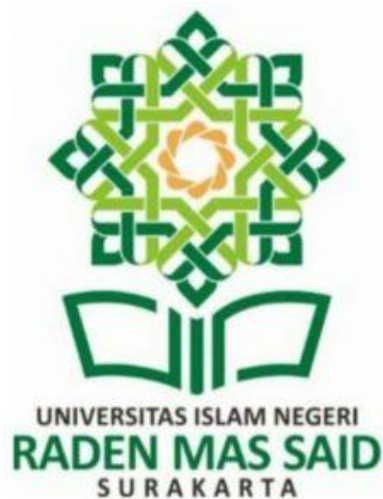


**FIGURATIVE LANGUAGES IN THE SONG LYRICS OF *5 SECONDS OF
SUMMER* IN REGARD TO THEIR MUSIC VIDEOS (A Visual Semantic
Approach)**

THESIS

**Submitted in Partial Fulfillment of the Requirements
for the Degree of *Sarjana Humaniora***



Written by:

WIKA AVILIANI AMANDASARI

SRN : 196111093

**ENGLISH LETTERS STUDY PROGRAM
FACULTY OF CULTURES AND LANGUAGE
UIN RADEN MAS SAID SURAKARTA**

2023

ADVISOR SHEET

Subjects : Thesis of Wika Aviliani Amandasari
SRN : 196111093

To:
The Dean of
Faculty of Cultures and Languages
UIN Raden Mas Said Surakarta
in Surakarta

Assalamu'alaikum wa rahmatullahi wa barakatuh

After reading thoroughly and giving necessary advices, herewith, as the advisor, I state that the thesis of

Name : Wika Aviliani Amandasari
SRN : 196111093

Title : Figurative languages in the Song Lyrics of *5 Seconds of Summer* in
Regard to Their Music Videos (a Visual Semantics Approach)

has already fulfilled the requirement to be presented before the Board of Examiner (*munaqosyah*) to attain the degree of *Sarjana Humaniora* in English Letters.

Thank you for the attention.

Wassalamu'alaikum wa rahmatullahi wa barakatuh

Sukoharjo, June 12th, 2023



Wildi Adila, S.Pd.I., M. A.

NIP. 19911107 202012 1 101

RATIFICATION

- This is to certify that *Sarjana* thesis entitled *Figurative Languages in The Song Lyrics of 5 Seconds of Summer in Regard to Their Music Videos (A Visual Semantics Approach)* by Wika Aviliani Amandasari has been approved by the Board of Thesis Examiners as the requirement for the degree of *Sarjana Humaniora* in English Letters.

Chairman/1st examiner : Robith Khoiril Umam, S.S., M.Hum.

NIP. 19871011 201503 1 006



Secretary/2nd examiner : Wildi Adila, S.Pd.I., M.A

NIP. 19911107 202012 1 101



Main Examiner : Dr. Kurniawan, S.S., M.Hum.

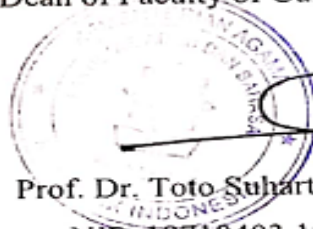
NIP. 19800616 201101 1 005



Surakarta, June 12th 2023

Approve by

The Dean of Faculty of Cultures and Languages



Prof. Dr. Toto Suharto, S.Ag., M.Ag.

NIP. 19710403 199803 1 005

DEDICATION

This thesis is dedicated to:

1. Myself
2. My beloved parents
3. My beloved family
4. English Letters 2019
5. English Letters Department
6. My Almamater UIN Raden Mas Said Surakarta

MOTTO

“Glorify your teacher. Then Allah will boost your level and bless your knowledge.”

(Alm. K.H. Ahmad Djuz’an and Nyai Hj. Ahmad Djuz’an)

“Success only belongs to people who are strong when faced with all situations.”

(The Researcher’s Father)

“Make Allah number one. Then Allah will give all your affairs way and
convenience.”

(The Researcher’s Mother)

“Your decision is in your hands. Your choice is your responsibility. Take full
responsibility for everything you have chosen.”

(Wika Aviliani Amandasari)

PRONOUNCEMENT

Nam : Wika Aviliani Amandasari
SRN : 196111093
Study Program : English Letters
Faculty : Faculty of Cultures and Languages

I hereby sincerely state that the thesis entitled *Figurative Languages in The Song Lyrics of 5 Seconds of Summer in Regard to Their Music Videos (A Visual Semantics Approach)* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

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Stated by,

Wika Aviliani Amandasari

SRN: 196111093

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15. For Calliope Class
16. For Linguistics '19

The researcher recognizes that this thesis is far from perfect. The researcher expects this thesis to be valuable to both the researcher and the readers.

Surakarta, June 12th, 2023

The Researcher,

Wika Aviliani Amandasari

SRN: 196111093

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ABSTRACT

Wika Aviliani Amandasari. 2023. *Figurative Language in The Song Lyrics of 5 Seconds of Summer in Regard to Their Music Videos (A Visual Semantics Approach)*. Thesis. English Letters Department, Cultures and Languages Faculty

Advisor : Wildi Adila, S.Pd.I., M.A.

Keywords : figurative language, song lyric, music video, visualization, hybridity.

Figurative language is part of the semantic aspect of language that makes the language more beautiful with implied meaning. Figurative language is usually used in song lyrics and visualized in music videos. This research aims to identify the types of figurative language and types of music videos and explain how the music videos visualize the figurative language as seen in 5 Seconds of Summer's song lyrics.

