

CHAPTER IV

CONCLUSION

4.1 Conclusion

This study set out to analyze the conceptual metaphors found in six selected songs by Decalius, a one-man Depressive Suicidal Black Metal (DSBM) project, by applying Conceptual Metaphor Theory as proposed by Lakoff and Johnson (1980) and further developed by Kövecses (2010). The analysis focused on identifying the types of conceptual metaphors present in the lyrics and examining the thematic patterns that emerge from those metaphors.

The findings reveal that all three types of conceptual metaphors are present across the selected songs: ontological, structural, and orientational. Among these, ontological metaphors appear most frequently, as the lyrics consistently render abstract psychological experiences as physical objects, substances, or entities located within the body. Expressions such as *"there is a knife inside my head" (Inside...)* and *"it burns me deep inside" (A Miserable Life...)* demonstrate how emotional suffering is given physical form, making intangible pain cognitively accessible. Structural metaphors appear as the second most prominent type, organizing complex existential ideas through familiar schemas such as conflict, planning, and identity transformation. Orientational metaphors, while less frequent, reinforce the emotional landscape of the lyrics through spatial and directional mappings, consistently associating downward movement, darkness, and temporal ending with despair and death.

In terms of thematic representation, the analysis reveals that the metaphors across the six songs construct a wide and varied range of psychological and social experiences.

Rather than reflecting a single emotional register, the findings show that each song contributes distinct thematic content through its metaphorical patterns. Themes such as injustice, rage, psychological pain, self-loathing, identity loss, entrapment, social exclusion, inferiority, dehumanization, helplessness, and existential collapse each emerge from specific metaphorical mappings identified in the corpus. When examined as a whole, these themes cluster into three broad and interconnected patterns: psychological suffering, social marginalization, and suicidal ideation.

Psychological suffering is the most pervasive cluster across the corpus, constructed primarily through ontological metaphors that give concrete physical form to invisible internal states. The knife inside the narrator's head, the broken glass in his stomach, the burning deep within, and the soul emptied of all content collectively construct a portrait of suffering that is not merely felt but physically located, shaped, and experienced as inescapable. Social marginalization forms the second cluster, constructed through orientational and structural metaphors that position the narrator as permanently outside the social world, condemned to witness others' happiness from a place of darkness and exclusion, and to experience that happiness not as something neutral but as something actively and violently used against him. Suicidal ideation forms the third cluster and is distinguished by the cognitive sophistication with which it is represented. Across the corpus, death is never framed as crisis or impulse but consistently as resolution, inevitability, and rational conclusion to a life constructed as irreversibly painful. The scheduled appointment in *Shotgun*, the organically growing idea in *A Miserable Life...*, and the collapse of the boundary between living and dying all construct suicidal ideation as something that has been reasoned toward rather than fallen into.

These findings confirm that metaphor in DSBM lyrics is not merely a stylistic ornament but a fundamental cognitive mechanism through which extreme emotional experiences are structured, communicated, and made meaningful. By transforming invisible psychological suffering into concrete, embodied imagery, Decalious' lyrics allow both the songwriter and the listener to engage with forms of pain that would otherwise remain inexpressible. This study also demonstrates that the thematic content of DSBM lyrics is far richer and more varied than it might initially appear, and that a close linguistic analysis is capable of revealing dimensions of meaning that broader cultural or sociological approaches tend to overlook.

4.2 Suggestion

Based on the findings of this research, several suggestions are offered for future studies. First, it is hoped that future researchers will consider expanding the corpus beyond six songs to include a broader selection of Decalious' discography, or to conduct a comparative analysis between Decalious and other DSBM artists. Such an expansion would allow for a more comprehensive understanding of whether the metaphorical patterns identified in this study are specific to Decalious or representative of the DSBM genre as a whole.

Second, future research could benefit from incorporating additional theoretical frameworks alongside Conceptual Metaphor Theory, such as Critical Discourse Analysis or multimodal analysis, to examine how the lyrical metaphors interact with the sonic and musical dimensions of DSBM. As Zyga (2020) suggests, metaphors in music are not solely linguistic but are also embodied in vocal delivery and reinforced through musical arrangement, a dimension that the present research did not fully explore.

Third, this study identified three broad thematic clusters, namely psychological suffering, social marginalization, and suicidal ideation, through an inductive analysis of metaphorical patterns. Future researchers may find it valuable to test whether this three-cluster structure holds across a larger corpus or other DSBM artists, or to investigate other figurative devices present in DSBM lyrics, such as metonymy, personification, or hyperbole, which may complement and enrich the findings of metaphor-focused studies.

Finally, it is hoped that this research can serve as a reference and contribution to the growing body of linguistic and cognitive studies on extreme music. Given the limited academic attention that DSBM has received from a linguistic perspective, there remains a significant space for further scholarly exploration that takes seriously both the expressive power and the cognitive depth of this genre

