

STRUCTURAL METAPHOR IN THE 5 SECOND OF SUMMER ALBUM

¹Farah Zuhriyah Ristiawati

²Devi Hellystia

¹Universitas Gunadarma, farahzuhriyahr@gmail.com

²Universitas Gunadarma, devi_hellystia@staff.gunadarma.ac.id

ABSTRACT

This study investigates the prevalence and significance of structural metaphors in the 5 Seconds of Summer album. Given the inherent challenges listeners face in interpreting such metaphors, the research employs a qualitative approach to analyze 19 songs from the "5SOS5" album. Utilizing Lakoff's conceptual theory of metaphor, the study identifies and examines instances of structural metaphors within the song lyrics. The findings reveal a total of 65 occurrences of structural metaphors, primarily themed around love and life relationships. This research sheds light on the pervasive presence of structural metaphors in pop genre lyrics, emphasizing their role in conveying complex concepts through accessible language. By highlighting the prevalence and themes of structural metaphors in song lyrics, this study contributes to a deeper understanding of the linguistic and conceptual nuances embedded within musical compositions.

Keywords: metaphor, structural metaphor, song lyrics, conceptual framework.

Keywords: metaphor, structural metaphor, song lyric, concept

INTRODUCTION

The field of language and literature has long recognized the importance of figurative language in communication, especially in literary works such as song lyrics. Figurative language, particularly metaphor, serves to convey deeper meanings and evoke emotions in the audience. However, while much research has been conducted on metaphorical expressions, there is a gap in the exploration of structural metaphors, particularly within the framework of conceptual metaphor theory. Structural metaphors, as identified by Lakoff and Johnson, play a significant role in expressing abstract concepts through concrete terms, yet their analysis in song lyrics remains limited. Therefore, this study aims to address this gap by investigating the presence and meanings of structural metaphors in the song lyrics of 5 Seconds of Summer.

The relevance of this study lies in its contribution to the understanding of how structural metaphors are utilized in contemporary music lyrics. By focusing on the songs of 5 Seconds of Summer, which

are known for their emotional depth and introspective themes, this research seeks to shed light on the ways in which structural metaphors enhance lyrical expression and resonate with audiences. Moreover, the findings of this study can potentially enrich the field of conceptual metaphor theory by expanding its application to the analysis of popular music, thereby bridging the gap between linguistic theory and cultural expression.

The novelty of this research lies in its specific focus on structural metaphors within the context of contemporary music, particularly in the genre of pop-rock. While previous studies have explored conceptual metaphors in various song lyrics, few have delved into the structural aspects of metaphorical language. By adopting a qualitative descriptive design, this study offers a detailed analysis of structural metaphors in 5 Seconds of Summer's songs, providing insights into their meanings and implications for understanding the lyrical content. Through this approach, the research seeks to uncover new layers of interpretation and appreciation for the

metaphorical richness present in popular music.

The research questions guiding this study are twofold: (a) to identify the presence of structural metaphors in the song lyrics of 5 Seconds of Summer, and (b) to analyze the meanings conveyed by these structural metaphors. By addressing these questions, the study aims to deepen our understanding of how structural metaphors contribute to the lyrical composition of contemporary songs, offering valuable insights into the intersection of language, music, and meaning. Through rigorous data collection and analysis procedures, the study endeavors to provide a comprehensive exploration of structural metaphors in song lyrics, ultimately contributing to the broader discourse on metaphorical language in literature and culture.

RESEARCH METHOD

Research Design

The research design employed in this study is qualitative descriptive. This design is suitable for gaining an in-depth understanding of phenomena, in this case, the types and meanings of structural metaphors in the song lyrics of 5 Seconds of Summer. Qualitative descriptive research focuses on describing and interpreting the characteristics of a phenomenon without manipulating variables or seeking causal relationships. This design allows the researchers to explore the nuances of structural metaphors in the lyrics, providing rich insights into their usage and significance within the context of the album.

Data Collection Techniques

The data for this research were collected primarily from the songs of 5 Seconds of Summer, which serve as the primary source of textual material. The data collection process involved several steps. Firstly, the researchers listened to the songs attentively, paying close attention to the lyrics. They also utilized subtitles or written

lyrics to aid in understanding the content. During this process, the researchers identified instances of structural metaphors based on their knowledge of Lakoff's conceptual metaphors. Once identified, data on these structural metaphors were systematically collected and tabulated according to their characteristics, such as the concepts being compared and the underlying meanings conveyed.

Data Analysis Techniques

The data analysis procedure involved interpreting the collected data to elucidate the structural metaphors present in the song lyrics. The researchers analyzed each identified metaphor in the context of the surrounding lyrics and themes of the songs. Through this analysis, they aimed to uncover the meanings and implications conveyed by these structural metaphors. Additionally, the researchers engaged in discussions related to the data, drawing on specific examples of structural metaphors to illustrate their findings. These discussions facilitated a deeper understanding of the metaphorical language used in the songs and allowed for the exploration of its relevance to the research problem. Finally, the researchers considered the implications of their findings, assessing whether the results challenged or supported existing theories of structural metaphor. This critical reflection helped to contextualize the significance of the research within the broader scholarly discourse on metaphorical language and cultural expression.

RESULTS AND DISCUSSION

Results

After conducting the research, the results of this research reveal 65 data containing structural metaphors collected from the song lyrics of the 5SOS5 album. The data are in stanzas and lines represented by words, phrases, and sentences.

