



Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Unand.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Unand.

AN ANALYSIS OF METAPHOR IN CRADLE OF FILTH SONG LYRICS

THESIS

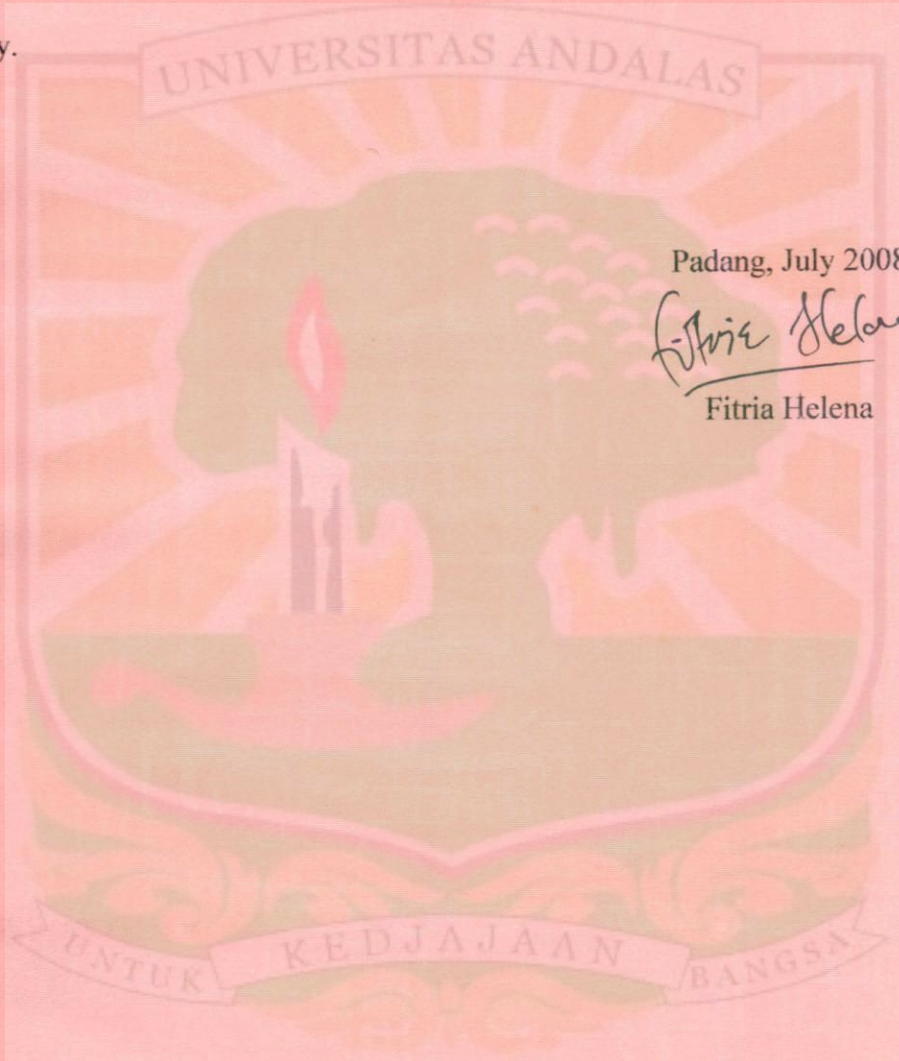


**FITRIA HELNA
02185067**

**ENGLISH DEPARTEMET
FACULTY OF LETTERS
UNIVERSITAS ANDALAS
PADANG
2008**

DECLARATION

I hereby declare that this thesis has not been submitted yet, either in the same or different form. To my knowledge there has not been any form or idea written or published by others except those that are referred in this thesis and mentioned in bibliography.



Padang, July 2008

Fitria Helena

Fitria Helena

APPROVAL PAGE

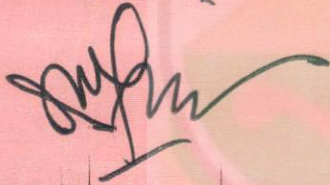
**AN ANALYSIS OF METAPHOR
IN *CRADLE OF FILTH'S* SONG LYRIC**

UNIVERSITAS ANDALAS

By :
FITRIA HELENA
02185067

This thesis was approved for examination on
July, 2008
By:

Supervisor I



Drs. Josefino, M.Si
NIP. 131 101 860

Supervisor II



Drs. Z.d.t. Majo Datuk, M.Hum
NIP. 131 811 060

UNTUK KEDJAJAAN BANGSA

**Head of English Department
Faculty of Letters – Andalas University**



Drs. Rumbardi, MSc
NIP. 131 811 056

Telah dipertahankan di depan Tim Penguji Skripsi
Jurusan Sastra Inggris Fakultas Sastra Universitas Andalas Padang
dan diterima untuk memenuhi salah satu syarat dalam memperoleh gelar


Sarjana Sastra (S.S.)

Hari / tanggal : Kamis / 31 Juli 2008
Pukul : 10.30 – 12.30
Tempat : Ruang Sidang Jurusan Sastra Inggris
Fakultas Sastra Universitas Andalas Padang

Susunan Tim Penguji

No.	Nama	Jabatan	Tanda Tangan
1.	<u>Dr. M. Yusdi, M.Hum</u> NIP. 131 474 821	Ketua	
2.	<u>Dr. Ike Revita, M.Hum</u> NIP. 132 229 987	Sekretaris	
3.	<u>Dra. Hj. Hamidah Bustami</u> NIP. 130 349 596	Anggota	
4.	<u>Drs. Josefino S, M.Si</u> NIP. 131 101 860	Anggota	
5.	<u>Drs.Z.Dt. Majo Datuk, M.Hum</u> NIP. 131 811 060	Anggota	

Disahkan oleh Ketua Jurusan Sastra Inggris
Fakultas Sastra Universitas Andalas


Drs. Rumbardi, MSc
NIP. 131 811 056

ACKNOWLEDGEMENTS

Praises be to Allah, the Almighty, for His blessing so that the writer could complete this work. Deep regards are addressed to the Prophet Muhammad, peace be upon Him.

The writer would like to express her gratitude to her supervisors, Drs. Josefino, M.Si and Drs. Z. Dt. Majo Datuk, M.Hum for sharing their ideas and knowledge in guiding the writer to complete this thesis. The writer also would like to thank Dra. Ramadhani Gaffar, M.Hum for her 'extra-time'. May Allah bless you.

The writer's deepest gratitude is addressed to the writer's beloved parents. My Dad "Amiruddin, B" (the late) and My Mom "Yusna, M", for the love they give. The writer also would like to thank her brothers "Mas Anes" and "Mas Anto", for the care and support.

Padang, July 2008

The writer

ABSTRAK

Dalam skripsi ini, penulis membahas penggunaan metafora dalam lirik lagu, karena lirik lagu merupakan salah satu bentuk karya sastra. Tulisan ini berfokus kepada tipe-tipe dan makna metafora yang terdapat dalam lirik lagu *cradle of filth*. Tujuan dari penulisan ini adalah menemukan tipe-tipe metafora beserta maknanya.

Landasan teori yang digunakan dalam menganalisis data adalah teori yang dikemukakan oleh Lakoff & Johnson. Mereka mengemukakan bahwa inti metafora adalah pengertian dan pemahaman sesuatu hal dengan menggunakan pemahaman akan hal lain. Dengan demikian, metafora tidak hanya ungkapan, namun juga merupakan konsep pemikiran manusia. Berdasarkan proses konseptualisasi, Lakoff & Johnson membagi metafora kedalam tiga garis besar, yaitu : *orientational metaphor*, *ontological metaphor*, dan *structural metaphor*. *Ontological metaphor* dibagi menjadi tiga tipe, yaitu : *substance and entity metaphor*, *container metaphor*, dan *personification*. Berdasarkan konsep itulah skripsi ini dibuat. Selanjutnya, pembahasan makna metafora tersebut diartikan berdasarkan konteks dan isi keseluruhan lagu. Dalam pengumpulan data penulis menggunakan metode observasi (pengamatan), dan dalam penganalisaan data penulis menggunakan metode referensial dan metode distribusional. Kemudian hasil analisis disajikan dalam bentuk kata-kata dan didukung dengan penggunaan tabel untuk memperjelas hasil analisis.

Dalam analisis yang dilakukan pada 13 lagu yang diambil sebagai data, penulis menemukan bahwa *personification* merupakan jenis metafora yang paling banyak digunakan, yaitu dengan frekuensi 6 kemunculan. Kemudian *orientational metaphor* dan *structural metaphor* dengan frekuensi 4 kemunculan. *Substance and entity metaphor* dan *container metaphor* masing-masing dengan frekuensi yang sama, 3 kemunculan.

UNTUK KEDJAJAAN BANGSA

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	i
ABSTRAK	ii
TABLE OF CONTENTS	iii
CHAPTER 1 INTRODUCTION	
1.1 The Background of the Study	1
1.2 The Identification of the Problem	3
1.3 The Objectives of the Study	4
1.4 The Limitation of the Study	4
1.5 The Method of the Research	4
CHAPTER 2 REVIEW OF RELATED LITERATURE	
2.1 Reviews on Related Studies	6
2.2 Definition of Key Terms	11
2.3 Theoretical Framework	12
2.3.1 The Definition of Metaphor	12
2.3.2 Basic Structure of Metaphor	13
2.3.3 Types of Metaphor	14
2.3.4 Two approaches of metaphor	16
2.3.4.1 Pragmatics approach	17
2.3.4.2 Semantics approach	17
2.3.5 Meaning of metaphor	18

CHAPTER 3 THE ANALYSIS OF TYPES AND MEANING OF METAPHOR
IN *CRADLE OF FILTH*'S SONG LYRICS

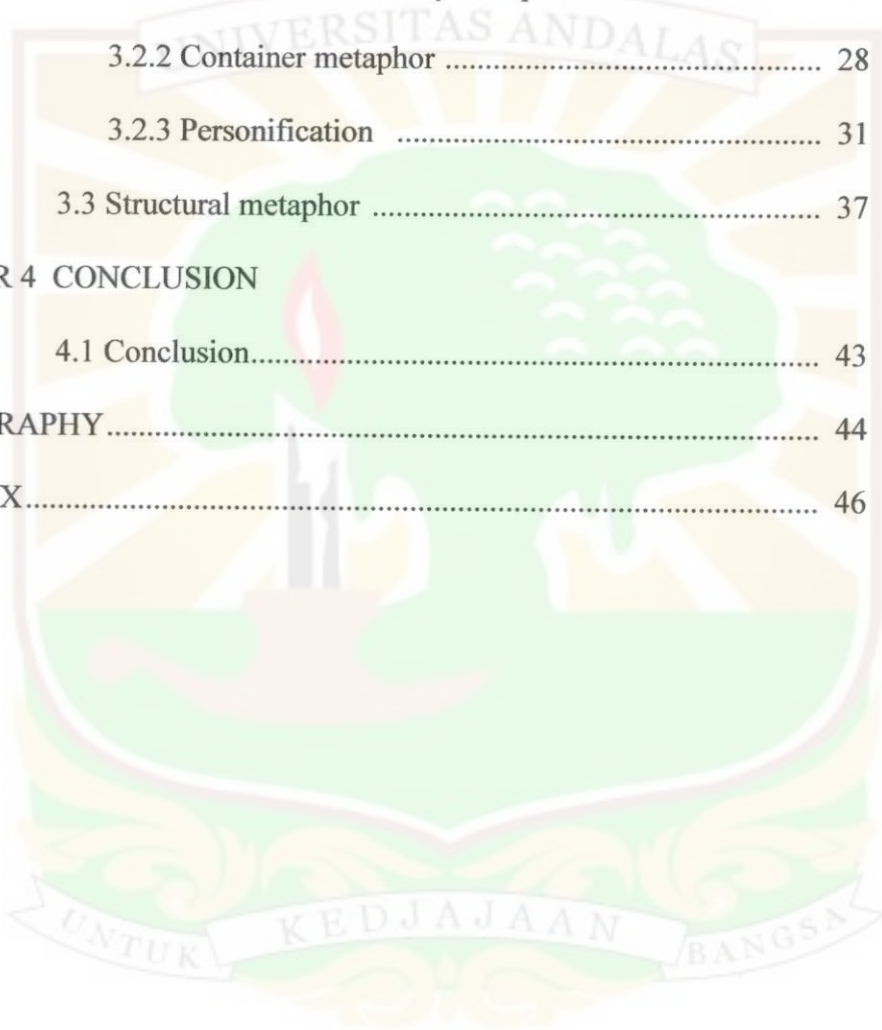
3.1 Orientational metaphor.....	20
3.2 Ontological metaphor	25
3.2.1 Substance and Entity metaphor.....	25
3.2.2 Container metaphor	28
3.2.3 Personification	31
3.3 Structural metaphor	37

CHAPTER 4 CONCLUSION

4.1 Conclusion.....	43
---------------------	----

BIBLIOGRAPHY	44
--------------------	----

APPENDIX.....	46
---------------	----



CHAPTER I

INTRODUCTION

1.1 The Background of the Study

Language is a medium in which someone or some groups of people, such as a band, can express themselves through it. By language, people can express their feeling, idea, thought and so forth.

