off my feet
And ever since the seventh grade I learned to fire-breathe
And though I feed on things that fell
You can learn to levitate with just a little help
Learn to levitate with just a little help

[Bridge]

Come down, come down
Cowards only come through when the hour's late
And everyone's asleep, mind you
Now show up, show up
I know I shouldn't say this
But a curse from you is all that I would need right now, man

Come down, come down
Cowards only come through when the hour's late
And everyone's asleep, mind you
Now show up, show up
I know I shouldn't say this
But a curse from you is all that I would need right now, man

[Verse]

Danger in the fabric of this thing I made
I probably shouldn't show you, but it's way too late
My heart is with you hiding, but my mind's not made
Now they know it like we both knew for some time I'd say

They're smirking at fresh blood, they're circling above

But this is not enough, yeah, this is not what you thought
No, no, we are not just graffiti on a passing train
I got back what I once bought back
In that slot, I won't need to replace

This culture is a poacher of overexposure, not today
Don't feed me to the vultures, I am a vulture who feeds on pain
Sleep in a well-lit room, don't let the shadow through
And sever all I knew, yeah, sever all

I thought I could depend on my weekends
On the freezing ground that I'm sleeping on
Please, keep me from, please keep me down from the ledges
Better test it, wooden wedges under doorways
Keep your wooden wedges under doors

Chorus, verse, chorus, verse, now here comes the eight
Wait, habits here too, you're the worst, your structure compensates
But compensation feels a lot like rising up to dominate by track two
At least they all know all they hear comes from a place

[Chorus]

Oh, I know how to levitate up off my feet
And ever since the seventh grade I learned to fire-breathe
And though I feed on things that fell
You can learn to levitate with just a little help
You can levitate with just a little help

[Outro]

Welcome to Trench

3. Morph

[Intro]

Move!

[Verse 1]

Can't stop thinking about if and when I die
For now I see that "if" and "when" are truly different cries
For "if" is purely panic and "when" is solemn sorrow
And one invades today while the other spies tomorrow

We're surrounded and we're hounded
There's no above, or under, or around it
For "above" is blind belief and "under" is sword to sleeve
And "around" is scientific miracle, let's pick "above" and see

For if and when we go above, the question still remains
Are we still in love and is it possible we feel the same?
And that's when goin' under starts to take my wonder
But until that time, I'll try to sing this

[Chorus]

If I keep moving, they won't know
I'll morph to someone else
What they throw at me's too slow
I'll morph to someone else
I'm just a ghost
I'll morph to someone else
A defense mechanism mode

[Verse 2]

He'll always try to stop me, that Nicolas Bourbaki
He's got no friends close but those who know him most know
He goes by Nico, he told me I'm a copy
When I'd hear him mock me, that's almost stopped me

Well, we're surrounded and we're hounded
There's no above or a secret door
What are we here for
If not to run straight through all our tormentors?
But until that time, I'll try to sing this

[Chorus]

If I keep moving, they won't know
I'll morph to someone else
What they throw at me's too slow
I'll morph to someone else
I'm just a ghost
I'll morph to someone else
A defense mechanism mode
I'll morph to someone else

[Bridge]

Lights, they blink to me, transmitting things to me
Ones and zeroes, ergo this symphony
Anybody listening? Ones and zeroes
Count to infinity, ones and zeroes

I'm surrounded and I'm hounded
There's no above, or under, or around it
For "above" is blind belief and "under" is sword to sleeve

And "around" is scientific miracle, let's pick "above" and see

For if and when we go above, the question still remains
Are we still in love and is it possible we feel the same?
And that's when goin' under starts to take my wonder
But until that time
I'll morph to someone else
I'm just a ghost

[Chorus]

If I keep moving, they won't know
I'll morph to someone else
What they throw at me's too slow
I'll morph to someone else
I'm just a ghost
I'll morph to someone else
A defense mechanism mode
If I keep moving, they won't know
I'll morph to someone else
A defense mechanism mode
I'll morph to someone else