Table 1.
The Occurance of Structural Metaphors in the Album By 5 Second of Summer

No	Title of the Song	The Frequency of Occurrence
1.	Complete Mess	3
2.	Easy For You to Say	4
3.	Bad Omens	4
4.	Me Myself & I	2
5.	Take My Hand	5
6.	Carousel	5
7.	Older	4
8.	Haze	2
9.	You Don't Go To Parties	4
10	Blender	3
11.	Caramel	4
12.	Best Friends	4
13.	Bleach	3
14.	Red Line	3
15.	Moodswings	2
16.	Flatline	3
17.	Emotions	2
18.	Bloodhound	3
19.	Tears!	5
Total		65

The analysis of the structural metaphors in the 5 Seconds of Summer (5SOS5) album reveals a varied distribution of occurrences across the songs, as depicted in Table 1. Starting with the songs with the highest frequencies of occurrences, "Take My Hand," "Carousel," and "Tears!" stand out with five instances each. These songs exhibit a rich tapestry of metaphorical language, suggesting themes of emotional connection, introspection, and vulnerability. For example, "Take My Hand" could symbolize a plea for support or guidance, while "Carousel" might evoke feelings of repetition or cyclical patterns in life. Similarly, "Tears!" could signify emotional turmoil or the cathartic release of pent-up feelings.

Moving down the list, songs like "Easy For You to Say," "Bad Omens," "Older," and "You Don't Go To Parties" contain four instances of structural metaphors each. These songs delve into

themes of communication barriers, foreboding signs, aging, and social isolation, respectively. The use of metaphors in these tracks adds depth and complexity to their lyrical narratives, inviting listeners to contemplate the underlying meanings embedded within the poetic language.

On the other end of the spectrum, tracks such as "Me Myself & I," "Haze," "Moodswings," and "Emotions" feature only two instances of structural metaphors each. Despite their lower frequency of occurrences, these songs still contribute to the overall thematic cohesion of the album. The metaphors employed in these tracks may convey themes of self-reflection, confusion, and emotional volatility, adding layers of interpretation to the songs' lyrics. Overall, the distribution of structural metaphors across the album reflects the multifaceted nature of the 5SOS5 album,

offering listeners a diverse array of themes and motifs to explore and interpret.

Discussion

This part explains the results of the analysis data containing structural metaphors in the 5 Second of Summer song lyrics on the 5SOS5 album, which is described as follows.

COMPLETE MESS

Stanza 1

- (1) caught up in Heaven, but your Heaven
ain't the same
- (2) And I've never been a saint, have I?
- (3) *This evanescence always fleeting like
a flame*
- (4) But I am never one to change

The discussion delves into the results of the analysis of data containing structural metaphors found in the song lyrics of the 5 Seconds of Summer (5SOS5) album. One notable example from the album is the song "Complete Mess," where the lyrics employ metaphorical language to convey deeper meanings. In stanza 1 of the song, the lines "caught up in Heaven, but your Heaven ain't the same" and "And I've never been a saint, have I?" suggest a contrast between individual perspectives and perceptions of reality. However, it is line 3, "This evanescence always fleeting like a flame," that particularly stands out.

Table 2 provides a mapping of the metaphorical moment as evanescence. It illustrates how the abstract concept of a moment is conceptualized through the concrete concept of evanescence. As described by Pramudita and Hanidar (2019), this exemplifies the structural definition of metaphor, wherein concepts are understood and expressed in terms of other concepts. In this context, the lyrics imply that moments, akin to evanescence, are fleeting and ephemeral, easily forgotten or lost, much like a flame that quickly burns out.

This analysis highlights the intricate use of metaphor in songwriting, where abstract ideas are articulated through tangible imagery, allowing listeners to

grasp complex emotions and concepts more readily. By employing structural metaphors, songwriters like 5 Seconds of Summer imbue their lyrics with depth and nuance, inviting listeners to interpret and engage with the music on multiple levels. This exemplifies the power of language and metaphor in eliciting emotional responses and conveying profound truths about the human experience.

EASY FOR YOU TO SAY

Stanza 4

- (1) I feel it in moments, a semblance of
free
- (2) Between all the gasping, I finally
breathe
- (3) So I hold on so tightly in times that I
see
- (4) Someone with striking resemblance to
me
- (5) *A darkness that holds me and loves
when I bleed*
- (6) It locks all the doors and then hides all
the keys
- (7) Wish someone had told me what I
couldn't see
- (8) A glimmer of hope that was staring at
me

In the song "Easy For You to Say" from the 5 Seconds of Summer album, stanza 4 employs metaphorical language to convey a sense of struggle and perseverance. Line 5 of the stanza, "A darkness that holds me and loves when I bleed," is particularly notable for its use of structural metaphors. According to Lestari (2017), structural metaphors allow one concept to be explained in terms of another. Here, the abstract concept of "struggle" is conceptualized through the concrete concept of "journey."

Table 3 provides a mapping of the metaphorical struggle as a journey. It illustrates how the process of struggle in life can be understood as akin to traveling from one place to another. Similarly, the determined effort required to overcome difficulties in life is likened to the effort expended during a journey to achieve a

goal. This cross-domain conceptual mapping in "struggle is a journey" suggests that every life journey inevitably involves struggles and challenges.

The lyrics "a darkness that holds me and loves me when I bleed" in line 5 convey the idea that difficulties and challenges are an integral part of life's journey. Despite the darkness and pain, there is a sense of resilience and determination to persevere. This metaphorical portrayal underscores the notion that growth and personal development often occur through adversity, as individuals navigate through life's trials and tribulations in pursuit of their goals.