This research uses the theory by Abrams (1999) to find the types of figurative language, Railton and Watson (2011) to find the types of the music video, and Rohini and Burhans (1994) to reveal how the music video visualizes the lyrics containing figurative language by 5 Seconds of Summer.

The data were collected using the documentation research method. They were analyzed using qualitative methods. The data analysis was presented descriptively to give a clear explanation. This research used the theory by Spradley (1980) to analyze the data.

The findings show that in *5 Seconds of Summer's* song lyrics, five types of figurative language are found in the data: simile, metaphor, metonymy, synecdoche, and personification. There were three types of music videos found. They are hybridity, narrative, and staged performance music videos. There were three ways the music videos visualized the figurative language. They are contextual, spatial, and characteristic constraints. It can be concluded that in the 5 Seconds of Summer's song lyrics, the most dominant type of figurative language is a metaphor, whether the majority type of music video is a hybridity music video, and contextual constraints are frequently used to visualize the figurative language in the music videos. It can be interpreted that the song lyrics by *5 Seconds of Summer* use many parables of two or more things clearly to convey their messages, feelings, or experiences. The band uses hybridity in their music videos, which is the band is unconcerned with the sort of music video; the point is that the band can be remembered, represented, and legitimized. The figurative language lyrics are then visualized without being tied to the delivered context. It will attract the listener's attention to focus on the implied meaning of the song

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CHAPTER I

INTRODUCTION

A. Background of the Study

5 Seconds of Summer is a pop rock band from Sydney, New South Wales, Australia, formed in 2011. The group was originally a YouTube celebrity, uploading videos of themselves singing songs from various artists from 2011 until the beginning of 2012. This band began in December 2011 when Luke Hemmings, Michael Clifford, and Calum Hood, who all attended Norwest Christian College, started posting videos of themselves singing covers of popular songs together on Hemming's YouTube broadcast. Hemming's first video, a cover of Mike Posner's "Please Don't Go," was posted on February 3, 2011. A cover of their Chris Brown song "Next to You" has over 600,000 views. In December 2011, drummer Ashton Irwin joined them, and the four members were already complete. The musical style of 5 Seconds of Summer is described as pop rock, pop punk, power pop, and pop. To get the listeners' attention, this band makes the language style as their character in their song lyrics.

Dallin (1994) states that song lyrics are written as a form of interaction between the writer and the listeners. Most of the time, they deliver a message (whatever it may be) to motivate the listeners to think about it. The message of a song lyric can be communicated differently depending on how the words are written (Ali,2013). Tikkanen (2018) states that a songwriter often has a target

audience in mind for their listeners. Therefore, each songwriter has a different character in writing their song lyrics. 5 Seconds of Summer often use several language styles to express their feelings. One of them is figurative language. They use a lot of figurative language in their song lyrics. From these figurative languages, of course, there are implied meanings contained in each language they use.

According to Abrams (1999), figurative language is the use of a word or sentence in a new context to communicate with the listener in a way that differs from its literal meaning. Figurative language is sometimes used in literary works to create vivid images that can increase readers' or listeners' interest in the work. According to Harya (2017), figurative language is the language that uses words or expressions with a meaning that is different from the literal interpretation. Therefore, it is necessary to infer the meaning of words or expressions because they may be complicated if interpreted literally by their definitions in the dictionary. Abrams (1999) indicates figurative language into five types. They are simile, which compares two distinctly different things done explicitly through the use of the word "like" and "as"; metaphor, which compares two different things using the form that binds them together; metonymy, which uses attributes term for one object to refer to another; synecdoche, which uses a part of something to signify the whole; and personification, which compares lifeless or abstract objects as they can move or feel like humans. The use of figurative language not only in the song lyric but also in the music videos.

A music video is often produced according to the meaning contained in the song or the musician's inner experience. Carol Vernallis (1996) states that creating a music video differs from one musician to the next, determined by their need to describe the song in a music video. A music video is an image translated from a language text (in this case, a song lyric) that contains messages. It is a form of expression and a statement from the musician—generally, a music video functions as a promotional tool to introduce a song or record album. According to the theory by Carol Vernallis (1996), music videos derive from the song they created. The song is written before the video is thought of, and the director usually creates visuals by using a song as guidance.

Furthermore, the video must sell the song; it is thus held accountable for the song in the eyes of the artist and record label. Diane Railton and Paul Watson (2011) indicate types of music videos into four types. They are: pseudo-documentary music video, which shows the band's or artist's "working life" as a professional musician; art music video, which considers creative and aesthetic values; narrative music video, which is defined by telling a story depending on the song; and staged performance music video, which uses a performance that is produced explicitly for its song. A music video can contain hybridity, which is merging two or more music video categories into one music video. What follows is an example of 5 Seconds of Summer's song lyrics containing figurative language and visuals.

Figure 1.1. The example of the data.



Lyric: You call me up. It's like a broken record

This picture is the music video of a song by *5 Seconds of Summer* entitled *Heartbreak Girl*. From the lyric above, the readers clearly see that the song entitled *Heartbreak Girl* has a lyric *it's like a broken record*. The lyric contains figurative language, simile because the musician compares "it's" (here means the voice of the caller) with "a broken record" explicitly by using the term "like". The characteristics of simile usually use the words "like" or "as", which have different meanings in literature. And when this lyric is sung, the music video shows the band preparing their tools to do the exercise. It means that the type of music video is a pseudo-documentary music video. Based on Rohini et.al (1994), the type of visualization from the lyrics and music video above is called contextual constraints.