[Outro]

Not done, not done
Not done, Josh Dun
I'll morph to someone else

4. My blood

[Verse 1]

When everyone you thought you knew
Deserts your fight, I'll go with you
You're facin' down a dark hall
I'll grab my light

[Refrain]

And go with you, I'll go with you
I'll go with you, I'll go with you
I'll go with you, I'll go with you
I'll go with you, I'll go with you

[Verse 2]

Surrounded and up against a wall
I'll shred 'em all and go with you
When choices end, you must defend
I'll grab my bat

[Refrain]

And go with you,
I'll go with you
I'll go with you,
I'll go with you, yeah

[Chorus]

Stay with me, no, you don't need to run
Stay with me, my blood, you don't need to run
Stay with me, no, you don't need to run
Stay with me, my blood, you don't need to run

[Verse 3]

If there comes a day
People posted up at the end of your driveway
They're callin' for your head and they're callin' for your name
I'll bomb down on 'em, I'm comin' through
Did they know I was grown with you?
If they're here to smoke, know I'll go with you
Just keep it outside, keep it outside, yeah

[Chorus]

Stay with me, no, you don't need to run
Stay with me, my blood, you don't need to run
Stay with me, no, you don't need to run
Stay with me, my blood, you don't need to run
(Ooh-ooh, ooh-ooh)
You don't need to run
(Ooh-ooh, ooh-ooh)
You don't need to run
(Ooh-ooh, ooh-ooh)
You don't need to run
(Ooh-ooh, ooh-ooh)
You don't need to run

[Verse 4]

If you find yourself in a lion's den
I'll jump right in and pull my pin

[Refrain]

And go with you, I'll go with you
I'll go with you, I'll go with you
(You don't need to run)
I'll go with you, I'll go with you
(You don't need to run)

I'll go with you
My blood, I'll go with you, yeah

[Chorus]

Stay with me, no, you don't need to run
Stay with me, my blood, you don't need to run
Stay with me, no, you don't need to run
Stay with me, my blood, you don't need to run
(Ooh-ooh, ooh-ooh)
You don't need to run
(Ooh-ooh, ooh-ooh)
You don't need to run
(Ooh-ooh, ooh-ooh)
You don't need to run
(Ooh-ooh, ooh-ooh)
You don't need to run
Stay with me, no, you don't need to run
Stay with me, my blood

5. Chlorine

[Intro]

So, where are ya? It's been a little while

[Chorus]

Sippin' on straight chlorine
Let the vibe slide over me
This beat is a chemical, beat is a chemical
When I leave, don't save my seat
I'll be back when it's all complete
The moment is medical, moment is medical
Sippin' on straight chlorine

[Verse 1]

Lovin' what I'm tastin', woah
Venom on my tongue, dependent at times
Poisonous vibrations, woah
Help my body run

[Refrain]

I'm runnin' for my life
Runnin' for my life

[Chorus]

Sippin' on straight chlorine
Let the vibe slide over me

This beat is a chemical, beat is a chemical
When I leave, don't save my seat
I'll be back when it's all complete
The moment is medical, moment is medical
Sippin' on straight chlorine

[Verse 2]

Fall out of formation, woah
I plan my escape from walls they confined
Rebel red carnation, woa-a-oh
Grows while I decay

[Refrain]

I'm runnin' for my life
Runnin' for my life
Yeah, I'm runnin' for my life
Runnin' for my life

[Verse 3]

Hide you in my coat pocket, where I kept my rebel red
I felt I was invincible, you wrapped around my head
Now different lives I lead, my body lives on lead
The last two lines may read incorrect until said
The lead is terrible in flavor
But now you double as a paper maker
I despise you sometimes, I love to hate the fight
And you in my life is like

[Chorus]

Sippin' on straight chlorine
Let the vibe slide over me
This beat is a chemical, beat is a chemical
When I leave, don't save my seat
I'll be back when it's all complete
The moment is medical, moment is medical
Sippin' on straight chlorine