BAD OMENS

Stanza 2

- (1) *I cried in your dark brown eyes*
- (2) *For the thousandth time*
- (3) *Cause you love somebody*
- (4) *I died when you left that night*
- (5) *For the thousandth time*
- (6) *Cause you love somebody else*
- (7) *I tried to stop the door as it was closin*
- (8) *It was closing*
- (9) *Can't help the way I keep ignoring
every omen*
- (10) *Every omen*
- (11) *Heaven knows I should let go*
- (12) *It's nothing that I don't already know*

In the song "Bad Omens" from the 5 Seconds of Summer album, stanza 2 utilizes metaphorical language to express deep emotions and sentiments. Line 1 of the stanza, "I cried in your dark brown eyes," is particularly noteworthy for its use of structural metaphors. According to Fatwansyah et al. (2022), metaphors serve as powerful tools for conveying emotions and feelings through language.

In this context, the abstract concept of "eyes" is conceptualized through the concrete concept of "emotion." The lyrics suggest that the speaker sees their own emotional turmoil reflected in the eyes of their partner. Despite the literal impossibility of crying within someone else's eyes, the metaphorical expression vividly portrays the depth of the speaker's

emotional experience. This cross-domain conceptual mapping in "eyes is emotion" highlights the capacity of eyes to convey a wide range of intense feelings.

Table 4 provides a mapping of the metaphorical relationship between eyes and emotion. It illustrates how the act of looking closely into someone's eyes can evoke strong emotional responses. The metaphorical portrayal in line 1 captures the profound emotional connection between the speaker and their partner, emphasizing the intensity of their shared experiences. Overall, the use of structural metaphors in this stanza adds depth and richness to the lyrical portrayal of complex emotions and relationships.

ME MYSELF & I

Stanza 2

- (1) *Bullshit, I feed myself*
- (2) *Me and my selfish appetite*
- (3) *I did not need your help*
- (4) *Now it's just me, myself, and I*

In the song "Me Myself & I" from the 5 Seconds of Summer album, stanza 2 employs structural metaphors to convey a sense of independence and self-reliance. Line 1 of the stanza, "Bullshit, I feed myself," stands out for its use of metaphorical language. According to Lazar and Bram (2021), structural metaphors serve the function of aiding understanding by relating one concept to another.

In this context, the abstract concept of "talk" is metaphorically represented through the concrete concept of "deliver." The lyrics suggest that the speaker is self-sufficient in expressing their thoughts and feelings, without relying on others for assistance. The use of the term "feed" in line 1 metaphorically conveys the idea of self-nourishment, emphasizing the speaker's ability to independently manage their emotions.

Table 5 provides a mapping of the metaphorical relationship between talk and deliver, illustrating how the act of expressing ideas is conceptualized as sending or providing an idea. The

metaphorical expression in line 1 captures the speaker's assertion of autonomy and self-sufficiency, highlighting their determination to rely solely on themselves. Overall, the use of structural metaphors in this stanza adds depth to the lyrical portrayal of individuality and self-reliance.

TAKE MY HAND

Stanza 9

- (1) Pick apart all of the pieces
- (2) Well, I'm running out of time
- (3) *Iron out all of the creases*
- (4) And just hang it out to dry
- (5) Shallow hearts for shallow minds
- (6) That ache to be alive
- (7) You fall apart and redefine
- (8) What keeps you up at night

In the song "Take My Hand" from the 5 Seconds of Summer album, stanza 9 utilizes structural metaphors to convey themes of resilience and perseverance. Line 3 of the stanza, "Iron out all of the creases," employs metaphorical language to describe the challenges encountered in life's journey. According to Suryadi and Uctuvia (2023), structural metaphors involve understanding one concept in terms of another, often adjusting the meaning to fit the context in which it is used. In this context, the abstract concept of "life" is metaphorically represented through the concrete concept of "crease." The lyrics suggest that life is akin to a fabric with creases that need to be ironed out, symbolizing the challenges and obstacles encountered along life's journey. The metaphorical expression in line 3 emphasizes the need to confront and overcome these challenges in order to progress.

Table 6 provides a mapping of the metaphorical relationship between life and crease, illustrating how the journey of life is conceptualized as a series of challenges and tangles that must be navigated. The metaphorical language in this stanza adds depth to the lyrical portrayal of resilience and determination in the face of adversity. Overall, the use of structural metaphors enriches the song's themes and enhances its

emotional impact on the listener.

CAROUSEL

Stanza 1

- (1) I built it from the ground up just to watch me burn it down
- (2) I gotta keep the party going, ain't no fading out
- (3) *My life's just a carousel spinnin' around*
- (4) I'd pay again just to keep from stopping it now
- (5) I tried to keep my head above the ocean of my doubt
- (6) I'm feeling like a dreamer, don't you try to wake me now
- (7) My life's just a carousel spinning around
- (8) I'd pay again just to keep from stoppin it now.

In the song "Carousel" by 5 Seconds of Summer, stanza 1 employs structural metaphors to depict the cyclical nature of life and the relentless pursuit of progress. Line 3 of the stanza, "My life's just a carousel spinning around," utilizes metaphorical language to describe life as a carousel, a symbolic representation of the continuous motion and repetition experienced in life's journey. According to Smithiana and Hanidar (2018), structural metaphors allow the expression of concepts using alternative terms with similar meanings.

In this context, the abstract concept of "life" is metaphorically represented through the concrete concept of "game," as illustrated in Table 7. The lyrics suggest that life is akin to a game, wherein individuals are engaged in an ongoing process of progression and advancement. The metaphorical expression in line 3 underscores the idea that life is characterized by movement, akin to the spinning of a carousel or the progress within a game.