There are several previous studies related to figurative language that occurs in a song and have become research that is relevant to this research. Some research examples related to this study are: the first is from Ni Putu Dina Sinjiardita, I Ketut Tika (2020), entitled *"Figurative Language in The Song*

Lyrics Of 5 Seconds of Summer and One Direction" which discuss the types and meaning of figurative language in the song lyrics of Seconds of Summer and One Direction; the second is from Siti Nursolihat and Evie Kareviati (2020), entitled "*An Analysis of Figurative Language Used in The Lyric of "A Whole New World" By Zayn Malik and Zhavia Ward*" which discuss the types of figurative language in the song entitled *A Whole New World* and find out its meaning by analyzing its contextual meaning; the third previous study is from Stella Noviani and Barli Bram (2021) entitled "*The Figurative Language in Lana Del Rey's Songs Based on Tropico Video*" which discuss the types of figurative language on *Tropico* video and examine the contextual meanings.

Based on the previous studies mentioned before, the researcher discovered that there is a similarity between the previous study and this research. It is that much research is analyzing types of figurative language in a song. Meanwhile, there is no research analyzing how singer visualizes figurative language in their music video, which is a difference between the previous study and this research. Also, no research focused on analyzing the songs from 5 Seconds of Summer.

The researcher chooses 5 Seconds of Summer because the band uses many figurative languages in every song's lyrics. However, not many studies have examined this band. This adds to the researcher's desire to choose this band as the object of her research. Meanwhile, the researcher is interested in discussing not only the types of figurative language but also the types of music videos and

how the singer visualized the figurative language of their song lyrics in their music videos. Hence, the researcher decided to conduct the research entitled: **"Figurative Languages in the Song Lyrics of 5 Seconds of Summer in Regard to Their Music Videos"**.

B. Limitation of the Study

This research limits the problems to create a more specific and relevant analysis. This research analyzes the type of figurative language, the type of music videos, and how the band visualizes figurative language in their music videos. The songs analyzed will be *"Try hard, Amnesia, Heartbreak girl, Teeth, Lie to me, Easier, Youngblood, and Want you back"* by 5 Seconds of Summer. The researcher chose these songs because these songs both talk about love stories that cannot be put together, contain more figurative language, and have not been studied by other researchers. The researcher analyzing the type of figurative language uses the theory by Abrams (1999), so it can be determined into five types: simile, metaphor, metonymy, synecdoche, and personification. Then, this research uses the theory from Diane Railton and Paul Watson (2011) to determine the type of music videos. There are four types of music videos: pseudo-documentary music video, art music video, narrative music video, and staged performance music video (Railton and Watson, 2011). Finally, the theory that is used to analyze how music videos visualize the figurative languages as seen from 5 Seconds of Summer's song lyrics is the theory by Rohini K. Srihari and Debra T. Burhans. (1994).

C. Formulation of the Study

Based on the background of the study above, the researcher stated the problems as follows:

1. What figurative language types are found in 5 Seconds of Summer's song lyrics?
2. What music video types are found in 5 Second of Summer's music videos when the lyrics containing figurative language are sung?
3. How do the music videos visualize the figurative languages as seen from 5 Seconds of Summer's song lyrics?

D. Objectives of the Study

In line with the research problem above, the purposes of this study are :

1. To find out the figurative language types in 5 Seconds of Summer's song lyrics
2. To find out the music video types in 5 Second of Summer's music videos when the lyrics containing figurative language are sung
3. To know how the music videos visualize the figurative languages as seen from 5 Seconds of Summer's song lyrics

E. Benefit of the Study

This research has several benefits, including:

1. Theoretical Benefit

The result of this research is expected to provide some linguistic knowledge on the study of semantics for students, especially those studying

English. This research is expected to facilitate semantic comprehension related to figurative language, music videos, and visualization.

2. Practical Benefit

- a. This research intends to develop the researcher's understanding of semantics, especially in figurative language, music videos, and visualization.
- b. For the reader, this research contains an explanation as to the additional information for those who are interested in analyzing 5 Seconds of Summer's song. In addition, this research also provided knowledge about figurative language, music video, and visualization of songs.

F. Definitions of the Key Terms

1. Figurative Language

Figurative language contains figures of speech, such as Metaphor, Simile, Personification, and hyperbole, that make comparisons or associations meant to be interpreted imaginatively rather than literally (Morner and Rausch, 1991). Figurative language is very common in poetry and prose, nonfiction writing, and song lyrics.

2. Song lyrics

Song lyrics express someone's feelings about something seen, heard, or experienced. Song lyrics are the medium for songwriters to deliver messages about their ideas that are written in simple form so the listeners can understand easily (Indratno, 2020). In other words, song lyrics represent the

writer's mind so listeners can understand the aim of the songwriter creating the song.

3. Music video

Music videos are visualizations of previously made songs, and songs are usually used as a guide in making a music video. Furthermore, the music video must be able to sell the song, so it can be said that the music video is responsible for the song (Vernallis, 1996). A music video is an image translated from a language text (in this case, a song lyric) that contains messages. It is a form of expression from the musician.

4. Visualization

Visualization refers to creating images, graphs, or animations to convey a message from the written text (Rohini et.al,1994). Visuals are an important element of our musical experience because of the way they may accentuate the emotions and messages expressed through music. It is common practice in the music industry for music to be published alongside music videos, lyric videos, and visualizers, known as visualization.

5. Hybridity

At first, hybridity originally referred to cross-breeding plant or animal species to create a third, or "hybrid," species. Still, in the twenty-first century, examples of hybridity can be found everywhere, not just all over the world, but in almost every domain of culture - syncretic religion, diverse philosophies, mixed languages and cuisines, and hybrid styles in architecture, literature, and music (Burke, 2009). Railton and Watson (2011) state that

many music videos are generic hybrids, drawing from two or more categories
in work.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Semantics and Visual Semantics

Semantics is the branch of linguistics that focuses on the meaning of language. Yule (2019) defines semantics as the study of the meaning of words, phrases, and sentences. In semantics, the meaning is interpreted based on the context that may express effectively and the speaker's words. Because it is related to communication, meaning can be a valuable element in a semantic study. Communication will grow more strong as specific messages may be expressed. As a result, meaning in a particular context can be perceived as nonliteral because they contain figures of speech or figurative language.