[Interlude]

Let the vibe, let the vibe
Let the vibe, let the vibe
Beat is a chemical, yeah
Let the vibe, let the vibe
Let the vibe, let the vibe
Moment is medical, yeah
Sippin' on straight chlorine
Let the vibe, let the vibe

Let the vibe, let the vibe
Beat is a chemical, yeah
Let the vibe, let the vibe
Let the vibe, let the vibe
Moment is medical, yeah

[Outro]

I'm so sorry I forgot you
Let me catch you up to speed
I've been tested like the ends of
A weathered flag that's by the sea
Can you build my house with pieces?
I'm just a chemical
Can you build my house with pieces?
I'm just a chemical
Can you build my house with pieces?
I'm just a chemical
Can you build my house with pieces?
I'm just a chemical

6. Smithereens

[Verse 1]

You know, I've always been collected, calm and chill
And you know, I never look for conflict for the thrill
But if I'm feeling someone stepping towards you,
can't describe just what I'm feeling

[Chorus]

For you, I'd go
Step to a dude much bigger than me
For you, I know
I would get messed up, weigh 153
For you
I would get beat to smithereens

[Verse 2]

You know, I'll be in the corner taking notes
And you know, I got your six while you're working votes
But if I'm feeling someone stepping towards you
Can't describe just what I'm feeling

[Chorus]

For you, I'd go
Step to a dude much bigger than me
For you, I know

I would get messed up, weigh 153
For you
I would get beat to smithereens

[Bridge]
(Fight fight fight fight fight)
(I would get beat to)
You know I had to do one
You know I had to do one
You know I had to do one on the record (For you)

You know I had to do one on the record for her like this
You know I had to do one on the record for her like this
You know I had to do one on the record for her like this
You know I had to do one on the record for her

[Refrain]
If I'm feeling
Someone stepping towards you, can't describe
Just what I'm feeling

[Outro]
For you, I'd go
Write a slick song just to show you the world
For you, I know
They think it's messed up to sell out for your girl

For you, I'd go
Step to a dude much bigger than me
For you, I know
I would get messed up, weigh 153
For you
I would get beat to smithereens

7. Neon gravestone

[Intro]
Call (Call)
Call (Call)
Call (Call)

[Verse 1]
What's my problem?
Well, I want you to follow me down to the bottom
Underneath the insane asylum
Keep your wits about you while you got 'em

'Cause your wits are first to go while you're problem-solvin'
And my problem?
We glorify those even more when they...

My opinion, our culture can treat a loss like it's a win
And right before we turn on them
We give 'em the highest of praise
And hang their banner from the ceiling
Communicating, further engraving
An earlier grave is an optional way, no

[Chorus]

Neon gravestones try to call (Neon gravestones try to call)
Neon gravestones try to call for my bones (Neon gravestones try to call)
Call (For my bones)
Call, call, call (Call, call, call)
Call (Call)
Call (Call)

[Verse 2]

What's my problem?
Don't get it twisted
It's with the people we praise who may have assisted
I could use the streams and extra conversations
I could give up, and boost up my reputation
I could go out with a bang
They would know my name
They would host and post a celebration

My opinion will not be lenient
My opinion, it's real convenient
Our words are loud, but now I'm talking action
We don't get enough love?
Well, they get a fraction
They say, "How could he go if he's got everything?
I'll mourn for a kid, but won't cry for a king"

[Chorus]

Neon gravestones try to call (Neon gravestones try to call)
Neon gravestones try to call for my bones (Neon gravestones try to call)
Call (For my bones)
Call, call, call

[Bridge]

Promise me this (Call, call)
If I lose to myself

You won't mourn a day
And you'll move onto someone else
Promise me this
If I lose to myself
You won't mourn a day
And you'll move onto someone else
(Ooh, call, ooh, call)

[Chorus]
Neon gravestones try to call
(Neon gravestones try to call)
Neon gravestones try to call for my bones
(Neon gravestones try to call)
Neon gravestones try to call
(Neon gravestones try to call)
Neon gravestones try to call for my bones
(Neon gravestones try to call for my bones)

[Bridge]
'Cause they won't get them
No, they won't get them
They won't get them
But they won't get them

[Verse 3]
Don't get me wrong, the rise in awareness
Is beating a stigma that no longer scares us
But for sake of discussion, in spirit of fairness
Could we give this some room for a new point of view?