There are so many ways to express through language, it can be in written or spoken form, and song lyric is one of it. Lyric is the language of music in which it can perform both in spoken, by singing it and in written, in form of song. The song lyric can be regarded as a work of literature since it is a kind of art form. Hockett (1958:553) said that literature is distinguished from other art forms by the medium in which it works; language. The characteristic of literature is that it contains language which is different from ordinary language usage. Chapman (1973:60) explained that literary writers have a habit of going beyond the conventions of common speech in questions of what is 'correct', which choices are 'appropriate', even what is to be regarded as 'comprehensible' and in other matters.

The language expression used in a literary works is different from the everyday one in which it is sometimes figurative. Figurative language is a language expression whose the meaning is different from its literal one, and metaphor is of its kind. According to Chatman (1968:45) a metaphor is an

expression in which a word or phrase and the concept represented stand figuratively for another word or phrase and its concept. It is a comparison between two things in which the first thing compared to the second things indirectly. The speaker or writer uses metaphor to mean something different from the literal meaning, that the listeners or readers stretch their imagination for another interpretation. Such non literal interpretation of sentences are called metaphor (Fromkin et al, 1990:230).

Metaphor is a language expression in which people use it to express their idea, feeling, emotion, even to influence someone's mind. It functions to transfer the meaning that someone gets in mind to the others. Weller Embler in Kottler and Light (1967:368) say:

When we wish to say something about ourselves or our environment, we choose a way of ordering our thoughts, a way which will be, we hope meaningful to ourselves and our listeners, a way which will do justice to the eager activity in our minds. Metaphor appears to be a very effective way of making meaning.

Talking about literary works is talking about language and meaning implied in it. The language used in that works, especially the use of metaphor, influences the interpretation of the works itself since metaphor concerns with the process of meaning transferred and how the meaning is expressed, so it affects the process of understanding, as Lakoff stated in his paper (2005) "what I and others found is that metaphor plays a major role in semantics."

The lyrics that the writer takes as data is the lyrics of a band named *Cradle of Filth*. *Cradle of Filth* is a black metal band formed in Suffolk, England in

1991. This band is categorized as black metal one since they play a really heavy metal, beside their lyrical themes and imagery are heavily influenced by gothic literature, poetry, mythology and horror films.

The writer is interested in analyzing this band's lyrics because the writer found that they have a unique style in writing their lyrics in which they use a lot of figurative forms in it. As we know, people assume that a metal band, such as *Cradle of Filth* has a frontal style in writing their lyric but in fact, the writer found that they use figurative form to express what they mean in order to transfer the message they want to send to their listeners. Besides, this genre is the most communicative with their listeners in expressing their thought and ideology. In addition, it has more emotive and poetic communication within the music, so that their listeners do not only listen to their music but also to what they say in their lyrics.

1.2 The Identification of Problem

This research is focused on the analysis of metaphor as found in *Cradle of Filth's* song lyrics and also its meaning.

And there are two research questions related to this analysis, they are;

1. What are the form of metaphor found in the *Cradle of Filth's* song lyrics as Lakoff and Johnson proposed?
2. What are the meaning of the metaphor found in the lyrics?

1.3 The Objectives of Study

The aim of this study is to find the answer of those two questions above:

1. To identify the form of metaphor used in the *Cradle of Filth*'s song lyrics.
2. To discover the meaning of each metaphor found in those lyrics.

1.4 The Limitation of Study

This study is focused on metaphor used in literary work, that is the song lyrics. Here, the writer limits the study to the form and meaning of metaphor. Lakoff and Johnson classified three main types of metaphor based on the process of how the things conceptualized, they are; 1) orientational metaphor, 2) ontological metaphor that divided into: entity and substance metaphor, container metaphor and personification, and 3) structural metaphor. The analysis in this study is based on the types mentioned above.

1.5 The Method of Research

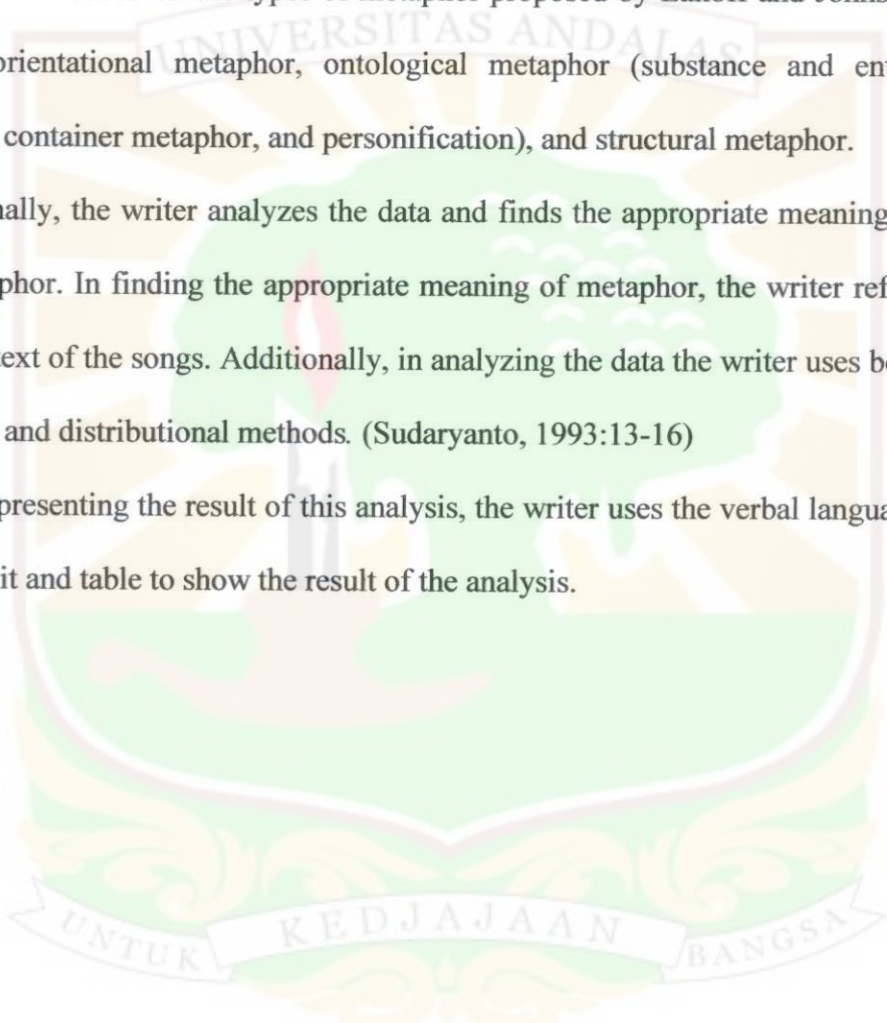
There are some steps in conducting this research. Firstly, the writer observes the lyrics of the song by browsing on the internet, then take 13 of them as the data to be analyzed. The titles are : *Black Metal*, *Better to Reign in Hell*, *Death Comes Ripping*, *Hell Awaits*, *For Those Who Died*, *Suicide and Other Comforts*, *No Time to Cry*, *Nemesis*, *The Black Goddess Rises*, *Coffin Fodder*, *Tonight In Flames*, *Devil To The Metal*, *Sleepless*.

Secondly, the writer reads the song lyrics intensively in order to get its meaning comprehensively and understand what the band intend to say in their lyrics.

Thirdly, the writer tries to identify the metaphor used in those lyrics then classifies them based on the types of metaphor proposed by Lakoff and Johnson, namely: orientational metaphor, ontological metaphor (substance and entity metaphor, container metaphor, and personification), and structural metaphor.

Finally, the writer analyzes the data and finds the appropriate meaning of each metaphor. In finding the appropriate meaning of metaphor, the writer refers to the context of the songs. Additionally, in analyzing the data the writer uses both referential and distributional methods. (Sudaryanto, 1993:13-16)

In presenting the result of this analysis, the writer uses the verbal language to explain it and table to show the result of the analysis.



CHAPTER 2

REVIEW OF RELATED LITERATURE

2.1 Review of Related Studies

The writer has consulted several previous books and researches as to support the research. Among other is mentioned below.

The first, the research done by Lawrence M. Zbikowski (1998) from Chicago Humanities Institute, University of Chicago whose title is *Metaphor and Music Theory: Reflections from Cognitive Science*. This research is concerned with the relation of metaphor and music theory. It focused on Nicholas Cook's claim in *Music, Imagination and Culture* in which he claims that musical analysis is essentially metaphorical, that it is not an account of how people actually hear pieces of music, but a way of imagining them. This study is aimed to supporting and modifying Cook's original claim. Cook's perspective of musical analysis is informed by the work of Roger Scruton in his essay "understanding music" (1983). In his essay, Scruton writes:

...in our most basic apprehension of music there lies a complex system of metaphor, which is the true description of no material fact. And the metaphor cannot be eliminated from the description of music, because it is integral to the intentional object of musical experience. Take this metaphor away and you take away the experience of music.

Zbikowski uses two theories on metaphor proposed by Lakoff & Johnson. The first theory is on the conceptual metaphor, the cross-domain mapping; that is not merely about the mapping from one domain into another, instead about the establishment of correspondences between the two domains. The second theory is image schemata in which it provides a way to explain how conceptual metaphors are grounded as well as how metaphorical mappings between domains are constrained. Both theories hold promise for investigating and understanding the role of metaphor in structuring our thought, in this case the musical thought, to guide our understanding of music.

He also stated that metaphors are not an addition to musical understanding, but are in fact basic to it. His research suggests that metaphor is not simply an anomalous use of language or a mark of the way we conceive intentional objects but is in fact central to human understanding as a whole. Since music theory is part of human understanding, it follows that metaphor must play a part in our theories of music because investigation on a metaphor can also be theoretical ways that we understand music.

The second research is "Narrative, Metaphor, and Conceptual Blending in 'The Hanging Tree'", written by Elizabeth P. Sayrs (2003). This research describes a cross-domain mapping between music and text in the song. Here, metaphor is viewed as the cross-domain mapping from a familiar, experiential source domain to an unfamiliar or abstract target domain.

Sayrs examined how the tonal structure of the song contributes to meaning through conceptual blending, including the creation of novel, "on-line" meaning that can change over the course of the song through "frame-shifting" focusing on what appears to be a contradiction in the metaphoric mapping. The term "frame-shifting" refer to a condition in which semantic reanalysis recognizes contradictory or irrelevant information, and sets up a new space in which information from the original space is mapped into the new space. "Frame-shifting" reorganizes existing information into a new frame, leading to a new interpretation of ostensibly the "same" information.

Moreover she also found that the meaning of a song is more than its text or its music considered separately or even additively, but is rather some third entity consisting of both text and music in relation to each other. That a song is more than the sum of music and words, but is rather a new third thing, that conceptual blending as also metaphor posits that meaning is more than just an addition of elements from different domains, but is instead a new third meaning.

Furthermore, Sayrs conclude that there are at least two possible explanations to be considered in related to her research:

1. Conventional tonal metaphors rather than locally-defined metaphors have priority at various moments in a particular genre.
2. The metaphor is musically transformed through "frame-shifting" to create a new conceptual blend.

Whereas the third research is by Gordon Gow (2001) from Simon Fraser University, entitled “Spatial Metaphor in the Work of Marshall McLuhan”. In his research, Gow discussed the work of Marshall McLuhan, his writing on culture and technology in which in that works of spatial metaphor is central to the layout and development of his thought on culture and technology that the understanding spatial metaphor is central to understanding his works and his thought as well.

The aim of this research is to describe how McLuhan’s concepts of visual and acoustic space serve as structural, orientational, and ontological metaphors based on principles of experientiality, systematicity, and asymmetry. Furthermore, this research demonstrates how McLuhan developed visual and acoustic space into complex forms through a succession of equivalence transfers and applications.