Visual semantics is the branch of semantic memory that deals with visual features of elements in our environment (Martin, 1998). Hein Thomas (2003) states that visual semantics concerns pre-existing words, which are then portrayed using tangible images and pre-existing words. Visual semantics can be defined as the study of meaning related to the picture. The visual semantics approach will act as a framework to analyze the phenomenon of figurative language used in the song lyrics of *5 Seconds of Summer* and its visuals in the form of pictures taken by screen shooting its music videos.

2. Figurative Language

Figurative language refers to using a word or sentence in a new context to communicate with the listener in a way that differs from its literal meaning (Abrams, 1991). Figurative language is sometimes used in literary works to create illustrations that can increase readers' or listeners' interest in the text. Figurative language is different from everyday language, and it occasionally enables the speaker to violate the rules to convey a meaningful message. According to Abrams (1999), figurative language is a distortion of how speakers use language to comprehend the language that is typically employed (ordinary), deviations from the standard language, or distorted sense of the word, a deviation of a group of words to get a certain meaning.

Authors of literary works frequently use figurative language to convey their ideas, and it occasionally speaks in a way that does not make sense and offers a variety of interpretations for readers. Abrams (1999) indicates figurative language into five types: simile, metaphor, metonymy, synecdoche, and personification.

a. Simile

A simile is a way to compare two distinctly different things done explicitly through the use of the word "like" and "as". For example, the term "rose", which in its literal use signifies a kind of flower, but in Robert Burns' line "O my love's like a red, red rose", the word "rose" is used as a simile. Here, rose means a similarity between the writer's love

and beauty. The term "rose" is used because the rose is a beautiful flower related to women.

Another example came from Nana and Qomariana (2017), as written below.

You look like my next mistake.

It is termed a simile since the statement uses the word "like" to compare "you" to "my next mistake." In lexical meaning, "you" refers to the person or individuals being addressed to or written to (Oxford, 2015), while "mistake" refers to a mistaken action, thought, or view (Oxford, 2015). Meanwhile, the word "you" in its figurative form alludes to a man the writer met. She wants to express that the man is trouble and will break her heart and that pursuing something with him would be a huge mistake.

b. Metaphor

Metaphor is used when comparing two things using the form that binds them together as if they were one. The difference between metaphor and other figurative language is that the metaphorical statement lacks a connecting word such as "like" and "as". For example,

He is the apple of my eye.

The sentence above contains a metaphor. The term "he" in this sentence is someone who is everything and very needed for the writer, and the writer compares "he" with an apple because an apple symbolizes love and treasure.

Another example came from Talitha et.al (2016), as written below.

I am all the days, that you choose to ignore

The sentence above employs metaphor. The writer interprets himself as "a day," which became "days" in this song because he sees her daily, but she doesn't notice him often. Even though he now has her as his companion, he feels abandoned and ignored by her.

c. Metonymy

Metonymy uses attributes for one object to refer to another, which has developed a close link due to a frequent correlation in everyday experience. For example:

The crown gives a speech

The sentence above contains metonymy because "the crown" can represent a king. The general public understands that a king is identic to the crown. Hence, if someone says, "*The crown gives a speech*", it will be understood that the king is the speaker.

Another example came from Giovanni Erwin Indratnio (2020), as written below.

He bought a Ferrari

The sentence above contains metonymy. The term "Ferrari" in the sentence above means a car. The writer says that someone bought a car by telling the brand. It means someone bought a car-branded Ferrari.

d. Synecdoche

Synecdoche uses a part of something to signify the whole, or (more rarely) the whole is used to indicate a part. For example:

Ten hands have done this building

The sentence above contains a synecdoche because the phrase "ten hands" utilizes the part thing for the whole object. In this case, "ten hands" represent ten workmen.

Another example came from Nana and Qomariana (2017), as written below.

I could show you incredible things

Synecdoche is found in the line above since the word "things" utilizing the whole thing stands for the part of the object. In this case, unbelievable things represent "magic, heaven"; this sentence appears in line 3. "Incredible" means "wonderful, amazing" in lexical meaning (Oxford, 2015). This line implies that the writer wishes to provide the boy with fantastic experiences and memories if they get into a relationship.

e. Personification

Personification compares lifeless or abstract objects as they can move or feel like humans. For example:

Adam bit into the fatal apple

The sentence above is a personification because an apple cannot kill someone but is said to be fatal if it contains poison. The word "apple" is made to look like a human being that can kill someone.

Another example came from Zulfa Hidayatur Rohmah (2020), as written below.

Treasure the love. Let it surround us

The statement above is a personification because the phrase "it" returns to "love". On the other hand, love is an abstract noun that is not a living thing. However, because the verb "surround" is frequently used for live things in this sentence, the word "love" is made to look like a living person.

3. Music Video

Music videos derive from the song they set. Music videos are a means to promote existing products, such as songs or performers. The music video has the unique status of being, first and foremost, a promotional tool that serves as a way of marketing other products that are already operational and generally understood (Railton and Watson, 2011). A music video is often produced according to the meaning contained in the song or the musician's inner experience. Creating a music video differs from one musician to the next; this is determined by their need to describe the song in a music video.