And could it be true that some could be tempted
To use this mistake as a form of aggression?
A form of succession?
A form of a weapon?
Thinking "I'll teach them"
Well, I'm refusing the lesson

It won't resonate in our minds
I'm not disrespecting what was left behind
Just pleading that it does not get glorified
Maybe we swap out what it is that we hold so high

Find your grandparents or someone of age
Pay some respects for the path that they paved
To life, they were dedicated

Now, that should be celebrated

8. The Hype

[Verse 1]

Sometimes I feel cold, even paralyzed
My interior world needs to sanitize
I've got to step through or I'll dissipate
I'll record my step through for my basement tapes

[Chorus]

Nice to know my kind will be on my side
I don't believe the hype
And you know you're a terrible sight
But you'll be just fine
Just don't believe the hype

[Verse 2]

Yeah, they might be talking behind your head
Your exterior world can step off instead
It might take some friends and a warmer shirt
But you don't get thick skin without getting burnt

[Chorus]

Nice to know my kind will be on my side
I don't believe the hype
And you know you're a terrible sight
But you'll be just fine
Just don't believe the hype
(Take me with you)

[Bridge]

No, I don't know which way I'm going
But I can hear my way around
No, I don't know which way I'm going
But I can hear my way around

No, I don't know which way I'm going
But I can hear my way around
No, I don't know which way I'm going
But I can hear my way around
But I can hear my way around

[Chorus]

Nice to know my kind will be on my side
I don't believe the hype

And you know you're a terrible sight
But you'll be just fine
Just don't believe the hype
(Don't believe the hype)

Nice to know my kind will be on my side
I don't believe the hype
And you know you're a terrible sight
But you'll be just fine
Just don't believe the hype

Nice to know my kind will be on my side
I don't believe the hype
And you know you're a terrible sight
But you'll be just fine
Just don't believe the hype

9. Nico and Niners

[Intro (Reversed)]

Msilaiv ecnuoned ew
Tsae eurt daeh dna amed evael lliw uoy
Sotidnab era ew

[Chorus]

East is up, I'm fearless when I hear this on the low
East is up, I'm careless when I wear my rebel clothes
East is up, when Bishops come together they will know that
Dema don't control us, Dema don't control
East is up

[Verse 1]

They want to make you forget
They want to make you forget
Save your razorblades now, not yet
Save your razorblades now, not yet

[Post chorus]

I'm heavy, my jumpsuit is on steady
I'm lighter when I'm lower, I'm higher when I'm heavy, oh
I'm so high, my Jumpsuit takes me so high
I'm flying from a fire, from Nico and the Niners, oh

[Chorus]

East is up, I'm fearless when I hear this on the low
East is up, I'm careless when I wear my rebel clothes

East is up, when Bishops come together they will know that
Dema don't control us, Dema don't control

[Post chorus]

I'm heavy, my jumpsuit is on steady
I'm lighter when I'm lower, I'm higher when I'm heavy, oh
I'm so high, my Jumpsuit takes me so high
I'm flying from a fire, from Nico and the Niners, oh

[Bridge]

I'm heavy, jumpsuit is on steady
Lighter when I'm lower, higher when I'm heavy, oh
I'm so high, I'm so high
So high, I'm so high
Fire, Nico and the Niners

[Verse 2]