McLuhan in his work (1964:64) identified metaphor as a basic operating principle of communication technology: “All media are active metaphors in their power to translate experience into new form”. He also stated that “The spoken word was the first technology by which man was able to let him go off his environment in order to grasp it in a new way”. McLuhan believed that the spoken word in effect performs a metaphorical operation by translating sensation into utterance. McLuhan’s refer to the theory formulated by Lakoff & Johnson that the structural function of metaphor serves to transfer the elements of a known domain into an unknown domain. In particular, it locates metaphor as the principle of “equal magnitude and similar character” that links human knowledge (i.e.,

“thought processes”) to the technological means by which we communicate (i.e., “active metaphors”). Here is the function of metaphor both as message and as medium. Furthermore, he draws upon three distinct types of metaphor to structure and defines much of his conceptual system; structural, orientational, and ontological forms, based on three principles: experientiality, systematicity, asymmetry.

The orientational function of spatial metaphor in the work of McLuhan is important because it leads us to the equivalences upon which visual and acoustic space later came to be understood in his thought. McLuhan drew a spatial metaphor in its orientational function to support a dialectical relationship between visual and acoustic space and also suggested that the former was but one element of the latter.

Those researches are taken as the reference of the writer's studies since they are related to the topic that the writer is going to discuss. The three researches above are concerned with the use of metaphor as a feature of figurative language which we can find in literary works such as song and in scientific writing as well. Furthermore, those researches are focused on how metaphor is regarded as the basis of understanding. While, this writing is not only focused on the functions of metaphor as the basis of understanding but also in types of metaphor and the meaning of metaphor as previously explained above.

2.2 Definition of Key Terms

1. Figurative language

Figurative language is a language use where, from the speaker's point of view, conventional constraints are deliberately infringed in the service of communication, and from the hearer's point of view, a satisfactory interpretation can only be achieved in conventional constraints on interpretation are overridden by contextual constraints. (Croft and Cruse, 2004 : p.193)

2. Metaphor

A metaphor is an expression in which a word or phrase and the concept represented stand figuratively for another word or phrase and its concept. (Chatman, 1968 : p.45)

3. Meaning

Meaning is the connotation of a word and that to which the user of a symbol actually refers. (C.K Ogden and I.A Richards in Leech, 1974 : p.1)

4. Context

Context in English is the words and the sentences before and after the particular sentence that one was looking at. (Halliday & Hasan, 1985 : p.6)

5. Linguistic context

Linguistic context is the set of other words used in the same phrase or sentence it is bring effect what we think the word means. (George Yule, 1985)

6. Lyric

Lyric is a chain of words. It can be define as a short poem or song that uses to expressing personal, private or individual emotions in which it consist of beautiful utterances and it may consist both explicit and implicit meaning.

2.3 Theoretical Framework

The writer used Pragmatics approach to analyze this meaning because the meaning discussed here is the speaker's one. Pragmatics approach is the appropriate approach to the study of metaphor because talking about metaphor is talking about the meaning the writer intends to convey.

The theory applied in conducting this study is the one proposed by Lakoff and Johnson which stated that the essence of metaphor is understanding and experiencing one kind of thing in terms of another.

2.3.1. The Definition of Metaphor

Metaphor is a process of mapping one domain into another one, in which the concept, characteristic, and the understanding of the source domain carry over the target domain. In other words, metaphor is a process to transfer meaning whose fundamental function is understanding. In relation to this, Lakoff and Johnson (1980:5) stated that the essence of metaphor is understanding and experiencing one kind of thing in terms of another. It is a process to transferring meaning of the first thing to the second things that aimed to understand the first thing in term of the second things. Additionally, they also stated that metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding (1980:36).

Furthermore, they also stated that metaphor is not just a matter of language but human's thought. In other words, human conceptual system is metaphorically structured and defined.

2.3.2. Basic Structure of Metaphor

As stated by Lakoff and Johnson (1980:52), metaphors are systematic structure mappings from one domain of experience to another. In explaining this, they use the formula Target Domain is Source Domain to describe the metaphorical link between the domains. According to Lakoff and Johnson (in Cruse:205) metaphor involves:

1. Source domain: the concept that use to describe, which is usually concrete and familiar.
2. Target domain: the concept that going to describe, which is usually abstract or less well structured.
3. Correspondence: the set of mapping relations between two domains.
(the example might be referred to on page 14)

Source domain is things that used to describe the target domain as the things that going to describe in which the description is based on correspondence between them. Another explanation of this is that metaphor is a process of understanding unfamiliar concept using familiar concept through conceptualization that based on its correspondence.

Example : Love is a Journey

In the above example, *love* is as the target domain and *journey* is as the source domain. Here, the concept of *journey* as the source domain is use to describe the concept of *love* as target domain. Both *journey* and *love* is conceptualized based on its correspondence, in which they have something in common, such as its characteristic, it process and so on. This metaphor is refer to the process of *love* that regard to have the same process with *journey* in which there is always an obstacle in your way during the journey and that it will took a time to get to your direction, and that before you can get to your direction you may face some problems, and that you have to solve it if you want to continue the journey, and so on. So, it can conclude that the concept of *love* is much more like the concept of *journey*.

From the example above, we can see that the process that held by metaphor is a mapping from one domain into another in which the meaning of the first concept is bring to the meaning of the second concept. It can also be seen that metaphor is based on resemblance in which the mapping process is based on something that the first and second concept has in common.

2.3.3 Types of Metaphor

There are so many types of metaphor that formulated by many linguist. Lakoff and Johnson (1980: 14-34) formulated some types of metaphor :

1. Orientational metaphors

This is a metaphorical concept which organizes a whole system of concepts with respect to one another. It gives a concept a spatial orientation (*like up – down, near – far, front – back, and so on*) that based on our physical and cultural experience.

Example : I am *feeling down*.

Physical basis : drooping posture typically goes along with sadness.

2. Ontological metaphors

This is a type of metaphorical concept in which our experience of physical object and substances provides a further basis of understanding.

a. Entity and substance metaphors

A metaphors in which our experiences with physical objects provide the basis for it, that is, ways of viewing events, action, emotion, idea as entities and substances. Viewing something as entity allows us to refer to it, identifying a particular aspect of it, seeing it as a cause, act with respect to it, quantifying it, and so forth.

Example : It will take *a lot of patience* to face Timiry.

Here, we see *patience* as an entity that we can quantify it.

b. Container metaphors

A metaphor in which something view as a container with an in - out orientation, that have an inside and an outside. This metaphor is most commonly used to describe being in or out of an object, idea, emotion, visual field, and so on.

Example : Ka`ink is *in* love.

Love is activity which viewed as a container that we can be inside or outside of it.

c. Personifications

A metaphor in which something that is nonhuman is viewed as human. It allows us to comprehend the experiences with nonhuman entities in terms of human motivations, characteristics, and activities.

Example : too much *hatred will kill you*.

Here we see *Hatred* which is non-human as human that can do activities, kill.

3. Structural metaphor

This is the most common pattern of metaphor where one concept is metaphorically structured in terms of another. This metaphor is grounded in systematic correlations within our experiences, built into conceptual system of the culture in which we live.

Example : Culen *win* the debate.

The explanation of this is that debate seems like a war in which there is a win and a loose.

2.3.4 Two approaches of metaphor

Levinson (1983, p.147 - 162), divided two approaches on metaphor ; Pragmatics approach and Semantics approach.

2.3.4.1 Pragmatics approach

Pragmatics approach based on the assumption that the metaphorical content of utterances will not be derived by principles of semantic interpretation; since semantics will just provide a characterization of literal meaning, pragmatics will provide the metaphorical interpretation.

2.3.4.2 Semantics approach

Two semantics theories on metaphor :

(1) The comparison theory :

Metaphors are similes (like form) with suppressed or deleted predications of similarity. This theory is also claimed as the psychological theory of how metaphors are comprehended. Therefore they must be converted into a complex simile form because they are always a number of extra implicit predicates or variables which have to be reconstructed by the listener.

Example : *Tigor is a gorilla.*

(2) The interaction theory :

Metaphors are special uses of linguistic expression where one 'metaphorical' expression (focus) is embedded in another 'literal' expression (frame), that the meaning of the focus interact with and changes the meaning of the frame, and vice versa.

Example : *Poppy is a dog.*

2.3.5 Meaning of metaphor

Metaphor is an expression of meaning that can also be regarded as the change of meaning process in which the meaning is out of its literal meaning. As

Morgan (1979:137) stated :

... metaphor as a change of meaning is clearly incoherent. Taken literally, a claim that an instance of metaphor involves a change in meaning in this sense can only mean that the meaning is not what it used to be; either the original meaning has been replaced by a new meaning -metaphorical one- or the new meaning has been added beside the old (literal) one.

Understanding metaphor is not merely understanding the meaning of the sentence, but the meaning that the speakers intend to convey because, as stated by Searle (1979:93) in metaphorical utterances what the speaker means differ from what he says.

Whenever we talk about the metaphorical meaning of a word, expression, or sentence, we are talking about what a speaker might utter it to mean, in a way that departs from what the word, expression, or sentence actually means.

Furthermore, he explained that the problem of metaphor concerns the relations between word and sentence meaning, on the one hand and the speaker's meaning or utterance meaning, on the other.

Based on the above explanations, it can be concluded that the meaning of metaphor is different from its literal meaning, in which it can be in form of additional meaning or even a new different meaning. Beside, the important point of metaphor is understanding the meaning the speaker intend to convey, not only what the speaker says.

Additionally, looking at the meaning of a text, we can not separate it from the context. Halliday & Hasan (1985:6) explained that context is the words and the sentences before and after the particular sentence that one was looking at. So that it can be concluded that the meaning of a sentence is influenced by the sentence before and after it. The context, in this case the words before and after the metaphor will bring effect to what we think the metaphor means.



CHAPTER 3
THE ANALYSIS OF TYPES AND MEANING OF METAPHOR
IN CRADLE OF FILTH'S SONG LYRICS

In this chapter the writer analyzes 5 types and meanings of metaphor found in *Cradle of Filth's* songs lyric. 13 songs to analyze whose titles are *Black Metal, Better to Reign in Hell, Death Comes Ripping, Hell Awaits, For Those Who Died, Suicide and Other Comforts, No Time to Cry, Nemesis, The Black Goddess Rises, Coffin Fodder, Tonight In Flames, Devil To The Metal, Sleepless*. In this analysis, the writer combines both types and meaning of metaphor.

1. Orientational metaphors

As explained in the previous chapter, orientational metaphor organizes a whole system of concepts with respect to one another. This metaphor serves a concept (have to do with) a spatial orientation like *up – down, near – far, front – back, and so forth* based on our physical and cultural experience. In this case, the embodied experience of, for example; up/down is invested into a metaphorical expression that provides meaningful coherence and orientation between ideas. Since it is derived from an experiential basis in the body or in culture, thus, in analyzing, it should be viewed from physical and cultural view point.

(1a) *No time for breaking down*

*And I get frightened
Just like you
I get frightened too
But it's...*

*(No no no) No time for heartache
(No no no) No time to run and hide
(No no no) No time for **breaking down**
(No no no) No time to cry*

(No time to cry)

(1b) *Our plans are break down*

No time for breaking down is classified as orientational metaphor because it has a deal with the spatial orientation, down. Based on our physical experience, the situation when someone feels *sad* is expressed by the term *down*. So, here, the spatial orientation of this metaphorical concept is sadness is down.

This song is about the condition of life where someone feels frightened from his life, but at last he finds that the best thing he can do is just face it because this is how life is. All he has to do is do the best today and forget yesterday. No need to feel regret, no need to cry, just pass your life because crying is useless, nothing is going to change and the life is still going. Besides, it also tells about the hesitation. Sometimes he tries to believe in fate, and think that everything will be alright but sometimes he also thinks is fate exists and should he believes in that? That he spent a lot thinking of it and in the end, he comes to a conclusion that life is not so hard to understand. Life is today, no one can determine the life after. So, all you need to do is do the best you can, throw away all of your fears and move on. Based on the context and the theme of the song, it can be concluded that the

meaning of this metaphor, *breaking down*, is the situation when someone is in the lowest point of his life; fear, sad, regret (1a). As the comparison to the literal meaning, *break down* means collapse (1b).

(2 a) *Future is coming*

*Turn the lights down low
And close the door, oh
Future is coming
Future risin'*

(Death Comes Ripping)

(2b) *She is glad for his coming*

In our cultural experience, the future is in front of us, and the past is at the back. The use of *coming* shows that the future is something that is in front of us. It can be concluded that the spatial orientation of the datum above is future is front.