Diane Railton and Paul Watson (2011) indicates types of music videos into four classes: pseudo-documentary music video, art music video, narrative music video, and staged performance music video.

a. Pseudo-Documentary Music Video

According to Diane Railton and Paul Watson (2011), this type of music video uses the aesthetics of documentary realism to show the band's or artist's "working life" and, as a result, validates them as accomplished, professional musicians. The pseudo-documentary genre documents the artist(s)' talent and creativity in making, recording, and performing music. Pseudo-documentary videos use the stylistic devices associated with forms of documentary film, particularly, though not exclusively, the artists presenting as musicians, performers, stars, and other professionals. Hence, the professionals displayed in the music video, not only the band or artist of the song but also other professionals in their day-to-day activities, can be presented in a pseudo-documentary. The main point of this type of music video is the documentation of realism daily professionals. Here is an example of a pseudo-documentary music video.

Figure 2.1. An example of a pseudo-documentary music video.



The figure above is the music video by Metallica entitled *Nothing else matters*. This music video is a pseudo-documentary music video because it shows the drummer of the band Metallica when preparing the music tools to exercise. This music video is served to make realistic documentation of the band's daily activities.

b. Art Music Video

Railton & Watson (2011) state that an art music video is a visualization considering artistic and aesthetic values. This music video is a creative expression made as a complement to the aesthetics of a song. Music video art does not always relate to the songs being sung. Although the primary consideration in making this music video is aesthetics, the music video's most important function is to promote the visualized song. Here is an example of an art music video.

Figure 2.2. An example of an art music video.



The figure above is a music video by Gotye entitled *State of the Art*. The music video is classified as an art music video because it is made for accompanying the song, and the music video prioritizes video aesthetics by focusing on the color and its light. This music video is not made with the story, documenting a professional's daily activity and performing band. Hence, it can be indicated as an art music video.

c. Narrative Music Video

According to Railton & Watson (2011), the narrative video is defined by the fact that it tells a story. The desire to convey the song's narrative, which is itself told in a linear form with a distinct beginning, middle, and finish, is almost solely the driving force to show the song's story. However, a narrative music video does not always tell the story of the song. Sometimes, it can include the long distance between the song and the story that showed, or even no connection at all. Here is an example of a narrative music video.

Figure 2.3. An example of a narrative music video.



The figure above is the music video by Ed Sheeran entitled *The A Team*. The type of this music video is a narrative music video. *The A Team* by Ed Sheeran is essentially about the life of a prostitute in a very frigid part of the world. The lyrics say that she had wished for a better life since she was 18 and that her health is deteriorating due to her situation. She works as a call lady at night to help pay her rent. She also buys drugs to escape reality. These lyrics are all visualized in its music video, starting from showing a poor girl who finally chose to become a prostitute and started taking drugs

d. Staged Performance Music Video

The staged performance video both accepts and elevates its advertising purpose. The videos do not attempt to tell a story, claim aesthetic legitimacy by referencing artistic traditions, or present an impression of an unrestricted reality. However, the primary distinguishing feature of videos in this category is that they use a performance produced explicitly to produce the video. In other words, their musical performance is

created just for the video and only occurs so that it may be filmed. Hence, if the music video shows the singer lip-syncing the song or dancing around the song, it is a staged performance music video. Here is an example of a staged performance music video.

Figure 2.4. An example of a staged performance music video.



The figure above is the music video by BTS entitled *Dope*. This figure is a staged performance music video that focuses on the 'spectacle of performance' as a location for artists to present their actions. One of the hallmarks of K-pop is the dance performance that attracts the audience's attention.

e. Hybridity

Hybridity is merging two or more music video categories into one music video. A music video can contain two or more types of music video because actually, the genres of music videos do not matter, the point is the artist can be remembered, represented, and legitimated. Here is an example of hybridity in a music video.

Figure 2.5.1. An example of a hybridity in a music video. (type 1)



Figure 2.5.2. An example of an hybridity in a music video (type 2)



These figures are the music video by Coldplay entitled *Fix You*. This music video has hybridity because the music video contains a staged performance and a pseudo-documentary music video. The staged performance music video is seen from the beginning of the music video, which shows the singer walking around the artificial road and lip-syncing into the camera (look at Figure 2.5.1). The pseudo-documentary is shown in Figure 2.5.2, which shows the band performing their song in a real stage without any artificial property to document their performance.

4. Visualization

Any technique for producing pictures, graphs, or animations to convey a message is known as visualization. Since the beginning of humanity, visualization through visual images has been a successful means of expressing abstract and concrete concepts. Music videos, lyric videos, and visualizers, sometimes known as visualization, are commonly published accompanying music in the music industry. Rohini K, Srihari, and Debra T. Burhans (1994) state four types of music video visualization: spatial constraints, locative constraints, characteristic constraints, and contextual constraints.

a. Spatial Constraints

Spatial constraints are a type of visualization where the lyrics and the description coincide. The music video's interpretation of the words perfectly captures their meaning. This type is widely used. They can show relationships between objects. Here is an example of spatial constraints.

Figure 2.5. An example of spatial constraints



Lyric: *Baby, I'm dancing in the dark*

The figure above is a music video by Ed Sheeran entitled *Perfect*. The lyric when the figure above was performed is "Baby, I'm dancing in the dark". Readers clearly see that the actors are dancing in the night. It can be concluded that the lyric and the figure match because both tell about dancing at night when the sky is dark.

b. Locative Constraints

Locative constraints express a kind of visualization in which the location being visualized is described in the lyrics. For instance, if the song's lyrics talk about dining, the visualization will be of a restaurant. Here is an example of locative constraints.

Figure 2.6. An example of locative constraints.