What I say when I want to be enough
What a beautiful day for making a break for it
We'll find a way to pay for it
Maybe from all the money we made razorblade stores
Rent a racehorse and force a sponsor
And start a concert, a complete diversion
Start a mob and you can be quite certain
We'll win but not everyone will get out
No, no
We'll win but not everyone will get out
No, no
We'll win but not everyone will get out

[Chorus]

East is up, I'm fearless when I hear this on the low
East is up, I'm careless when I wear my rebel clothes
East is up, when Bishops come together they will know that
Dema don't control us, Dema don't control
East is up

[Outro]

I'm so high, so high
Fire, Nico and the Niners
I'm so high, so high
Sotidnab era ew
Fire, Nico and the Niners

10. Cut my lip

[Verse 1]

I'll keep on tryin', might as well
If you decide all is well
I'll keep on tryin', might as well (Might as well)
If you decide all is well (All is well)

[Pre-Chorus]

Though I am bruised, face of contusions
Know I'll keep movin'
Though I am bruised, face of contusions
Know I'll keep movin', know I'll keep movin'

[Chorus]

Rust around the rim, drink it anyway
I cut my lip
Isn't what I want, blood is on my tongue
I cut my lip

[Verse 2]

I keep on goin' back
Even though it's me I abuse
I'll keep on goin' back
Even...

[Pre-Chorus]

Though I am bruised, face of contusions
Know I'll keep movin'
Though I am bruised, face of contusions
Know I'll keep movin', know I'll keep movin'

[Chorus]

Rust around the rim, drink it anyway
I cut my lip
Isn't what I want, blood is on my tongue
I cut my lip, oh oh, yeah
I cut my lip, oh oh, yeah

[Bridge]

I don't mind at all, lean on my pride
Lean on my pride, I'm a lion
I don't mind at all, lean on my pride
Lean on my pride, I'm a lion
I don't mind at all, lean on my pride
Lean on my pride, I'm a lion

I don't mind at all, lean on my pride
Lean on my pride, I'm a lion

[Pre-Chorus]
Though I am bruised, face of contusions
Know I'll keep movin', know I'll keep movin'

[Chorus]
Rust around the rim, drink it anyway
I cut my lip
Isn't what I want, blood is on my tongue
I cut my lip
I cut my lip

[Outro]
I don't mind at all, lean on my pride
Lean on my pride, I'm a lion
I don't mind at all, lean on my pride
Lean on my pride, I'm a lion

11. Bandito

[Chorus]
I could take the high road
But I know that I'm goin' low
I'm a ban—I'm a bandito
I could take the high road
But I know that I'm goin' low
I'm a ban—I'm a bandito
I could take the high road
But I know that I'm goin' low
I'm a ban—I'm a bandito

[Verse 1]
This is the sound we make
When in between two places
Where we used to bleed
And where our blood needs to be

[Chorus]
I could take the high road
But I know that I'm goin' low
I'm a ban—I'm a bandito
I could take the high road
But I know that I'm goin' low
I'm a ban—I'm a bandito



[Verse 2]

In City, I feel my spirit is contained
Like neon inside the glass, they form my brain
But I recently discovered it's a heatless fire
Like nicknames they give themselves to uninspire

Begin with bullet, now add fire to the proof
But I'm still not sure if fear's a rival or close relative to truth
Either way it helps to hear these words bounce off of you
The softest echo could be enough for me to make it through

[Bridge]

Folina, Sahlo Folina
Sahlo Folina, Sahlo Folina
I created this world to feel some control
Destroy it if I want
So I sing Sahlo Folina, Sahlo Folina, Sahlo

[Chorus]

I could take the high road
But I know that I'm goin' low (Sahlo)
I'm a ban—I'm a bandito
I could take the high road
But I know that I'm goin' low
I'm a ban—I'm a bandito (Sahlo)
I could take the high road
But I know that I'm goin' low (Sahlo)
I'm a ban—I'm a bandito

[Outro]

I created this world to feel some control
Destroy it if I want
So I sing Sahlo Folina, Sahlo Folina