Death Comes Ripping is about death, something that surely comes to everybody. What will happen to you, how you feel when it comes to you. What the writer means by *future* here refers to the death itself. As time goes by, and as your age increases, inevitability is something that will come to you. The more you pass your time, the closer the inevitability will be and that there is nothing that you can do. No one can refuse it. *Turn the lights down low, and close the door*; all you have to do is waiting, no need to feel frightened from it and you must be ready for it, anytime it wants you. Based on the context, the meaning of *future is coming* is that time keeps going on and the death comes closer (2a). Meanwhile, the literal meaning of *coming* is arrival (2b).

(3a) Lay down your souls to the gods rock 'n roll

*Against the odds, black metal gods
Fight to achieve our goal
Casting a spell, leather and hell
Black metal gods rock 'n roll
Building up steam, nuclear screams
War-heads are ready to fight
Black leather hounds, faster than sound
Metal our purpose in life*

BLACK METAL

Lay down your souls to the gods rock 'n roll

(Black Metal)

(3b) How much are you ready to lay down?

Based on our cultural experience, the position in which someone having control is in the top or up and vice versa, being a subject to control is down. In the above datum, *lay down* refers to surrender, which also means being subject to control. So, the spatial orientation for this datum is being a subject to control is down.

This song leads us to know about the real heart of black metal. It explains how black metal is; their mission, their thought, their vision, their goal, and so forth. The meaning of *lay down your souls* is to submit your soul to this kind of music. *The gods rock 'n roll* refers to Black Metal music in which they claim their music as the God of all kind of rock and roll. Furthermore, it explains that if you want to join this kind of music, you should do it with all your heart. You should do it totally and you should do everything to make this music genre exist. In other words, you have to be a slave of Black Metal. The meaning of *Lay down* (3a) is let it take control over you. While the literal meaning of *Lay down* is pay (3b).

(4a) *He soon shall fall to me*

*The Gates of Hell lie waiting as you see
There's no price to pay just follow me
I can take your lost soul from the grave
Jesus knows your soul can not be saved*

*Crucify the so called Lord
He soon shall fall to me
Your souls are damned your God has fell
To slave for me eternally
Hell awaits...*

(Hell Awaits)

(4b) *I fall to wondering where to go for my holiday*

He soon shall fall to me refers to the situation of being surrendered which also means under the authority and in our cultural experiences, the position in which someone has the authority is in the top or up, and under the authority is down. So, the spatial orientation here is under the authority is down.

This song depicts our last life referring to hell in which everybody will go the hell, at the end. It tells that Satan, is the one who has an authority in hell, not angel, and either God. It is related to a mythology, something about Lucifer which cast out of heaven because of his refusal of worshipping God. Lucifer is supposed as Satan's name before it happened to him. He was thrown into the hell, and reigned therein. In this song, *He* refers to God and *fall to me*, by looking at its context, means kneeling on. Thus, the meaning of *fall to in* this metaphor is a surrender (4a). It seems that God will kneel on Satan that can be seen in the sentence after, it also means that Satan will conquer all and the other will only be

his slaves. In comparison to its metaphorical meaning, the literal meaning of *fall to* is to doing (4b).

2. Ontological metaphors

Ontological metaphor serves to provide yet another means of bringing meaning to experience. In this case, metaphor provides a metaphysical grounding for events, activities, emotions, ideas, et cetera, as entities and substances, drawing on both structural and orientational aspects.

a. Entity and substance metaphors

As explained in the previous chapter, it is a way of viewing events, activities, emotions, ideas and so on as entities or substance in which our experiences with physical objects provide the basis for it. Through the process of correspondence, the physical objects are replaced metaphorically by concepts, explanations, arguments, ideas, and so on, so that we can refer to it, identifying a particular aspect of it, seeing it as a cause, act with respect to it, quantifying it, and so forth.

(5a) *In my broken sleep*

*Please ease my burden
And I still remember
A memory and I weep
In my broken sleep
The scars they cut so deep*

(Sleepless)

(5b) *The glass is broken*

The phrase in *my broken sleep* can be regarded as entity and substance metaphor since *sleep* is viewed as an entity that we can refer to. Here, *broken* is used as a marker which refers to *sleep*. Thus, the purpose of this metaphor is referring.

This song entirely talks about the effect of war. In the metaphor above, *broken* is used to refer to the quality of *sleep* itself. Referring to the whole content of the song, *broken sleep* can be assumed as the situation of war in which everybody sleeps in fright. How can someone sleeps in frighten? No one could sleep soundly. Sleep with a burden in your head. Thinking of frightening tomorrow. Thinking of whom will be the next victim of the war. Wondering it could be someone you love. When your eyes closed, still your head could not be rest. Since the main purpose of sleep is rest but it can not run as it should. That is why it is drawn as a *broken sleep*. (5b) is the example of literal use of the word *broken* in which it means come into two or more separate parts.

(6a) *The howling of their murderous rages*

*"I will give to drink without cost,
From the spring of the water of life.
He who overcomes will inherit all this...
And I will be his God... and he will be my son."*

*When contrary winds blow across the sands
Their murmurs can be easily swayed
But when storms quicken one cannot placate
The howling of their **murderous rages***

(Tonight In Flames)

(6b) *A murderous looking villain*

This metaphor, *the howling of their murderous rages*, can be classified ontological metaphor in which *rages* as an emotion regarded as an entity that we can refer to. Thus, the purpose of this metaphor is referring.

This song tells about a group of people that come to the different faith. They know that they stand across the line but they will keep it that way. To them, what they are doing is the right thing. They have learned from life and that what makes them come to that decision. They believe that one day people will recognize what they say is right, and they will join their line. It can be seen from the first four lines. They also say that this time they might be in a small group but someday they will make it bigger, and no one can stop it; *but when storms quicken one cannot placate, the howling of their murderous rages*. The term *murderous rages* refers to their energy. Thus, the meaning of *murderous rages* is something that cannot be stopped, and it refers to their will to conquer (6a). While in (6b), the meaning of *murderous* is planning for murder.

(7a) *Of virtue slipping into bondage masks...*

*I shall bow no more to the dogs of the lord
Tearing at my carcass heart
I shall fall to my knees only at the keyholes
Of virtue slipping into **bondage masks**...
Freewill made me better to reign in hell*

(Better to Reign in Hell)

(7b) *I release the **bondage***

Bondage masks can also count as ontological metaphor since *bondage* is viewed as an entity and *masks* is the additional explanation for it. It is used to refer to the *bondage*.

This song tells about the damnation of Lucifer. It is about a time when he is being cast out of heaven and sent to hell. It is said, a mythology, that what makes Lucifer thrown out from heaven is his rebellion against God. He refuses worshipping God and saying that he had better reign in hell than serve in heaven; *freewill made me better to reign in hell*. Looking at the context of this song, *bondage masks* (7a) refers to the submission to God, worship on Him. He would like to call all of them who worship to God as a slave of God. In the second sentence (7b) *bondage* means something to cover the pain.

b. Container metaphors

In this metaphor, something is viewed as a container with an in-out orientation that have an inside and an outside. This metaphor is most commonly used to describe being in or out of an object, idea, emotion, visual field, and so on. Thus, in analyzing it, we can view something as a container object: having in it participants (object), the events (metaphorical or event object), and the activity (metaphorical substance).

(8a) *Our legions killing all in sight*

*Existing on damnation's edge
The priest had never known
To witness such a violent show
Of power overthrown*

*Angels fighting aimlessly
Still dying by the sword
Our legions killing all in sight
To get the one called Lord*

(Hell Awaits)

(8b) *After many months at sea, he sighted the land*

Our visual field can also be viewed as a container for we can conceptualize what we see as being inside it that is the words *in sight* used to explain something that you have inside your visual field.

As stated before, this song tells about the last life world, a power overthrown that happened in that world and the process of conquer, in which Satan, at the end, take control over everything. This stanza depict the fight of angel againts devil in hell where there are two legions; the angel's legions and the devil's ones. Here *our legions* refers to the devil's legion in which the band assumed their community as a part of that legion. The meaning of *killing all in sight* based on the sentence before and after is that to kill every enemy they see (8a). Imagine there is a war field and you can see your enemy from where you stand which means you get them all in your sight and kill them all, thus that you can see until no one is left. Meanwhile, in the second sentence (8b) which is the example of literal uses of the word, *sight* means see.

(9a) *Tonight in flames*

*Tonight in flames
Tonight the world will fear our names
Tonight in flames
Stay my feeble heart
Our deaths will be the start
Of something glorious and vain
Tonight in flames*

(*Tonight in flames*)

(9b) *The house was in flame*

Flame is an object. Here, *flame* is seen as a container in which someone can stay inside or outside of it. In this metaphor, flames are the container object.

As explained before, this song talks about the different faith. Besides, it also talks about a will that no one can stop that is a will to influences the world with their belief. The phrase *tonight in flames* can be regarded as the situation and as the characteristics of the *flame* which is hot that it might refer to something which is contrary, a war, a controversy. Here, *in flames* means being inside of the situation, the controversy itself. Furthermore, this song tells about fanaticism to a religion that someone will do anything for his religion, even to hold a war, or even if they should die for it. This construction; *our deaths will be the start, of something glorious and vain* reflect it. Based on the content of the song, *tonight in flames* refers to the endless controversy (9a). While the literal meaning of the words *flame* is burn (9b).

(10a) *You are in my dreams*

*You are in my dreams
The darkness in my eyes
The rapture in my screams
Black Goddess arise...*

*Nothing will keep us apart
We could kill them all
If our desire tore free
Our union is one, sweet, sinful Eve
(The Black Goddess Rises)*

(10b) *She awake from her dream*

Dreams in an activity that can also be assumed to have an in-out orientation. The phrase *in my dream* explained that dream is a container in which

something might come inside it. The function of *dream* in this data is as the container object.

This song tells about the revival of the Black Goddess in which her revival is what 'I' have been waiting for. It shows I feeling toward her (which refers to Black goodies itself) revival; how he really adore him, how he craved for her, how he sees her as his idol. Thus, the writer summarizes that the metaphor *you are in my dreams* here explains that he has been waiting for her revival for a long time and to him, it was like a dream comes true. He was dreaming on it all the time. In addition, this song basically tells about the goddess in Greek mythology which is mentioned in this song; Lilith; the goddess of childbirth, children, women and sexuality, and Ishtar; the goddess of fertility, love and war. It can be concluded that the meaning of *dream* in this metaphor (10 a) is hope. In other side, the literal meaning of dream is the experience during sleep (10b).

c. Personifications

Personification is a metaphor where the physical object is specified as being a person, seeing something that non human as human. It gives human characteristic to non human action or event. It comprehended experiences with non human entities in terms of human motivation, characteristic, and activity. It allows us to make sense of phenomena in the world in human terms, terms that we can understand on the basis of our own motivations, goals, actions, and characteristics.

(11a) *And it's going, death comes **ripping***

*With both eyes open
I wait up for the kill
Feel the evil
Feel the heat as I blast you open*

*Death comes ripping
And it's going, death comes **ripping**
You feel the heat as death comes ripping
Rip your back out
And death comes ripping out*

(Death Comes Ripping)

(11b) *Trio **rip** open the letter*

Here, death which is non-human is personified that it can act like human, *ripping*. From the content of the song, it seems that death is slayer.

As explain in the previous analysis of this song, this song tries to draw the situation when the death comes to somebody about the situation when death rips your soul. What will happen to you, how you feel that when death comes to you, it will make you feel the heat on your skin, *feel the evil*, the unbeatable torture. It is about the agony, the torture before the death. Through the metaphor *death comes ripping* (11a), the death can be viewed as a slayer that can do a murder. *Death* is personified as someone that can kill. It can take your life from your body. It can do a lot of things to you, hurting you or even torturing on you. The literal meaning of *rip* is pull something with force (11b).

(12a) *The day that laughter died*

*A darkened sky
The day that **laughter died**
Fell swiftly into night
And stayed within Her sight*

*Staring at the knife
Oh God, how easy now the sacrifice
My life, to have Her with me*

*So farewell to distant thunder
Those inept stars I've worshipped under
Fall father, their Father
Lies in wait in flames below*

*Whilst my love, a blood red flower
Calls to me from verdant bowers
Graveside, I cry
Please save me from this Hell I know
(Suicide and Other Comforts)*

(12b) Flower is soon die if they are left without water

In this data, *laughter* is assumed to have human characteristic in which it has a soul, so it can life and die. From that characteristic given, we can have in mind that laughter is human being.