Lyric: *You check in and out of my heart like a hotel*

The figure above is a music video by Madison Beer entitled *Reckless*. The lyric when the figure above was performed is "Of my heart like a hotel". Readers clearly see that the actor is in front of the hotel. It can be concluded that the location of the lyric and the figure match because both show the hotel.

c. Characteristic Constraints

Characteristic constraints are a form of visualization in which the expression has shown, and the description lyrics correspond. For instance, if the lyrics describe happiness, the picture should show someone looking happy. Here is an example of characteristic constraints.

Figure 2.7. An example of characteristic constraints.



Lyric: *But today I drove through the suburbs. Crying 'cause you weren't around*

The figure above is a music video by Olivia Rodrigo entitled *Drivers License*. The lyric when the figure above was performed is "Crying 'cause you weren't around". The actor seems very sad and crying in a car alone. It can be concluded that the lyric and the figure match because both talk about bad feelings.

d. Contextual Constraints

Contextual constraints are the type of visualization in which the lyrics are implied. The goal is that visually, viewers must deduce for themselves the

video's hidden meaning; typically, the lyrics are slightly different but relevant. Here is an example of contextual constraints.

Figure 2.8. An example of contextual constraints.



Lyric: And I remember all those crazy things you said

The figure above is a music video by Avril Lavigne entitled *Wish You Were Here*. When the figure above is performed, the lyric is "And I remember all those crazy things you said". Whether the picture shows the actor playing the rose, it can be concluded that the lyric and the picture are irrelevant because they do not discuss the same things.

5. *5 Seconds of Summer*

5 Seconds of Summer is an Australian pop-rock band formed in 2011 in Sydney, New South Wales. From 2011 through the beginning of 2012, the group was a YouTube sensation, recording videos of themselves singing songs by various artists. The band gained international attention when One Direction invited them on their *Take Me Home Tour*. This band formed in December 2011 when Luke Hemmings, Michael Clifford, and Calum Hood, all of whom attended Norwest Christian College, began posting videos of

themselves singing versions of famous songs on Hemmings' YouTube broadcast. On February 3, 2011, Hemming's first video, a rendition of Mike Posner's "Please Don't Go," was released. A cover of Chris Brown's "Next to You" has received over 600,000 views. Drummer Ashton Irwin joined them in December 2011, completing the quartet. 5 Seconds of Summer's musical style has been described as pop-rock, pop-punk, power-pop, and pop.

5 Seconds of Summer has five record albums. The first album has the same title as their band's name, *5 Seconds of Summer*. This album was release in 2014 with four singles: "She Looks So Perfect", "Don't Stop", "Amnesia", and "Good Girls". The second album, entitled *Sounds Good Feels Good* released in 2015 with three singles: "She's Kinda Hot", "Hey Everybody!", and "Jet Black Heart". The third album, entitled *Youngblood* released in 2018 with four singles: "Want You Back", "Youngblood", "Valentine", and "Lie to Me". The fourth album, entitled *Calm* released in 2020 with five singles: "Easier", "Teeth", "No Shame", "Old Me", and "Wildflower". The fifth album, entitled *5SOS5*, released in 2022 with five singles: "Complete Mess", "Take My Hand", "Me Myself & I", "Blender" and "Older". The researcher chose eight songs: *Try Hard*, *Amnesia*, *Heartbreak Girl*, *Teeth*, *Lie to Me*, *Easier*, *Youngblood*, and *Want you back* by 5 Seconds of Summer. The researcher chose these songs because these songs have the same discussions; it is about loving someone who does not loves us or cannot be ours; and the songs contain a lot of figurative language in every lyric.

B. Previous Study

There are five relevant previous studies related to this research. The first study is written by Zulfa Hidayatur Rohmah (2020) in her thesis entitled *An Analysis of Figurative Language of Haris J's Song Lyrics in the Album "Salam"*. She focused on determining: types of figurative language used in Haris Jung's songs in the album "Salam"; and the dominant type of figurative language used in Haris Jung's songs, and 3. Values are contained in the songs of Haris Jung's album "Salam". She used qualitative literature research. She used the theory by Richard E. Mezo (1999) to find out the types of figurative language, and she found that there are four types of figurative language used in Haris Jung's "Salam" album. They are simile, metaphor, personification, and hyperbole, whether the dominant type of figurative language used most often in Haris Jung's "Salam" album is personification.

The second study is written by Giovanni Erwin Indratno (2020), entitled *Revealing the Messages through Figurative Language in "Firework" by Katy Perry*. This study has two objectives: to find out the figurative language used in the song and to reveal the messages in the song through the figurative language. This research used two theories to answer problem formulation. The first theory is the theory of figurative language by Perrine (1969) that uses to find out types of figurative language and the second one is the theory of message by Spectrum (2015) that uses to reveal the messages. The researcher found six types of figurative language, they are Simile, Personification, Metaphor, paradox, irony, and hyperbole. As a result, hyperbole is the most dominant type of figurative

language and. this research reveals some messages using a new criticism approach. The messages are to be confident in being yourself and keep looking forward.

The third study is written by Deni Arnita Hulu, Elia Nova Br. Sembiring, and Natalia Widya Pasca Tarigan (2021) entitled *An Analysis of Figurative Language in Ariana Grande's Album "Thank U, Next"*. This study aims to find out the most dominant type of figurative language and identify the themes of the twelve songs in the song lyrics of Ariana Grande's album "thank u next". This study uses descriptive qualitative research. They use the theory by Syafitri & Marlinton (2018) to determine the types of figurative language: Simile, Metaphor, Personification, hyperbole, symbol, irony, and idiom. This research also uses the theory by Hornby (2000) to identify the songs' themes. As a result, metaphor is the dominant type of figurative language used most often in Ariana Grande's Album "Thank U, Next".