The metaphorical mapping of "life is game" highlights the dynamic nature of human existence and the inherent challenges and opportunities encountered

along the way. By framing life as a game, the lyrics convey a sense of determination and resilience, as individuals navigate the ups and downs of their journey in pursuit of their goals. Overall, the use of structural metaphors enriches the lyrical narrative of the song, offering listeners a poignant reflection on the complexities of life's journey.

OLDER

Stanza 1

- (1) I don't wanna get older
- (2) *Without your head on my shoulder*
- (3) On the day that you leave me
- (4) I'll forever be bleeding, love
- (5) As forever comes closer
- (6) Hope the world will spin slower
- (7) I don't wanna get older

(8) I don't wanna get older

In the song "Older" by 5 Seconds of Summer, stanza 1 presents poignant reflections on love and the passage of time. Line 2, "Without your head on my shoulder," employs structural metaphors to symbolize the essence of love. According to Johansson (2016), structural metaphors offer a means to enhance understanding by structuring concepts in alternative terms, thereby elucidating their meanings.

In this context, the abstract concept of "love" is metaphorically represented through the concrete concept of "part of body," as delineated in Table 8. The lyrics suggest that love is an integral part of the human experience, manifested through physical proximity and emotional connection. The metaphorical mapping in line 2 underscores the idea that love is not merely an abstract notion but rather an embodied reality that is deeply felt and experienced.

The metaphorical expression of "love is a part of body" evokes a sense of intimacy and closeness, emphasizing the profound impact of love on one's sense of self and well-being. By framing love in terms of bodily presence, the lyrics evoke imagery of physical affection and emotional support, highlighting the significance of

human connection in navigating life's journey. Overall, the use of structural metaphors enriches the lyrical narrative of the song, offering listeners a poignant portrayal of love's enduring significance amidst the inevitability of aging and change.

HAZE

Stanza 3

- (1) When I moved to California, when I lived between the bars
- (2) When I didn't even know you, when I was giving up
- (3) *Ventura was a ghost town, the city broke my heart, heart*
- (4) I watched the weeks fly by, I'm not myself when you're not there
- (5) Don't matter how long, I still care
- (6) And when you pick me up, no, I don't have to play pretend
- (7) And I am human once again

In the song "Haze" by 5 Seconds of Summer, stanza 3 delves into themes of nostalgia and personal transformation. Line 3, "Ventura was a ghost town, the city broke my heart, heart," employs structural metaphors to evoke the emotional resonance of memory and place. According to Wahyuda et al. (2022), structural metaphors elucidate abstract concepts by portraying them in terms of more tangible, concrete elements. In this instance, the abstract concept of "city" is metaphorically represented through the concrete concept of "memory," as outlined in Table 9. The lyrics evoke a sense of longing and emotional attachment to a specific location, suggesting that cities serve as repositories of personal memories and experiences. The metaphorical mapping in line 3 underscores the idea that cities are more than just physical spaces—they are imbued with layers of meaning and significance that shape one's identity and sense of belonging. By framing the city as a metaphor for memory, the lyrics convey the enduring impact of place on individual psyche and emotional well-being. The metaphorical expression of "city is memory" implies that

certain locations hold a special place in our hearts, serving as touchstones for reminiscence and reflection. Overall, the use of structural metaphors enriches the lyrical narrative of the song, offering listeners a poignant portrayal of the intertwined nature of place and memory in shaping personal narratives and emotional landscapes.

You don't go to parties

Stanza 3

- (1) I'm still here in the darkness
- (2) Back where we started
- (3) You made me a heartless monster
- (4) *I'm caught up in distractions*
- (5) Fatal attractions

I'm starting to come undone.

Structural metaphors, as Lestari (2017) outlines, are based on the correlation of everyday life. In line 4 of the stanza from "You Don't Go to Parties," the lyrics employ structural metaphors to elucidate the abstract concept of 'monster' through the concrete concept of 'cruel.' Despite belonging to different conceptual domains, there is a cross-domain conceptual mapping evident in the phrase 'monster is cruel.' In societal narratives, monsters are often portrayed as entities causing fear and embodying cruelty. Thus, when the lyrics state, 'You made me a heartless monster,' they suggest a transformation from a state of empathy or compassion to one characterized by indifference and cruelty. This transformation implies a shift towards causing pain or harm, akin to the behavior commonly associated with monsters. Consequently, the use of structural metaphors in this context serves to emphasize the profound impact of emotional betrayal or manipulation, highlighting how it can lead to a loss of

humanity and a descent into callousness.

Blender

Stanza 1

- (1) Is it lonely where you are?
- (2) across the room
- (3) *With a knife inside your heart*
- (4) I feel it, too, mm
- (5) Is it just the way we are?
- (6) Always burning through the roof
- (7) Oh, I guess only the stars would know the truth,

The stanza from "Blender" employs vivid imagery and metaphorical language to explore themes of distance, emotional pain, and existential questioning. Line 3 introduces a compelling metaphorical comparison, "With a knife inside your heart." According to Table 11, this line utilizes the structural metaphor of 'word is a knife,' where the abstract concept of 'word' is equated with the concrete concept of 'knife.' This metaphorical mapping suggests that words, like knives, can inflict sharp and painful wounds. Words carry messages, and when those messages are harsh or hurtful, they can pierce deeply, causing emotional anguish akin to a physical injury. Thus, when the lyrics speak of a "knife inside your heart," they evoke a visceral sense of emotional turmoil and vulnerability. Additionally, the use of the word "knife" underscores the severity and immediacy of the emotional pain experienced by the speaker and possibly the person they address. This metaphorical expression highlights the power of language to impact emotions profoundly, emphasizing the importance of communication and the potential consequences of words spoken in moments of vulnerability or conflict.