Suicide and Other Comforts tells about the lost love. About someone's feeling of the death of the one he loved. *The day that laughter died* explain the situation in which there is no laugh. All that he feels is sadness. Nothing could cheer him up. The line *please save me from this Hell I know* explains that this world is just another living hell for him without her. Since this world for him is just another living hell for him, he prefers committing suicide because that is the only way for him to get out of all of this suffer. *Suicide is a tried and tested formula for release* and that is the only way for him to have her with him. What the writer means *the day that laughter died* is a time in which the man lost his spirit of life (12a). *Die* in the first sentence means the lost of something. While *die* in the second sentence (12b) means come to the end of life.

(13a) War-heads are ready to fight

*Against the odds, black metal gods
Fight to achieve our goal
Casting a spell, leather and hell
Black metal gods rock 'n roll
Building up steam, nuclear screams
War-heads are ready to fight
Black leather hounds, faster than sound
Metal our purpose in life*

(Black Metal)

(13b) The truck uses to bring war-head

War-head is non-human thing, which does not have hand, foot, or even a weapon that make them possible to hold a fight. Here, in this data, it is drawn that war-head might hold a fight, that war-head are fighters.

In the previous analysis of this song, it is explained that this song tells about the black metal itself, their real heart. War-head is a kind of weapon (13b) that used in a war. The term *War-head* here is a kind of weapon referring to the power they have and since they called their members as legion, it seems that they think this world as a war area. That is why the metaphor *War-heads are ready to fight* (13a) means the situation in which they feel that they are ready to fight to achieve their goal.

(14a) No fiction can deafen the fact

*Poured in my arms
When my daughter's eyelids closed
I swore to slaughter those
Who stole my ray of moonlight
So strike up the skies
The diction of thunder
God-given rites*

*No fiction can deafen the fact
I am nemesis*

(Nemesis)

(14b) *We were almost deafen by the uproar*

Deaf is a condition in which someone can not hear. It seems that *fact* has human characteristics. The explanation of the metaphor above is fact is human.

This song, as its title, is talking about Nemesis. It is basically based on the mythology of Nemesis, the remorseless goddess. The goddess of vengeance, proportion, and avenge. Thus, based on that myth, this song tells about someone wanting to take revenge because he thinks that this is the right time to make it. It is shown in the first line of this song; *tonight is the night*. They analogize it through the story of nemesis. Entirely, this song tells about hatred, war, and justice. Thus, the metaphor *no fiction can deafen the fact* (14a) means that nothing can blur the fact. Everything should be fair and no one can refuse the truth. While in the second sentence (14b) *deafen* means make so much noise that hearing is difficult.

(15a) *She is set to murder peace*

*Abandon reason, life the veil
Darker seasons are released
Storm crows gather in black masses at the pane
Go to sleep beyond the pale
She is set to murder peace
Rome, Jerusalem and Mecca are aflame*

*'Under pregnant skies I come alive like Miss Leviathan
Dripping with the ripples of concern
All of heaven's eyes are fixed, as only my desire can
Tear them from the stars I start to burn'*

(Devil to the Metal)

(15b) He commit to murder

This metaphor might be categorized as personification since it is drawn *peace* as human which can be a victim of murderer. That the explanation of this metaphor is *peace* is a victim of murderer.

As explained above, this song tells about the devil of the black metal of what they have done to the religion and their union that is ready to rule the world. They try to warn you how dangerous they are so that you better be on alert. It tells about the power they have, their vision in the future, their will to rules the world. The word *she* in this song refers to *Helen*, a Greek mythology of a daughter of Zeus, God of War, in which she becomes a reason of a war, Trojan War. The writer of this song uses *Helen* as a symbol of something that causes war; *she is set to murder peace*. In relation to their song, it draws the situation that they have been created, that the band did the same thing as *Helen* did. Therefore the metaphor *murder peace* (15a) in this song means to create chaos, a rebellion. While the word *murder* in the second sentence means killing in purpose (15b).

(16a) The Gates of Hell lie waiting as you see

*The Gates of Hell lie waiting as you see
There's no price to pay just follow me
I can take your lost soul from the grave
Jesus knows your soul can not be saved*

(Hell Awaits)

(16b) Wait a minute, please.

In this data, *Gates of Hell* is seen as a man in which it can do what a man does, waiting. It seems that *gates of hell* is a watchman.

As it is said before, this song tells about Satan taking control in the last life world. It draws the fight that will happen in the future, between Satan and Angel, that they call it a power overthrown, where Satan and Angel fight to win, to find who have more power. By referring to the explanation about this song before, the meaning of the metaphor *the Gates of Hell lie waiting* is that hell is waiting for anyone who died (16a). Because they sure that everyone who died will send to hell at the end. The literal meaning of the words *wait* is stay (16b).

3. Structural metaphor

As explained in the previous chapter, this metaphor is where one concept is metaphorically structured in terms of another. It is a process in which someone can conceptualize activities, emotion, and so on in terms of something that understood more readily. This is about how we understand something based on our knowledge and physical experiences. It is not only about the conception of something, but the way we carry it out that grounded in knowledge and physical experiences. It is about transferring a known concept to a vague concept in order to produce some intended meaning.

(17a) I pour my soul to those eyes full of fire

*Nothing will keep us apart
We could kill them all
If our desire tore free
Our union is one, sweet, sinful Eve*

*And the night draws in beside her
As we embrace the dark side by side*

*I pour my soul to those eyes full of fire
To harvest the seed ploughed inside her*

(The Black Goddess Rises)

(17b) The car is fire

This metaphor is categorized as structural metaphor since it sees a concept in term of another one. Here, *eye* is conceptualized as container in which it can be filled that it can be full or empty. The explanation for this is eye is container.

It was explained that this song tells about the presence of the Black Goddess which what *I dream* is about. Based on the content of the song, I found that he has the same vision with her, in this case the black goddess itself. I think that her is the one who suits his vision. It can be seen from this sentence; *our union is one, sweet, sinful eve*. The meaning of *eyes full of fire* (17a) refers to something that spouts from the eye and since it talks about *fire*, of course it is dealing with the characteristics of fire, which is hot, that it might refer to anger, emotion, spirit, and so forth. In comparison to the metaphorical meaning, the literal meaning of *fire* is a condition of burn (17b).

(18a) And I, much as I have tried to bury Her from mind

*And I, (much as I have tried
To bury Her from mind,
Fate's tourniquet was tied, when She died...)
Still sense Her presence so divine
Lithe arms about my throat
Like pining swans entwined
Footfalls at nightfall close to mine*

Suicide is a tried and tested formula for release

*I snatch Her whisper like the wind through cedars
See Her face in every natural feature*

*Midst the mist and sleepy hollows of fever...
With glee deceiving me*

(Suicide and Other Comforts)

(18b) Een is buried in the Crunch.

The metaphor seems to show that the mind is a place to save something, to file memory that we have in mind. So the explanation of this metaphor is mind is files storage.

In the previous analysis, it was explained that this song talks about a lover, which has been left by the one he loved. It is about lost love when the deaths make them apart and the fact is that he could never forget her although he tries hard to do so, still he can escape her shadows from him. It is shown in this line; *see Her face in every natural feature*. It seems that he is really stuck on her, he can not think of anything else but her because he sees her in everything. The conclusion is mind is files storage, so if there is a file that you do not want to store anything in it you can just delete it. Thus, the meaning of *bury Her from mind* (18a) is try to throw away all of the memory, forget her. In the second sentence *buried* (18b) means a place for a dead body in the ground.

(19a) Come ride the night with us

*Come ride the night with us
Rock hard and fight
United my legions we stand
Freak hard and wild for us
Give up your soul
Live for the quest satan's band*

(Black Metal)

(19b) Rafi is ride on the bus

The word *ride* refers to something that can be controlled. It is usually used in relation to a vehicle, something that someone can ride on it. This concept seems to liken night as a vehicle that someone can ride on and control it. The pattern of this metaphor is night is vehicle.

It was explained that Black Metal is a song about the will of black metal to conquer the world through their music and vision. Night is a symbol of something which is dark and dangerous. Thus, the meaning of *come ride the night with us* is they will ask you to join them and control the world with them (19a). The world in this case refers to the world of darkness. They ask you to be together with them to try to rule the darkness world that is the world of black metal in order to take control over everything. In the second sentence (19b) in which it is a non-metaphorical expression, *ride* means journey on.

(20a) *They will never desecrate my soul*

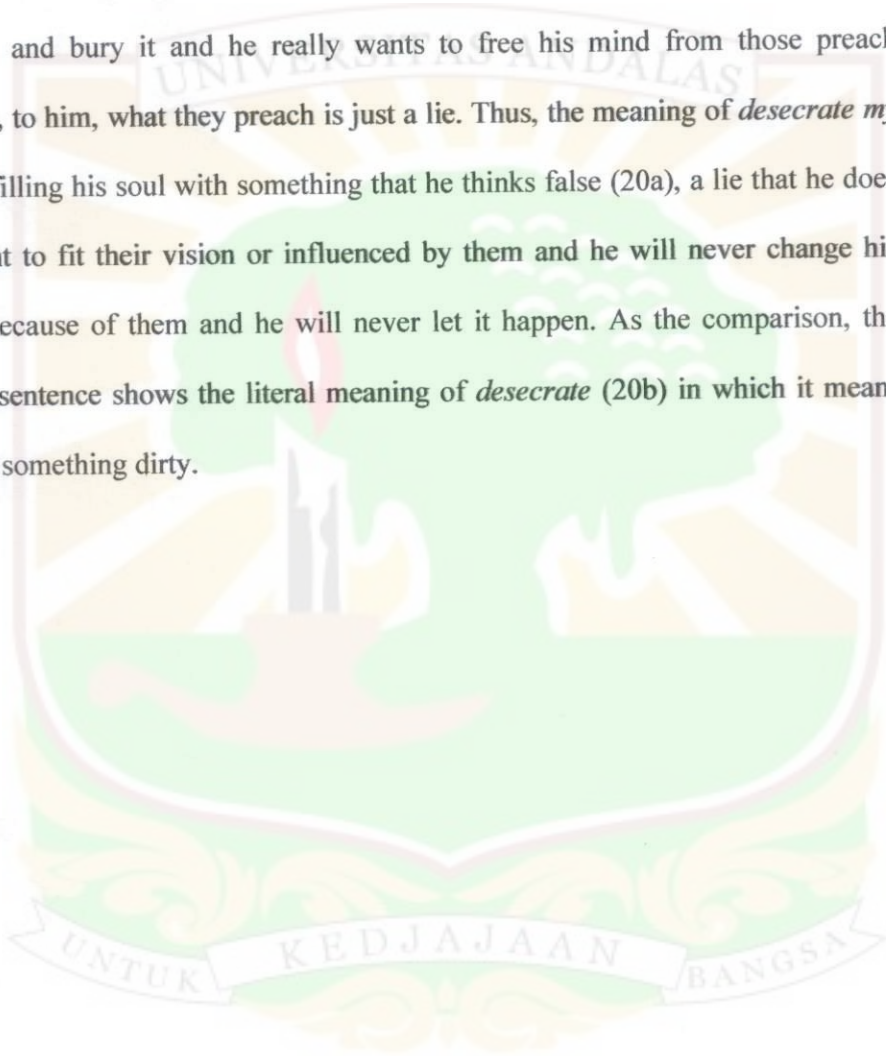
*The time has come
To rise again
Freedom lift thy sewerd hem
Free from beasts and skewered men
My dreams unroll
Ten thousand fold
Their world will never take me
They will never desecrate my soul*

(Coffin Fodder)

(20b) *His cloth is desecrate by the sauce*

This metaphorical concept shows that soul is conceptualized as a piece of paper, probably the white one that if something spills on that it might desecrate the paper. Therefore soul is a piece of paper.