The fourth study is written by Erniyanti Nur Fatahhela Dewi, Didin Nuruddin Hidayat, and Alek (2020), entitled *Investigating Figurative Language in "Lose You to Love Me" Song Lyric*. This study aims to discover the kind and the meaning of figurative language in her song, Lose You to Love Me. The data source is taken from the lyrics of Selena Gomez's song. Using the theory by Kalandadze et al. (2018), they found six kinds of figurative language: hyperbole, irony, paradox, personification, repetition, and simile. As a result, figurative language dominant is hyperbole since song lyrics are distorted by adding original meanings to exact words.

The last previous study is written by Maudy Yaser Fajrin and Aseptiana Parmawati (2021) entitled *An Analysis of Figurative Language Found in Song of Bruno Mars Entitled "Grenade"*. This research aims to investigate the figurative language in the song "Grenade" lyrics by analyzing their context and attempting to decipher their meaning. The data tool is song lyrics found online, and the research approach is descriptive qualitative analysis. This research uses the theory by Kennedy (1991) to discover the types of figurative language. The results reveal that this album employs figurative language such as metaphor, hyperbole, and repetition. Furthermore, the most figurative word used in the lyrics is hyperbole. Each figurative language's contextual sense is often clarified in relation to the lyric's situation.

Based on the previous studies that have been mentioned before, the similarity of this study with the research above studies about figurative language in the song lyrics. In this research, the researcher uses the theory by Abrams (1991) to analyze the types of figurative language. Meanwhile, there is no research analyzing the types of music video and how singer visualizes figurative language in their music video. It becomes a difference between the previous study and this research. The researcher uses the theory by Diane Railton and Paul Watson (2001) to analyze the types of music videos and the theory by Rohini et.al (1994) to analyze the visualization.

CHAPTER III

RESEARCH METHOD

A. Research Design

The researcher uses a descriptive qualitative method in doing this research. It means the researcher can collect and analyze the data, then procure a conclusion. This study uses a descriptive study because the researcher explains and describes the lyrics of *5 Seconds of Summer's* song, which contain figurative language and are related to their music videos. The researcher presents the data from *5 seconds of Summer's* song lyrics containing figurative language in its lyrics and music videos into sequence descriptions. According to Surakhmad (1994), the descriptive method is a research method that searches, collects, classifies, analyzes, interprets, and draws conclusions.

Moleong (2012), qualitative research is research that uses multiple scientific approaches to comprehend phenomena of what happens on the research subject holistically and through the description in words and language form in a specific natural setting. Qualitative methods are methods in research that use data sources in the form of written text or spoken words, as well as their nature and behavior. This research uses a qualitative method because it uses data sources in the form of written text, the song lyrics from *5 Seconds of Summer*. Conversely, Moleong (2001) says that qualitative

research does not include any calculation or numeration because the data are produced in the form of words.

Based on the explanation above, this research includes descriptive qualitative research and uses a qualitative method. The researcher analyzes the lyrics of 5 Seconds of Summer, which contained figurative language based on the figurative language theory by Abrams (1991), music video theory by Diane Railton and Paul Watson (2011), and the visualization theory by Rohini K. Srihari and Debra T Burhans (1994) in a brief explanation. The collected data is then linked to the researcher's interpretation in accordance with the figurative language theory described earlier. Not only is figurative language analyzed by the researcher, but also the music video and its visualization. In this research, figurative language will be analyzed related to its music videos. The form of the data in this research is song lyrics and pictures. Thus, the descriptive qualitative method is the most suitable design for this research.

B. Data and Data Sources

According to Dempsey and Dempsey (2002), data is the raw material from all research reports. Data is the discovery of research from previously analyzed objects. The data of this research will be in the form of text that show figurative language contained in the song lyrics of *5 Seconds of Summer*; and picture that shows figurative language visualized through the *5 Seconds of Summer's* music video.

Data on figurative language is collected and documented, including the forms and types of figurative language used by *5 Seconds of Summer* in their song lyrics. The data for this study was gathered from the *5 Seconds of Summer's* song lyrics, which were obtained from the internet (www.azlyrics.com) and can be watched on *5 Seconds of Summer's* YouTube channel.

Arikunto (2006) states that a data source is a subject from which data can be obtained. The data source is the location where data from objects can be found. The data source divides into two parts, as follows:

1. Primary Data Source

Primary data sources give information directly (Sugiyono, 2017). To arrange the data of this research, the researcher took the songs of *5 Seconds of Summer* entitled "Try hard, Amnesia, Heartbreak girl, Teeth, Lie to me, Easier, Youngblood, and Want you back" as the primary data taken from official YouTube account of *5 Seconds of Summer* and a legal lyric site, www.azlyrics.com.

2. Secondary Data Source

The secondary data source is sources that give information indirectly (Sugiyono, 2017). The secondary data source is taken from some references such as literature reviews, journals, books, and other references as supporting research.

C. Research Instruments

A research instrument is a device used by researchers to collect data (Arikunto, 2009). The instrument determines the quality of the collected data. In research activities, the research instrument performs a crucial and central role. As a result, the researcher was involved in every step of the research process, from data gathering to analysis. The research instrument in this study is the researcher herself (human instrument). Therefore, the researcher should be validated on their ability to conduct research. A pen, paper, notebook, laptop, and electronic dictionary support this research.


D. Data Collection Techniques

Setting the criteria for the study, gathering data through unstructured or semi-structured observations and interviews, documents, and visual materials, as well as developing the technique for capturing information, are all steps in the data collection process, according to Creswell (1994). This study uses the documentation technique to collect data. Documentation is a technique for gathering data through written materials in the research study. As stated by Corbin and Strauss (2008), documentation calls for the analysis and interpretation of data to elicit meaning, gain comprehension, and produce empirical knowledge.