Table 2.
Mapping of Moment is Evanescence

Moment	Evanescence
Present or particular time	Short time
Lasting and remembered	Disappearing quickly and being forgotten

Table 3.
Mapping of Struggle is A Journey

Struggle	Journey
Process in life	Travel from one place to another
A determined effort under difficulties	A way to achieve goal

Table 4.
Mapping of Eyes Is Emotion

Eyes	Emotion
To look closely	A strong feelings

Table 5.
Mapping of Talk is Deliver

Talk	Deliver
To express ideas	To send or provide an idea

Table 6.
Mapping of Life is Crease

Life	Crease
The journey	Challenge and tangled

Table 7.
Mapping of Life is Game

Life	Game
The life that is being lived	The game in progress

Table 8.
Mapping of Love is A Part of Body

Love	Part of body
A beloved person	Existence of the body

Table 9.
Mapping of City is Memory

City	Memory
Place to stay	A place of memories

Table 10.
Mapping of Monster is Cruel

Monster	Cruel
Causing fear	Causing pain

Table 11.
Mapping of Word is a Knife

Word	Knife
A message	A harsh thing

Caramel
Stanza 4

*(1)I know it well, caramel, I feel the
comedown*

- (2)(Feel the comedown) Yeah
- (3)We've been to hell, I can tell we're slowing down now
- (4)Oh, you bring up the past, didn't ask, give me the know-how
- (5)(I'm sorry, I'm sorry, I'm sorry, I'm sorry)
- (6)So we make it last, 'nother glass until we come 'round

The stanza from "Caramel" captures the complexities of love and the inevitable downturns that often accompany its initial sweetness. Line 3 introduces a poignant metaphorical comparison, "We've been to hell, I can tell we're slowing down now." Drawing from Table 12, this line employs the structural metaphor of 'love is bittersweet,' where the abstract concept of 'love' is equated with the concrete concept of 'bittersweet.' Despite belonging to different conceptual domains, there is a cross-domain conceptual mapping evident in this metaphorical expression. Love, traditionally associated with happiness and fulfillment, is likened to something bittersweet—a mixture of pleasure and pain, joy and sorrow. The use of the term "bittersweet" suggests that while love brings moments of sweetness and joy, it also carries with it challenges and hardships, symbolized by the reference to 'hell' and 'slowing down.' This metaphorical framing underscores the transient nature of romantic relationships and the inevitable fluctuations in emotional intensity over time. Moreover, the imagery of caramel reinforces the idea of sweetness, but also hints at the stickiness and potential for things to become tangled or difficult to navigate. Overall, the use of structural metaphors enriches the lyrical portrayal of love, offering a nuanced exploration of its multifaceted nature and the emotional complexities inherent in romantic connections.

Best friends

Stanza 5

- (1)Life is like a poem written on a bathroom wall
- (2)A decorated list of all the things you've

felt before

- (3)*It's not a perfect narrative, there is beauty in mistakes*
- (4)It's time to love somebody who won't try to change your way
- (5)I remember waiting on the calm before the storm
- (6)Back when we were on the other side of twenty-four
- (7)Take me to the place where everybody knows our names
- (8)It's better late than never, baby, I don't wanna wait for

In the stanza from "Best Friends," the lyrics offer a contemplative reflection on life and the inherent beauty found within its imperfections. Line 3 introduces a profound metaphorical comparison, "It's not a perfect narrative, there is beauty in mistakes" (Lazar and Bram, 2021). Drawing from Table 13, this line utilizes the structural metaphor of 'life is a story,' where the abstract concept of 'life' is equated with the concrete concept of 'story.' Despite belonging to different conceptual domains, there is a cross-domain conceptual mapping evident in this metaphorical expression. Life, as a human activity, is likened to a story, which serves as a record of human activity—a narrative of experiences, emotions, and events.

The use of the term "story" suggests that life is not a linear journey devoid of flaws or errors but rather a narrative filled with twists, turns, and imperfections. By acknowledging the beauty in mistakes, the lyrics convey a message of acceptance and resilience in the face of life's challenges. Just as a story gains depth and richness from its unexpected plot twists and character flaws, so too does life derive its beauty from the imperfections and unexpected turns along the way.

Furthermore, the notion that "there is beauty in mistakes" speaks to the transformative power of adversity and the potential for growth and self-discovery that arises from overcoming obstacles. This metaphorical framing encourages a shift in perspective, inviting the listener to embrace

the inherent messiness of life and find meaning and beauty in its unpredictability. Overall, the use of structural metaphors enriches the lyrical exploration of life's complexities, offering a poignant reminder of the inherent beauty found within its imperfect narrative.

Bleach

Stanza 3

- (1) *If there's bleach in the hallways, I can start over*
- (2) Bleaching my hair just to get away
- (3) I'm washin' it out till I've figured out
- (4) Livin' without you
- (5) (Everything I was spinnin' down the drain)
- (6) If there's bleach in the hallways, I can start over
- (7) Bleaching my hair every Saturday
- (8) I'm washin' it out till I've figured out
- (9) Livin' without you

In the stanza from "Bleach," the lyrics evoke themes of renewal and starting anew amidst emotional turmoil. Line 1 introduces a striking metaphorical comparison, "If there's bleach in the hallways, I can start over" (Restiani and Nur, 2019). Drawing from Table 14, this line utilizes the structural metaphor of 'hope is light,' where the abstract concept of 'hope' is equated with the concrete concept of 'light.' Despite belonging to different conceptual domains, there is a cross-domain conceptual mapping evident in this metaphorical expression.