This song tells about the disbelief to the preachers and also the will to get free from them. It seems that they judge their religion. Thinking that preach is only the craft of the preachers. They might not practice what they preach and that is why they do not believe in what they say. *A coffin for their stories* seems to explain that they think that the preachers says is rubbish, nothing, that they wish to trash and bury it and he really wants to free his mind from those preach because, to him, what they preach is just a lie. Thus, the meaning of *desecrate my soul* is filling his soul with something that he thinks false (20a), a lie that he does not want to fit their vision or influenced by them and he will never change his mind, because of them and he will never let it happen. As the comparison, the second sentence shows the literal meaning of *desecrate* (20b) in which it means making something dirty.



no of data	S o n g	Metaphor	Orientational metaphor	Ontological metaphor			Structural metaphor	T o t a l
				Substances and entity metaphor	Container metaphor	Personification		
01	1	<i>you are <u>in my dreams</u></i>	-	-	√	-	-	
02		<i>I pour my soul to those eyes <u>full of fire</u></i>	-	-	-	-	√	
03	2	<i>come ride the <u>night</u> with us</i>	-	-	-	-	√	
04		<i><u>war-heads</u> are ready to fight</i>	-	-	-	√	-	
05		<i><u>Lay down your souls</u> to the gods rock 'n roll</i>	√	-	-	-	-	
06	3	<i>In my <u>broken sleep</u></i>	-	√	-	-	-	
07	4	<i><u>future is coming</u></i>	√	-	-	-	-	
08		<i><u>death comes ripping</u></i>	-	-	-	√	-	
09	6	<i>the day that <u>laughter died</u></i>	-	-	-	√	-	
10		<i>and I, (much as I have tried to <u>bury Her from mind</u>, ...)</i>	-	-	-	-	√	
11	7	<i>No time for <u>breaking down</u></i>	√	-	-	-	-	
12	8	<i>our legions killing all <u>in sight</u></i>	-	-	√	-	-	
13		<i>the <u>Gates of Hell</u> lie waiting as you see</i>	-	-	-	√	-	
14		<i>He soon shall <u>fall to me</u></i>	√	-	-	-	-	
15	9	<i>Of virtue slipping into <u>bondage masks</u>...</i>	-	√	-	-	-	
16	10	<i>no fiction can <u>deafen the fact</u></i>	-	-	-	√	-	
17	11	<i>they will never <u>desecrate my soul</u></i>	-	-	-	-	√	
18	12	<i>the howling of their <u>murderous rages</u></i>	-	√	-	-	-	
19		<i><u>Tonight in flames</u></i>	-	-	√	-	-	
20	13	<i>She is set to <u>murder peace</u></i>	-	-	-	√	-	
			4	3	3	6	4	20

The data are taken from 13 song lyrics of *Cradle of Filth*

CHAPTER 4

CONCLUSION

4.1 Conclusion

In this chapter, the writer presents the result of the analysis of metaphor in song lyrics. After analyzing the data taken from 13 songs of *Cradle of Filth*, they are 20 of them, the writer finds that *personification* is the type of metaphor mostly used in those song lyrics, with the most percentage, 6 of total occurrences. Then *orientational metaphor* and *structural metaphor*, each 4 occurrences. *Substance and entity metaphor* and *container metaphor* with 3 occurrences each of them.

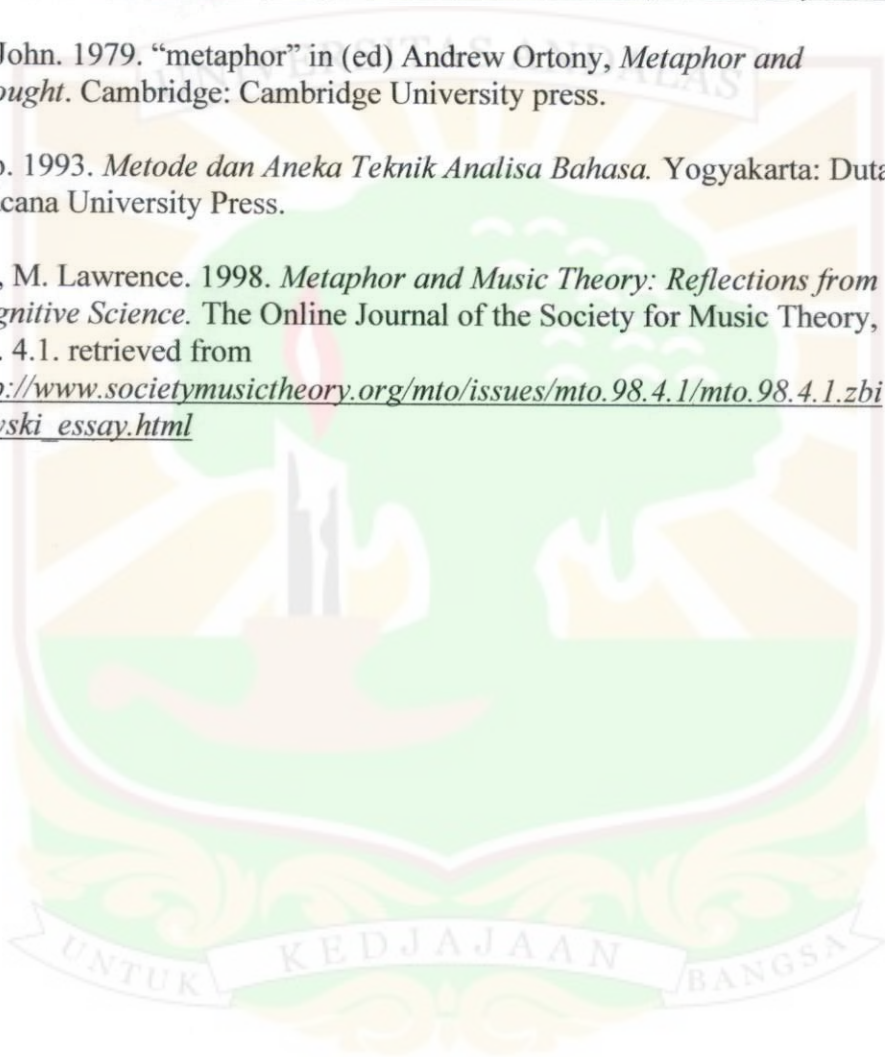
Furthermore, the interpretation of the meaning of metaphor in this lyric is based on the context of the song, the line before and after it. In fact, metaphor is the way used by the song writer to express his idea or to emphasize his thought to the listeners. In interpreting the meaning of metaphorical expression, the writer should refer to the whole content of the song and take them as a union that influence to each other in order to get the right interpretation. Here, the writer found that the meaning of metaphor is out of its literal meaning.

Finally, the writer concludes that metaphor does exist in the song lyric. In this case, the metaphor has a great effect to the interpretation of the song lyrics themselves for they provide the meaning that the writer intended to say in a poetic way.

BIBLIOGRAPHY

- Chapman, Raymond. 1973. *Linguistics and Literature: an introduction to literary stylistics*. United States of America: Whitehall Company
- Chatman, S. 1968. *An introduction to the language of poetry*. Boston: Houghton Mifflin Company.
- Croft, William and Cruse, D. Alan. 2004. *Cognitive Linguistics*. Cambridge: Cambridge University Press.
- Cruse, D. Alan. 2004. *Meaning in Language: An Introduction to Semantics and Pragmatics*. Manchester : Oxford University Press.
- Embler, Weller. 1967. "five metaphors from the modern repertory" in (ed) Barnet Kottler and Martin Light, *The worlds of words*. Boston: Houghton Mifflin Company.
- Fromkin, Victoria et all. 1984. *An Introduction to Language (2nd Australian ed)*. Australia: Holt, Rinehart and Winston.
- Gow, Gordon. 2001. *Spatial Metaphor in the Work of Marshall McLuhan*. Canadian Journal of Communication vol.26, No.4. Retrieved from <http://www.cjc-online.ca/viewarticle.php?id=677&layout=html>
- Hockett, F. Charles. 1958. *A Course in Modern Linguistics*. New York: the Macmillan Company.
- Lakoff, George and Johnson, Mark. 1980. *Metaphors We Live By*. United States of America: the University of Chicago Press.
- Lakoff, George. 2005. *Position Paper on Metaphor*. Available at <http://www.cs.mu.oz.au/acl/T/T87/T87-1093.pdf>.
- Leech, Geoffrey. 1981. *Semantics: the study of meaning (2nd ed)*. London: the Penguin Books.
- Levinson, C. Stephen. 1983. *Pragmatics*. Cambridge: Cambridge University Press.
- M.A.K Halliday and Ruqaiya Hasan. 1985. *Language, Context, and Text: Aspects of Language in a Social Semiotic Perspective*. Deakin: Deakin University Press.

- Morgan, L. Jerry. 1979. "Observations on the Pragmatics of Metaphor" in (ed) Andrew Ortony, *Metaphor and Thought*. Cambridge: Cambridge University Press.
- Saysr, P. Elizabeth. 2003. *Narrative, Metaphor, and Conceptual Blending in "The Hanging Tree"*. The Online Journal of the Society of Music Theory, vol. 9, No 1. Retrieved from <http://societymusictheory.org/mto/issues/mto.03.9.1/mto.03.9.1.saysr.html>
- Searle, R. John. 1979. "metaphor" in (ed) Andrew Ortony, *Metaphor and Thought*. Cambridge: Cambridge University press.
- Sudaryanto. 1993. *Metode dan Aneka Teknik Analisa Bahasa*. Yogyakarta: Duta Wacana University Press.
- Zbikowski, M. Lawrence. 1998. *Metaphor and Music Theory: Reflections from Cognitive Science*. The Online Journal of the Society for Music Theory, vol. 4.1. retrieved from http://www.societymusictheory.org/mto/issues/mto.98.4.1/mto.98.4.1.zbikowski_essay.html



APPENDIX

1. The Black Goddess Rises

Album: Total Fucking Darkness (1993)

Thee I invoke, bornless one
All woman, pure predator
Wherein conspiracy and impulse dwell
Like a seething fall from grace

Thee I worship...

Thou art darkest Gabrielle
Lilith who rode the steed
Thou art pale Hecate
Rising from Thessaly

Crush their unworthy idols
No church shall bar our path
Seductive Evil, drink your fill
Of the bleeding christ in your arms

You are in my dreams
The darkness in my eyes
The rapture in my screams
Black Goddess arise

Nothing will keep us apart
We could kill them all
If our desire tore free

Our union is one, sweet, sinful Eve
And the night draws in beside her
As we embrace the dark side by side
I pour my soul to those eyes full of fire
To harvest the seed ploughed inside her

Archangel, snare the flesh
Suck dry the ebbing wound
Leave them lifeless and broken
My beloved...

Oh, how I craved for you
You so pure and other-worldly with your scent of Winter
Am I to bleed myself dry to see your delight?

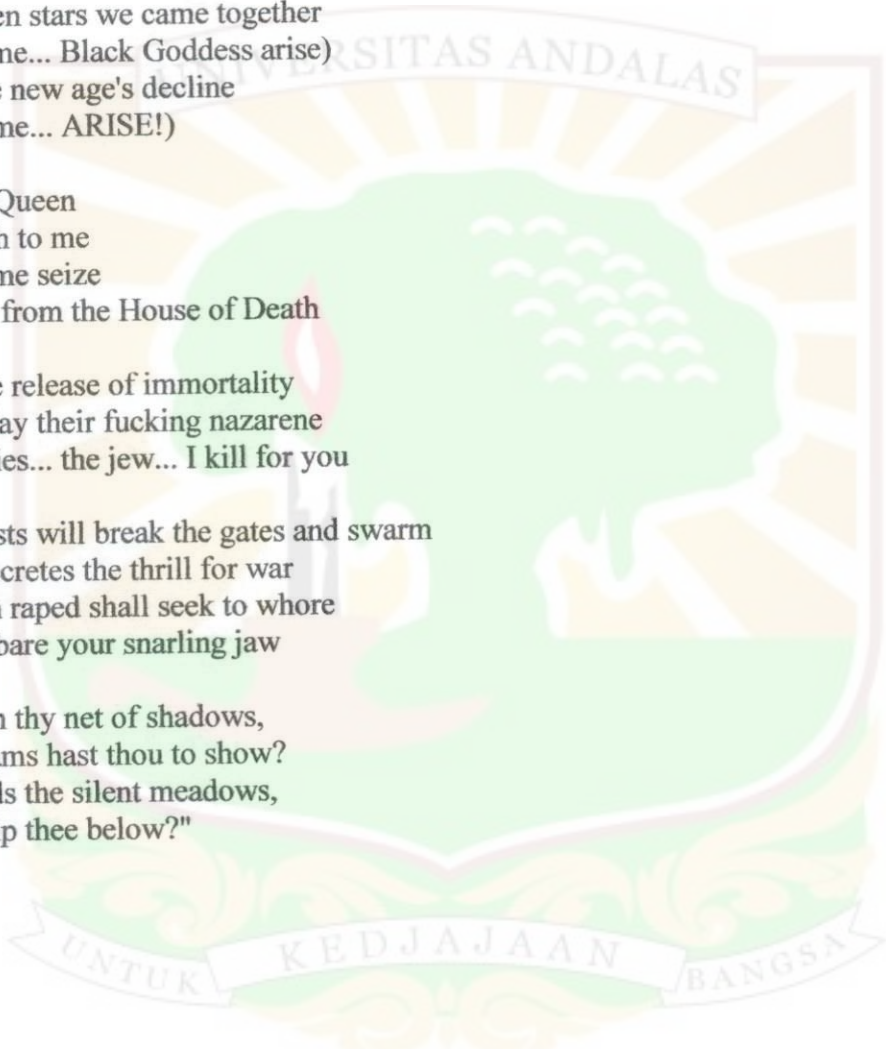
And the fear retreats forever
(Come to me... Black Goddess arise)
When my secrets are buried in thine
(Come to me... Black Goddess arise)
Under seven stars we came together
(Come to me... Black Goddess arise)
To plot the new age's decline
(Come to me... ARISE!)