12. Pet Cheetah

[Verse 1]

I am on an island, no one to confide
Eight days straight, eight hours each and not one line
I can feel pressure start to possess my mind
So, I'll take this beat I should delete to exercise

[Chorus]

No, I move slow
I want to stop time

I'll sit here 'til I find the problem
No, I move slow
I want to stop time
I'll sit here 'til I find the problem

[Verse 2]

I've got a pet cheetah down in my basement
I've raised him, and bathed him, and named him Jason
Statham, I've trained him to make me these beats
Now my pet cheetah's quicker in the studio than on his feet

I'ma get mine and get going
I'm showing my faces in just enough places
I'm done with tip-toeing, I'll stay in my room
My house is the one where the vultures are perched on the roof
Get behind me, I bet this nepotistic mindset
Will help us get ours as we're growing
This clique means so much to this dude
It could make him afraid of his music
And be scared to death he could lose it

[Chorus]

No, I move slow
I want to stop time
I'll sit here 'til I find the problem
No, I move slow
I want to stop time
I'll sit here 'til I find the problem

[Interlude]

I'll sit here 'til I
I'll sit here 'til I find the problem, no
I'll sit here 'til I
I'll sit here 'til I find the problem

[Chorus]

No, I move slow
I want to stop time
I'll sit here 'til I find the problem
No, I move slow
I want to stop time
I'll sit here 'til I find the problem

[Bridge]

I can feel pressure start to possess my mind
So I'll take this beat I should delete to exercise

[Outro: Zack Joseph]
Pet cheetah, cheetah (12X)

13. Legend

[Chorus]

You were one of those classic ones
Traveling around this sun
You were one of those classic ones
I wish she knew you
You were one of those classic ones
Now everybody knows
You were one of those classic ones, yeah

[Post-Chorus]

Alright
You're a legend in my own mind
My middle name, my goodbye

[Verse]

You were here when I wrote this
But the masters and mixes
Will take too long to finish to show you
I'm sorry I did not visit
Did not know how to take it
When your eyes did not know me
Like I know you

[Chorus]

You were one of those classic ones
Travelin' around this sun
You were one of those classic ones
I wish she knew you (I wish she knew you)
You were one of those classic ones
Now everybody knows (Wish she knew you)
You were one of those classic ones, yeah

[Post-Chorus]

Alright
You're a legend in my own mind
My middle name, my goodbye
Goodbye, goodbye, goodbye, goodbye, oh
Goodbye, goodbye, goodbye, goodbye

Alright (wish she knew you)

You're a legend in my own mind
My middle name, my goodbye

[Outro]

Then the day that it happened, I recorded this last bit
I look forward to having a lunch with you again

14. Leave the city

[Verse 1]

I'm tired of tending to this fire
I've used up all I've collected
I have singed my hands
It's glowing, embers barely showing
Proof of life in the shadows
Dancing on my plans

[Chorus]

They know that it's almost
They know that it's almost over
They know that it's almost
They know that it's almost over

[Verse 2]

The burning is so low it's concerning
'Cause they know that when it goes out
It's a glorious gone
It's only time before they show me
Why no one ever comes back
With details from beyond

[Chorus]

They know that it's almost
They know that it's almost over
They know that it's almost
They know that it's almost over
(They know)
They know that it's almost over
(They know)
They know that it's almost over
(They know)
(They know)
(They know)
(They know)



[Bridge]

In time, I will leave the city

For now, I will stay alive

In time, I will leave the city

For now, I will stay alive

In time, I will leave the city

For now, I will stay alive

In time, I will leave the city

For now, I will stay alive

[Chorus]

They know that it's almost

They know that it's almost over

They know that it's almost

They know that it's almost over

(They know)

(They know)

[Verse 3]

Last year I needed change of pace

Couldn't take the pace of change

Moving hastily

But this year, though I'm far from home

In Trench I'm not alone

These faces facin' me

[Outro] They know

They know What I mean