The use of the term "light" suggests that hope illuminates the path forward, offering guidance and optimism in the face of darkness. Just as light dispels shadows and reveals new possibilities, so too does hope provide a beacon of possibility amid challenging circumstances. The lyrics imply that the presence of bleach, symbolizing a clean slate or a fresh start, holds the promise of renewal and transformation. This metaphorical framing underscores the resilience of the human spirit and the capacity for growth and redemption, even in the aftermath of heartache or loss.

Furthermore, the repetition of the imagery of bleach and starting over throughout the stanza reinforces the theme of hope and renewal. By bleaching their hair and washing away the remnants of the past, the speaker symbolically embraces the opportunity for a fresh beginning. The act of starting anew, represented by the ritual of bleaching, becomes a metaphor for the process of healing and moving forward.

Red line

Stanza 1

- (1) It's hard to fake when I'm not faded
- (2) *I thought I could repair myself*
- (3) When you ask me what's the matter
- (4) The actor says he hates himself
- (5) When we collided in the morning
- (6) Screaming with the mission bell
- (7) We burnt the city without warning
Reaching out for someone's help

In the stanza from "Red Line," the lyrics delve into themes of self-reflection and the complexities of inner turmoil. Line 2 introduces a poignant metaphorical comparison, "I thought I could repair myself" (Haula and Nur, 2019). Drawing from Table 15, this line utilizes the structural metaphor of 'heal is repair,' where the abstract concept of 'heal' is equated with the concrete concept of 'repair.' Despite belonging to different conceptual domains, there is a cross-domain conceptual mapping evident in this metaphorical expression.

The use of the term "repair" suggests the speaker's desire to mend or fix themselves, to address their emotional wounds and find wholeness once again. The act of repairing oneself implies an active engagement in the process of healing, as opposed to passively waiting for wounds to heal on their own. This metaphorical framing emphasizes agency and self-empowerment, highlighting the speaker's determination to take control of their own emotional well-being.

Furthermore, the notion that "I thought I could repair myself" speaks to the complexity of self-healing and the realization that it is not always as simple as

anticipated. Despite initial confidence in one's ability to overcome inner struggles independently, the speaker confronts the reality of their own limitations and vulnerabilities. This acknowledgment underscores the importance of seeking support and reaching out for help when needed, as expressed in line 8, "Reaching out for someone's help."

Moodswings

Stanza 3

- (1) I can tell when you're slippin' from me
- (2) Even when it's only subconsciously
- (3) On the edge of the bed as you're falling asleep
- (4) I think I need you more than you need me
- (5) *I know my mood's been swingin' all day*
- (6) Weaponised words can get in the way
- (7) Nothing I say ever coming out straight
- (8) When I pull through, hope you feel the same

In the stanza from "Moodswings," the lyrics offer a candid portrayal of emotional fluctuations and their impact on relationships. Line 5 introduces a striking metaphorical comparison, "I know my mood's been swingin' all day" (Qolbi, 2015). Drawing from Table 16, this line utilizes the structural metaphor of 'mood is swing,' where the abstract concept of 'mood' is equated with the concrete concept of 'swing.' Despite belonging to different conceptual domains, there is a cross-domain conceptual mapping evident in this metaphorical expression.

The use of the term "swing" suggests the unpredictable and fluctuating nature of the speaker's emotions, akin to the swinging motion of a pendulum. This metaphorical framing underscores the intensity of emotional changes experienced throughout the day, from highs to lows and back again. The imagery of swinging conveys a sense of movement and instability, reflecting the turbulent internal landscape of the speaker's emotions.

Furthermore, the notion that "my mood's been swingin' all day" speaks to the

challenge of maintaining emotional equilibrium and the strain it can place on relationships. The unpredictability of mood swings can create tension and confusion for both the speaker and their partner, as expressed in line 1, "I can tell when you're slippin' from me." This awareness of emotional distance underscores the difficulty of maintaining connection amidst shifting emotional states.

Flatline

Stanza 3

- (1) Ooh, I'm falling for the first time
- (2) *Heart is gonna flatline*
- (3) Now I can't even look at you
- (4) You're like staring at the sunshine
- (5) Burnin' into my mind
- (6) 'Cause I can't even look at you
- (7) I'd die all day
- (8) And every night just to miss you
- (9) Ooh, I'm falling for the first time
- (10) Heart is gonna flatline
- (11) Now I can't even look at you

In the stanza from "Flatline," the lyrics delve into the intense emotional experience of falling in love and the profound impact it can have on one's sense of self. Line 2 introduces a striking metaphorical comparison, "Heart is gonna flatline" (Lukmana et al., 2019). Drawing from Table 17, this line utilizes the structural metaphor of 'heart is die,' where the abstract concept of 'heart' is equated with the concrete concept of 'die.' Despite belonging to different conceptual domains, there is a cross-domain conceptual mapping evident in this metaphorical expression.

The use of the term "flatline," synonymous with the cessation of vital signs in medical contexts, suggests the overwhelming intensity of the speaker's emotional experience. The metaphorical framing implies that the speaker's heart feels as though it will cease to function, overwhelmed by the intensity of their feelings for their partner. This portrayal emphasizes the all-encompassing nature of love and its ability to consume one's thoughts and emotions entirely.