Ishtar my Queen
Come forth to me
And help me seize
My future from the House of Death

That in the release of immortality
I should slay their fucking nazarene
Ah... the lies... the jew... I kill for you

Hidden lusts will break the gates and swarm
As love secretes the thrill for war
The virgin raped shall seek to whore
She-wolf bare your snarling jaw

"Caught in thy net of shadows,
What dreams hast thou to show?
Who treads the silent meadows,
To worship thee below?"



2. Black Metal

Album: Cruelty and the Beast (1998)

Black is the night, metal we fight
Power amps set to explode.
Energy screams, magic and dreams
Satan records the first note.
We chime the bell, chaos and hell
Metal for maniacs pure.
Faster than steel, fortune on wheels
Brain haemorrhage is the cure.

Freaking so wild, nobodys mild
Giving it all that you got.
Wild is so right, metal tonight
Faster than over the top.
Open the door, enter hell's core
Black is the code for tonight.
Atomic force, feel no remorse
Crank up the amps now its night

Lay down your souls to the gods rock 'n roll
Metal ten fold through the deadly black hole
Riding hell's stallions bareback and free
Taking our chances with raw energy

Come ride the night with us
Rock hard and fight
United my legions we stand
Freak hard and wild for us
Give up your soul
Live for the quest satan's band

Against the odds, black metal gods
Fight to achieve our goal
Casting a spell, leather and hell
Black metal gods rock 'n roll
Building up steam, nuclear screams
War-heads are ready to fight
Black leather hounds, faster than sound
Metal our purpose in life
BLACK METAL
Lay down your souls to the gods rock 'n roll

3. Sleepless

Album : From the Cradle to Enslave (1999)

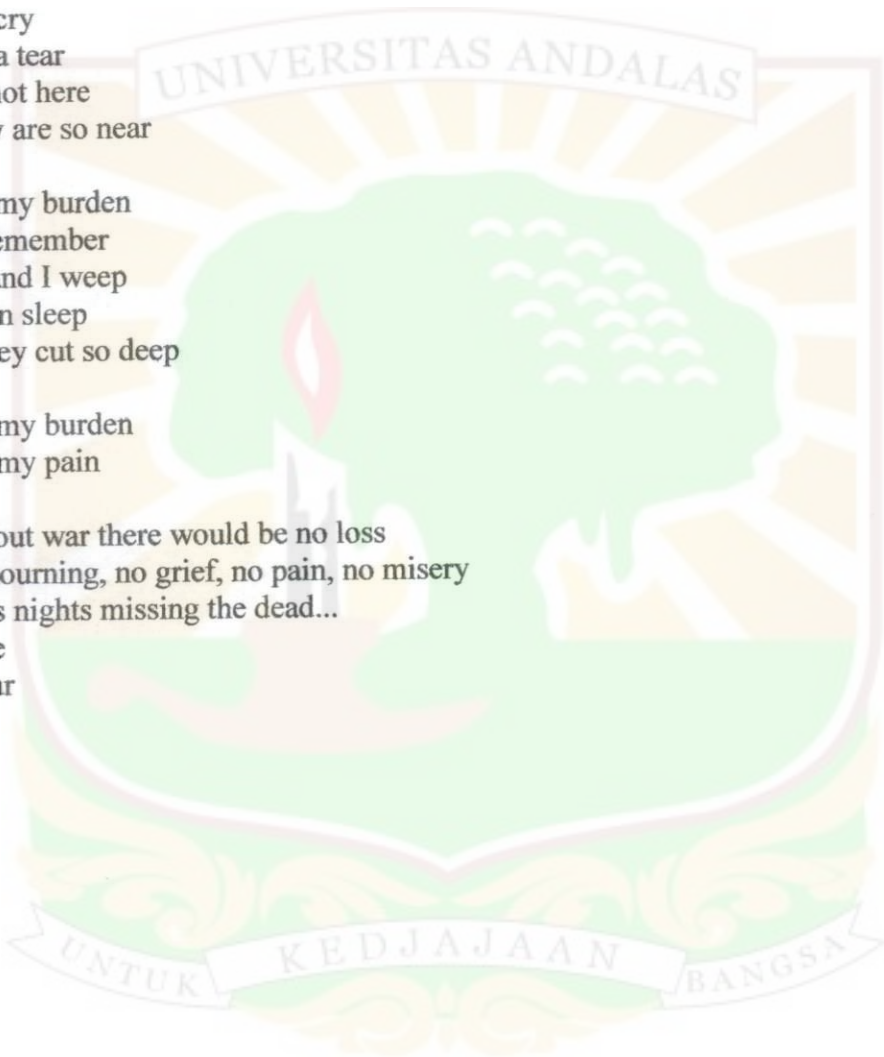
And I often sigh
I often wonder why
I'm still here and I still cry

And I often cry
I often spill a tear
Over those not here
But still they are so near

Please ease my burden
And I still remember
A memory and I weep
In my broken sleep
The scars they cut so deep

Please ease my burden
Please ease my pain

Surely without war there would be no loss
Hence no mourning, no grief, no pain, no misery
No sleepless nights missing the dead...
Oh, no more
No more war



4. Death Comes Ripping

Album : From the Cradle to Enslave (1999)

Turn the lights down low
And close the door, oh
Future is coming
Future risin'

Shotgun blast, a demon piece of lead

With both eyes open
I wait up for the kill
Feel the evil
Feel the heat as I blast you open

Death comes ripping
And it's going, death comes ripping
You feel the heat as death comes ripping
Rip your back out
And death comes ripping out

Flesh and blood
To weak for you
Turnin' it over
A little too late to penetrate

Death comes ripping
And it's going death comes ripping
You feel the heat as death comes ripping
It'll rip your back out
Death comes ripping

And it's going, death comes ripping
You feel the heat as death comes ripping
You rip your back out
Death comes ripping

And it goes, death comes ripping out

5. For Those Who Died

Album: Midian (2000)

"You stand before this court, accused of heresy and witch craft. How do you plead?"

"Not guilty!"

"Guilty!"

Our tongues they could not silence with their malicious lies
Their unforgotten violence, remember those who died
And as my flesh is put to fire I hear their voices still
Their unjust accusations demanding I am killed

"We shall show no mercy to heathen such as thee
Who stand accused and have refused the Church's clemency
Your wicked acts are endless through the crimes we cannot name
Innocent or guilty proved, we'll burn you just the same"

Burning, into the fire
Burning, a funeral pyre
Burning, into the fire
Burning, a funeral pyre

This self-righteous inquisition is a plague upon our land
as false as the confessions they force from shattered hands

"We shall show no mercy to heathen such as thee
Who stand accused and have refused the Church's clemency
Your wicked acts are endless through the crimes we cannot name
Innocent or guilty proved, we'll burn you just the same"

Abused my broken body is cleansed by righteous flame,
Their God a 'God of Mercy' yet in whose name I slain.

My innocence the victim of their superstitious fears
Religious persecution for the past three hundred years
Preaching peace and mercy 'neath the shadow of the knife
A papal reign of terror, slaughter in the name of Christ

6. Suicide and Other Comforts

Album: Bitter Suites to Succubi (2001)

I pace, alone
In a place for the dead
Overcome by woe
And here, I've grown
So fond of dread
That I swear it's heaven

Oh sweet Mary,
Dressed in grief
Roll back the stone
With these words scrawled in a severed hand
Tears fall like shards of glass that band
In rivers, like sinners
Swept with me to join the damned

A darkened sky
The day that laughter died
Fell swiftly into night
And stayed within Her sight
Staring at the knife
Oh God, how easy now the sacrifice
My life, to have Her with me

So farewell to distant thunder
Those inept stars I've worshipped under
Fall father, their Father
Lies in wait in flames below
Whilst my love, a blood red flower
Calls to me from verdant bowers
Graveside, I cry
Please save me from this Hell I know

An eye for an eye as espied in the bible
My faith is lost to the burning of idols
One less cross to press upon the survival
Of this lorded agony

And I, (much as I have tried
To bury Her from mind,
Fate's tourniquet was tied, when She died...)

Still sense Her presence so divine
Lithe arms about my throat
Like pining swans entwined
Footfalls at nightfall close to mine

Suicide is a tried and tested formula for release

I snatch Her whisper like the wind through cedars
See Her face in every natural feature
Midst the mist and sleepy hollows of fever...
With glee deceiving me

Suicide is a tried and tested formula for release

I hear Her voice from where the grave defies Her
Sirensong to sing along, no finer
Suicide notes, harmonised in a minor
Strike a chord with misery

No light nor reef
No unsinkable of romance keeps me
Safely from the stormy seas
Now drowning, resounding
Death-knells pound my dreams
Unthinkable to dredge through this
Listless and lonely winter frieze

A darken sky
This day hereafter dies
Falls swiftly into night
And stays within my sight
Staring at the knife
Oh God, how ease it was to sacrifice
My life, to have Her with me

No more a victim of a crusade
Where souls are strung from a moral palisade
I slit my wrists and quickly slip away...
I journey now on jewelled sands
Beneath a moon to Summerlands
To grace Her lips with contraband
The blaze once in my veins

7. No Time to Cry

Album: Bitter Suites to Succubi (2001)

It's just a feeling
I get sometimes
A feeling
Sometimes
And I get frightened
Just like you
I get frightened too
But it's...

(No no no) No time for heartache
(No no no) No time to run and hide
(No no no) No time for breaking down
(No no no) No time to cry

Sometimes in the world as is you've
Got to shake the hand that feeds you
It's just like Adam says
It's not so hard to understand
It's just like always coming down on
Just like Jesus never came and
What did you expect to find
It's just like always here again it's...

Everything will be alright
Everything will turn out fine
Some nights I still can't sleep
And the voices pass with time
And I keep

No time for tears
No time to run and hide
No time to be afraid of fear
I keep no time to cry



8. Hell Awaits

Album: Lovecraft & Witch Hearts (2002)

Existing on damnation's edge
The priest had never known
To witness such a violent show
Of power overthrown

Angels fighting aimlessly
Still dying by the sword
Our legions killing all in sight
To get the one called Lord

The Gates of Hell lie waiting as you see
There's no price to pay just follow me
I can take your lost soul from the grave
Jesus knows your soul can not be saved

Crucify the so called Lord
He soon shall fall to me
Your souls are damned your God has fell
To slave for me eternally
Hell awaits...