Furthermore, the repetition of the sentiment "Now I can't even look at you" in lines 3 and 6 underscores the overwhelming nature of the speaker's emotions. The comparison of their partner to "staring at the sunshine" (line 4) and "Burnin' into my mind" (line 5) conveys the intensity and brightness of their presence in the speaker's life, juxtaposed against the darkness and fear of losing them.

Emotions

Stanza 3

- (1) *Don't mind me, I'm just feeling kinda broken, kinda broken*
- (2) If you need me, I'll be here with my emotions, my emotions
- (3) You should know I feel some type of way, I don't even know why
- (4) I'm just needing a little space, I'm just needing a little time
- (5) Don't mind me, I'm just feelin' kinda broken

So I'll be here with my emotions

In the stanza from "Emotions," the lyrics delve into the raw experience of emotional vulnerability and the struggle to cope with feelings of brokenness. Line 1 introduces a poignant metaphorical comparison, "Don't mind me, I'm just feeling kinda broken, kinda broken" (Table 18). Drawing from this mapping of 'heart is gloomy,' the abstract concept of 'heart' is equated with the concrete concept of 'gloomy.' Despite belonging to different conceptual domains, there is a cross-domain conceptual mapping evident in this metaphorical expression.

The use of the term "gloomy" suggests a deep sense of sadness and despair permeating the speaker's emotional state. The metaphorical framing implies that the speaker's heart feels weighed down by darkness and distress, overwhelmed by feelings of brokenness and emotional pain. This portrayal underscores the profound impact of emotional turmoil on one's sense of self and well-being.

Furthermore, the repetition of the sentiment "Don't mind me" in lines 1 and 5 emphasizes the speaker's attempt to

downplay their emotional struggles and to cope with their feelings independently. Despite their efforts to mask their pain, the vulnerability inherent in their admission of feeling "kinda broken" reveals the depth of their emotional distress. Overall, the use of structural metaphors enriches the lyrical exploration of emotional vulnerability in "Emotions," offering a poignant portrayal of the internal struggles and challenges associated with navigating complex feelings of brokenness and distress.

Bloodhound

Stanza 1

- (1) I love the heat, I love the noise
- (2) I love my name inside your voice
- (3) Do you still feel it all?
- (4) Do you still feel it all?
- (5) *A million nights under the thumb*
- (6) I know my life has just begun
- (7) And I wanna feel it all

In the stanza from "Bloodhound," the lyrics delve into themes of passion, desire, and the quest for self-discovery. Line 5 introduces a striking metaphorical comparison, "A million nights under the thumb" (Table 19). Drawing from this mapping of 'finger is controlled,' the abstract concept of 'finger' is equated with the concrete concept of 'controlled.' Despite belonging to different conceptual domains, there is a cross-domain conceptual mapping evident in this metaphorical expression.

The use of the term "under the thumb" suggests a sense of being controlled or restricted within certain bounds. The metaphorical framing implies that the speaker has experienced a multitude of nights characterized by a sense of confinement or limitation, perhaps by external circumstances or internal struggles. This portrayal underscores the impact of constraints on the speaker's journey and the challenges they face in breaking free from them.

Furthermore, the repetition of the sentiment "Do you still feel it all?" in lines 3 and 4 emphasizes the speaker's desire for connection and intensity in their

experiences. Despite the challenges they face, the speaker remains determined to embrace life fully and to feel every moment with passion and fervor. Overall, the use of structural metaphors enriches the lyrical exploration of longing and self-discovery in "Bloodhound," offering a poignant portrayal of the complexities of desire and the quest for liberation from constraints.

Tears!

Stanza 3

- (1)Crying eyes
- (2)I don't need a reason to get high tonight,
high tonight
- (3)I just wanna feel alive
- (4)Crying eyes (Cryin' eyes)
- (5)*Diamond tears, I wanna see the other
side, other side*
- (6)I just wanna feel alive (Tears)

In the stanza from "Tears!," the lyrics explore themes of emotional release and the pursuit of vitality amidst pain. Line 5 introduces a poignant metaphorical comparison, "Diamond tears" (Table 20). Drawing from this mapping of 'eyes is precious,' the abstract concept of 'eyes' is equated with the concrete concept of 'precious.' Despite belonging to different

conceptual domains, there is a cross-domain conceptual mapping evident in this metaphorical expression.

The use of the term "diamond tears" suggests a juxtaposition between the perceived value of tears and the preciousness associated with diamonds. Tears, typically regarded as a symbol of sadness or emotional distress, are elevated to a status of value and significance akin to that of precious gemstones. This metaphorical framing underscores the depth of emotion conveyed through tears and highlights their capacity to reflect the intensity of human experience.

Furthermore, the repetition of the sentiment "I just wanna feel alive" in lines 3 and 6 emphasizes the speaker's desire for vitality and emotional authenticity. Despite the tears and emotional turmoil depicted in the stanza, the speaker seeks to embrace life fully and to find meaning and purpose amidst the pain. Overall, the use of structural metaphors enriches the lyrical exploration of emotional vulnerability in "Tears!," offering a poignant portrayal of the complexities of human emotion and the pursuit of vitality amidst adversity.

Table 12.
Mapping of Love is Sweet

Love	Bittersweet
A happiness feeling	Emotional feeling

Table 13.
Mapping of Life is a Story

Life	Story
A human activity	A record of human activity

Table 14.
Mapping of Hope is Light

Hope	Light
Something expected	As an enlighten

Table 15.
Mapping of Heal is Repair

Heal	Repair
To recover	To fix

Table 16.
Mapping of Mood is Swing

Mood	Swing
A state of feeling	Intense change (of feeling)

Table 17.
Mapping of Heart is Die

Heart	Die
The feeling of love	Can do anything for the love

Table 18.
Mapping of Heart is Gloomy

Heart	Gloomy
A person's feeling	Feeling distressed

Table 19.
Mapping of Finger is Controlled

Finger	Controlled
To feel and touch something	To manage within a certain bound

Table 20.
Mapping of Eyes is Precious

Eyes	Precious
To look a moment	A valuable (moment)

CONCLUSION AND SUGGESTION

In examining the 5 Seconds of Summer album "5SOS5," this study delves into the prevalence and significance of structural metaphors, particularly focusing on their thematic resonance in conveying complex concepts within pop genre lyrics. Through a qualitative analysis of 19 songs from the album, a total of 65 occurrences of structural metaphors were identified and examined. The findings illuminate the pervasive presence of these metaphors, predominantly centered around themes of love and life relationships. These structural metaphors serve as linguistic vehicles for encapsulating profound emotions and experiences, offering listeners accessible pathways to engage with deeper conceptual layers embedded within the musical compositions. By shedding light on the thematic prevalence and significance of structural metaphors in song lyrics, this study enhances our understanding of how

popular music communicates complex ideas through metaphorical language.

Moving forward, further research could explore the cognitive and emotional impacts of structural metaphors in music, investigating how listeners interpret and internalize these metaphors in the context of their own experiences and identities. Additionally, comparative analyses across different albums or genres could provide insights into variations in the usage and thematic focus of structural metaphors, offering a broader understanding of their role in shaping musical narratives. Such investigations would contribute to a deeper appreciation of the intricate interplay between language, emotion, and meaning in the realm of popular music, enriching our understanding of how metaphorical language shapes our interpretation of the world around us.

REFERENCE

- Arsana, P. A. K., Suardhana, I. W., & Soetama, P. L. (2015). *Conceptual Metaphor in Novel Life of Pi*. 16(September), 1–15. <https://doi.org/10.1111/tpj.12882>.
- Dwi Intan Bui Lazar, P., & Bram, B. (2021). *Conceptual Metaphors in Selected Song Lyrics of Les Misérables Original Broadway Soundtrack*. 6(3), 248–260. <https://doi.org/10.30957/ijotl-tl.v6i3.681>
- Fatwansyah, B., Nur Ayomi, P., & Putu Eka Pratiwi, D. (2022). *An Analysis Structural Metaphor in Imagine Dragon's Selected Songs*. Jurnal Impresi Indonesia, 1(4), 322–327. <https://doi.org/10.36418/jii.v1i4.53>
- Febriansyah, G. (2020). *Conceptual Metaphor of Anger Emotion in Grunge Musician's Song Lyrics*. Notion. Journal of Linguistics, Literature, and Culture, 2(1), 36. <https://doi.org/10.12928/notion.v2i1.1026>
- Haula, B., & Nur, T. (2019). *Konseptualisasi Metafora Dalam Rubrik Opini Kompas: Kajian Semantik Kognitif*. RETORIKA: Jurnal Bahasa, Sastra, Dan Pengajarannya, 12(1), 25. <https://doi.org/10.26858/retorika.v12i1.7375>
- Jannah, R., & Istiqomah, K. (2021). *Conceptual Metaphor in Kahitna's Song Lyrics*. NOBEL: Journal of Literature and Language Teaching, 12(2), 199–213. <https://doi.org/10.15642/nobel.2021.12.2.199-213>
- Johansson, A. (2016). *Conceptual Metaphors in Lyrics by Leonard Cohen*.
- Lestari, W. (2017). *Metaphors in The Song Lyrics of Greenday*. Unpublished Thesis: Syarif Hidayatullah State Islamic University.
- Lukmana, D., Rosa, R. N., & Marlina, L. (2019). *An Analysis of Metaphor in the Lyrics of Selected Minangkabauese Songs*. E-Journal of English Language and Literature, 8(3). <http://ejournal.unp.ac.id/index.php/jell>
- Pramudita, S. M., & Hanidar, S. (2019). *Conceptual Metaphors in Paramore's After Laughter Album*. In 178 | LEXICON (Vol. 6, Issue 2). <https://jurnal.ugm.ac.id/lexicon>
- Qolbi, I. M. M. (2015). *The Study of Metaphorical Expression Used in Jason Mraz's Album "Yes!" Cll*
- Rea Smithiana, M., & Hanidar, S. (2018). *Metaphors in Adhitia Sofyan's Songs*. In How to Stop Time (Vol. 5, Issue 2).
- Restiani, A., & Nur, T. (2019). *Konseptualisasi Metafora Pada Lagu Coldplay Dalam Album "A Head Full Of Dreams": Kajian Semantik Kognitif (Metaphorical Conceptualization in Coldplay Album of A Head Full Of Dreams: A Cognitive Semantics Study)*. Metalingua, 17.
- Risdianto, F. (2016). *The Use of Metaphor in Barack Obama's Inauguration Speech*. Language Circle: Journal of Language and Literature. <http://journal.unnes.ac.id>
- Suryadi, M., & Uctuvia, V. (2023). *Conceptual Metaphor of "Heart" in Popular Javanese Love Song Metafora Konseptual Ati "Hati" Pada Lagu Cinta Populer Jawa*. 24, 11–19.
- Wahyuda, H., Eliwarti, & Dahnilsyah. (2022). *Metaphor Found in Coldplay's 61 Selected Song Lyrics*. IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature, 10(1), 914–925. <https://doi.org/10.24256/ideas.v10i1.2734>