The Reaper guard's the darkened Gates
That Satan calls his home
Demons feed the furnace where
The Dead are free to roam

Lonely children of the night
There's seven ways to go
Each leading to the burning hole
The Lucifer controls

Priests of Hades seek the sacred star
Satan sees the answer lies not far
Zombies screaming souls cry out to you
Satanic laws prevail your life is through

9. Better to Reign in Hell

Album : Damnation and a Day (2003)

Heart in hand passed clasp of pain
In dark lowland that set bad blood in veins
Burning, like penal fires roused to strain
The jagged-toothed skyline braced with crosses

The golden dawn
Lay lost to mist where
Emboldened thorns
Made their bed with toppled stones

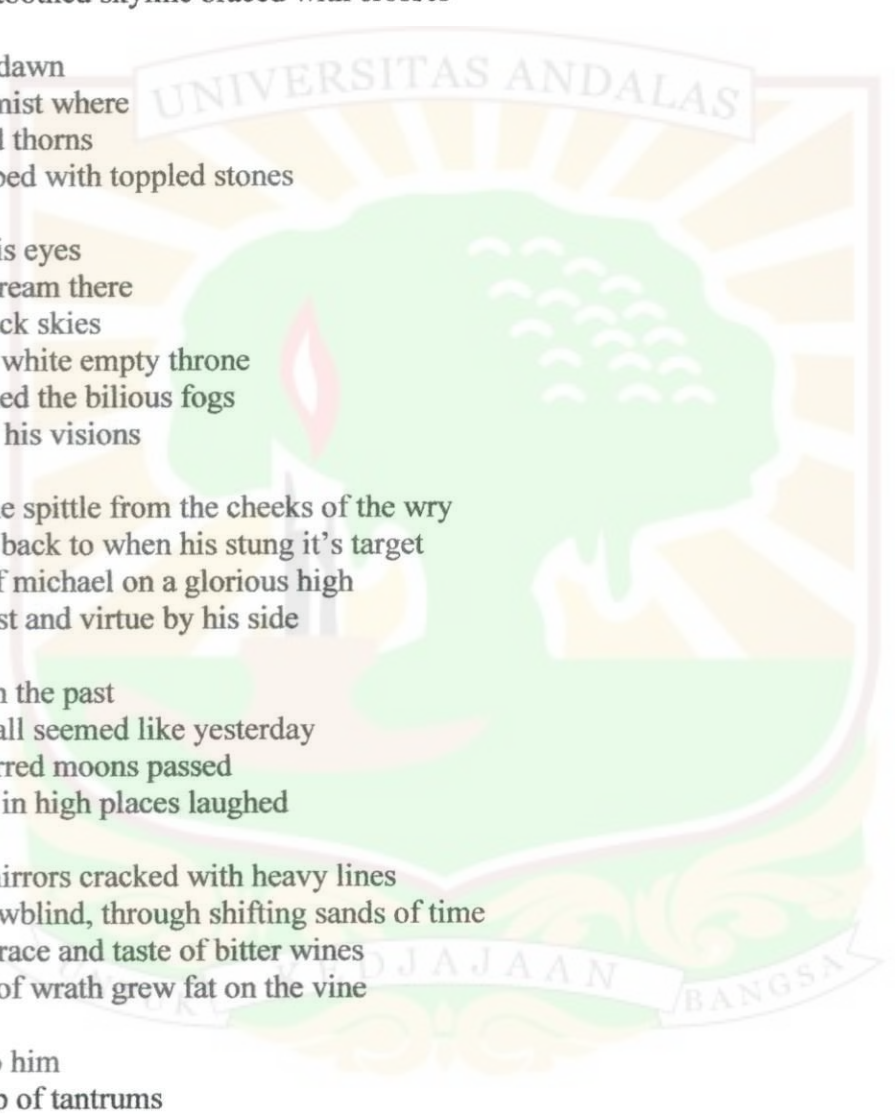
He closed his eyes
Sunken to dream there
Of crow-black skies
And a great white empty throne
Horror stalked the bilious fogs
That balked his visions

He licked the spittle from the cheeks of the wry
And drifted back to when his stung it's target
The sneer of michael on a glorious high
Of angel dust and virtue by his side

Drowning in the past
That downfall seemed like yesterday
Though blurred moons passed
As enemies in high places laughed

Moved to mirrors cracked with heavy lines
He rose snowblind, through shifting sands of time
Erased the trace and taste of bitter wines
The grapes of wrath grew fat on the vine

She came to him
A little whip of tantrums
Thrashed on velvet skins
That lines her wishbone henge



Her name was sin
A warming spurt of mantras
Splashed on occult tongues
That whispered sweet revenge

For the shame of their crawl from grace
Cold and hollow as the grave
And for a rape and ruinous scourge
Spared for souls that shared god's worship
For now their throats coated notes with dirge
That poured from parapets to the pits below

Drowning in the past
A wretched scream like yesterday
Died at last
With the rising of the revenant dark

All sharpened claws and blunt discharge

I shall bow no more to the dogs of the lord
Tearing at my carcass heart
I shall fall to my knees only at the keyholes
Of virtue slipping into bondage masks...
Freewill made me better to reign in hell

And with new wings
Unfurled and spoken
He took to things
That would desecrate the world

The seduction of both woman and man
For a bastard masterplan

Drowning out the past
Fool fates unwound cruel yesterdays
Beneath the stars
That staggered from the blast



10. Nemesis

Album : Nymphetamine (2004)

Tonight is the night
The empowering wind that draws breath from despite
Roars 'neath my wings as I soar with the end in sight

Choirs ignite
A swansong for Leda
Deathknells for Troy
Tragedy blooms from one act
I am nemesis

Poured in my arms
When my daughter's eyelids closed
I swore to slaughter those
Who stole my ray of moonlight

So strike up the skies
The diction of thunder
God-given rites
No fiction can deafen the fact
I am nemesis

Cowled in the utter grief
I am the priest of a new disorder
Whose flag unfurled
Bears a hatred for the western world

The is no compromise
No piped lament
To stay the blind
Just a shriek cacophony of war

Ashes ember, fires rise
No longer am I paralysed
Now I drown in a loss worth fighting for

Black is my heart
Black is my heart
Black is my heart
I am nemesis



Tonight is the night
The city sweats fever, the filth in her womb
Shifts like the season's unease at the hands of doom

Restless inside
Her split underbelly
Suited with flies
Martial bowels now contract
I am nemesis

Poured in my arms
When my daughter's eyelids closed
I swore to slaughter those
Who stole my ray of moonlight
Never again
Our enemies entertained
I toy at the clasp of her chain
And remember the fight

Black is my heart
Black is my heart
Black is my heart
I am nemesis
Nemesis



11. Coffin Fodder

Album : Nymphetamine (2004)

The time has come
To rise again
Freedom lift thy sewered hem
Free from beasts and skewered men

My dreams unroll
Ten thousand fold
Their world will never take me
They will never desecrate my soul

The stars I have grasped
Are so far lonely constellations
And wishing on those stars
My spirit bars annihilation

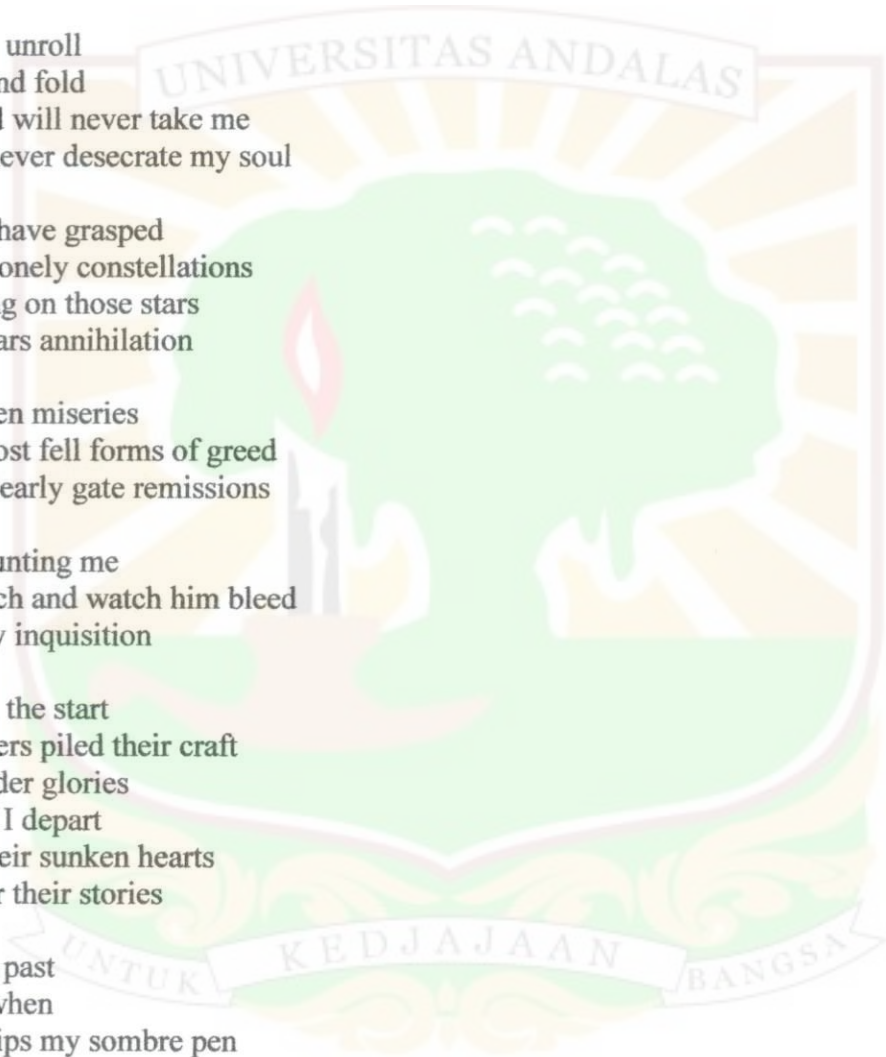
From earthen miseries
Hosts of most fell forms of greed
Ghosts of pearly gate remissions

Forever haunting me
Slit the witch and watch him bleed
As with any inquisition

Lying from the start
The preachers piled their craft
Scoffing elder glories
And dying, I depart
To make their sunken hearts
A coffin for their stories

The time is past
The falter when
Freedom slips my sombre pen
And the gates to wolves break open then

My feelings may
Seem constant prey
But claws no more will rake me
Those whores have fled to darker days
Above and beyond



I have wronged in my position
But now the winds are strong
To soar from Babel's vision

Of cutthroat jealousies
Dock to dock these mongrels breed
Dogs of fogged derision

Pacing, soon to be
Back to pack mentality
When my killing moon is risen

Trying from the start
These creatures of the dark
Were quaffing morning glories
And dying, I depart
To make their drunken hearts
A coffin for their stories

Innovation in ovation
Imagination stirs

Somewhere the dusk is lining
Red the shore of a roaring sea
And though loved there is someone pining
For the waves of blood to run and rescue me

Their world will never break me
They will never desecrate my soul



12. Tonight In Flames

Album : Thornography (2006)

"I will give to drink without cost,
From the spring of the water of life.
He who overcomes will inherit all this...
And I will be his God... and he will be my son."

When contrary winds blow across the sands
Their murmurs can be easily swayed
But when storms quicken one cannot placate
The howling of their murderous rages

Winged seraphim hold love's trembling hand
Beside our waiting graves
As war roars about our precious land
Seeking cause to subjugate

Tonight in flames
Tonight the world will fear our names
Tonight in flames
Stay my feeble heart
Our deaths will be the start
Of something glorious and vain
Tonight in flames

There is no fanaticism as virile as faith
To the blind his words are clear
"Suffer not the infidel! Suffer not the infidel!
Assure your place in paradise here"

Winged seraphim hold love's trembling hand
Beside her tiny grave
I will avenge her, do or damned
Her sacred mother did the same

I went to see her dance one day
In a play by a wailing wall
Now she is gone
But the song lives on
Zealous and maniacal
The Eastern sword must fall

13. Devil to the metal

Album : Thornography (2006)

Polluting the honesty of Christ with poisoned wine
Laced with lines from the end of time
From the herald and the bugler

High voltage bolts the cellar door
Switch thrown at midnight's peak
To start the heart of a scarlet whore
Gauged infernally

A poetess in night's profane station
Threading lies like silver seas
A seamstress for an amputee nation
Wedded to depravities

Devil to the metal

Diluting the authority of life with sewer brine
Laced with grime from the spiral of time
Wherein spins cruel order

The big hand strokes the Little Horn
Not thrown for charity
To win the sins of the decadent, born
To wage eternally

Passion rides the great unholy
Ipsissimus of love's despair
Her ashen grin would shine, if only
Death would not sit smiling there
Her beauty freezes reason
Like Helen at the reins
Of the rampant horse Apocalypse
On the shore that it was made

Devil to the metal

She fucks at unknown angles
Bleeds her victims to the bone
And in their guts untangled
Casts her runic eyes of stone

She will violate the future
Annihilate the past
Paving way in butcher trades
The red brick road through mankind's arse

Abandon reason, life the veil
Darker seasons are released
Storm crows gather in black masses at the pane

Go to sleep beyond the pale
She is set to murder peace
Rome, Jerusalem and Mecca are aflame

'Under pregnant skies I come alive like Miss Leviathan
Dripping with the ripples of concern
All of heaven's eyes are fixed, as only my desire can
Tear them from the stars I start to burn'