The data for this research came from the *5 Seconds of Summer's* song lyrics and music videos. To collect the data, the researcher took a few steps as follows:

1. The researcher frequently listened to and watched music videos by 5 Seconds of Summer to understand the song story on the *5 Seconds of Summer* YouTube channel.
2. The researcher searched for the song lyrics on www.azlyrics.com and the music videos on the *5 Seconds of Summer* YouTube channel.
3. The researcher selected the data and divided the part of the song lyrics for identifying figurative language types.
4. The researcher wrote the conclusions from the results of the analysis. The following tables are examples of the data collecting table and its coding.

Table 3.1. Example of data collecting

NUM	VISUAL DATA	TEXTUAL DATA	CODES
001		It's like a broken record	001/SIM /PD/CC/ HBG

Explanation of the coding data:

001 = Datum Number

SIM = Simile

PD = Pseudo-Documentary Music Video

CC = Contextual Constraints

HBG = Heartbreak Girl

The followings are the codes from the data that have been analyzed.

1. Data number
 - a. 001 means data number 1
 - b. 011 means data number 11
2. The title of the song
 - a. TH means Try Hard
 - b. AM means Amnesia
 - c. HBG means Heartbreak Girl
 - d. TE means Teeth
 - e. LTM means Lie to Me
 - f. EAS means Easier
 - g. YB means Youngblood
 - h. WYB means Want You Back
3. Types of figurative languages
 - a. SIM means simile
 - b. MET means metaphor
 - c. METO means metonymy
 - d. SYN means synecdoche
 - e. PER means personification
4. Types of music videos
 - a. PD means Pseudo-Documentary Music Video
 - b. ART means Art Music Video
 - c. NAR means Narrative Music Video
 - d. SP means Staged Performance Music Video
5. Visualization
 - a. SC means Spatial Constraints
 - b. LC means Locative Constraints
 - c. CHC means Characteristic Constraints
 - d. CC means Contextual Constraints

E. Data Validation Techniques

Data validation is a part of qualitative research that results from finding data and analyzing an object. Creswell (2007) states that validity is used to imply establishing whether the findings are correct from the perspective of the researcher, the participants, or the readers of an account. Any research methodology must include data validation because it deals with the data collection methods. A validation process is required when examining data about an object to ensure that the data is accurate and agrees with the theory.

Creswell, J. (2009) states that the researcher evaluates the accuracy of the finding using particular processes to ensure qualitative validity. In this research, the researcher uses triangulation. Denzin (1978) recognizes four forms of triangulation. There are four types of triangulation: data triangulation, investigator triangulation, theory triangulation, and methodological triangulation. The researcher uses investigator triangulation to validate the data in this study. This technique can help to improve the objectivity of findings by allowing the validator to cross-check and validate the data.

The validator's criteria must include expert figurative language, music videos, and visualization because the validator verified the information the researcher has gathered. The expert validated and checked the data. In this study, the researcher must accurately categorize the types of figurative language in *5 Seconds of Summer's* song lyrics and their music videos by

applying Abrams (1991), Diane Railton et.al (2011), and Rohini K. Srihari et.al (1994) ideas. Hence an expert can confirm the data's accuracy.

F. Data Analysis Techniques

Data analysis is a component of the research. Data analysis techniques describe the researcher's processes to analyze the data. According to Moleong (2001), data analysis is the process of arranging and categorizing data into a pattern, category, and fundamental unit of analysis to find the theme and make hypotheses based on the data. As a result, the data analysis approach is a procedure in which the researcher analyzes and comprehends the theory and the object to locate the data and solve the issue statements.

According to Spradley (1980), there are four deep stages of data analysis in qualitative research; domain, taxonomy, component, and cultural theme.

a. Domain analysis

Domain Analysis is acquired to find general and comprehensive social issues and social problems of the situation of the research object. The researcher collects the data from the 5 Seconds of Summer's song lyrics and music videos to get the domain data based on the problem statements. The following table is made to compare the data with non-data.

Table 3.2: An example of a domain table

DATA	NON-DATA
You call me up. It's like a broken record	I dedicate this song to you

The lyric *You call me up, It's like a broken record* is data because the lyric contains figurative language, simile because the musician compares "it's" (here means the voice of the caller) with "a broken record" explicitly by using the term "like". The characteristics of simile usually use the words "like" or "as", which have different meanings in literature. Whether the lyric *I dedicate this song to you* is non-data because there is no comparing word inside.

b. Taxonomy analysis

Taxonomy analysis is the continuation of domain analysis. The researcher only analyzed the figurative language types seen in the song lyrics of *5 Seconds of Summer*, the music videos, and how they are visual to answer the problem statements. Taxonomy analysis is used to classify the data by coding it. Here is an example of data code:

001/SIM/PD/CC/HBG

Explanation of data code:

001 = Datum Number

SIM = Simile

PD = Pseudo-Documentary Music Video

CC = Contextual Constraints

HBG = Heartbreak Girl

The following tables are codes from the data that have been analyzed.

Table 3.3: Types of figurative language

Code	Means
SIM	Simile
MET	Metaphor
METO	Metonymy
SYN	Synecdoche
PER	Personification

Table 3.4: Types of music video

Code	Means
PD	Pseudo-Documentary Music Video
ART	Art Music Video
NAR	Narrative Music Video
SP	Staged Performance Music Video

Table 3.5: Types of visualization

Code	Means
SC	Spatial Constraints
LC	Locative Constraints
CHC	Characteristic Constraints
CC	Contextual Constraints

c. Componential analysis

Componential analysis is used to organize differences in domain analysis or to compare gaps in domain analysis. These data are searched by reading and listening to the source of the data, and then the researcher categorizes it as documentation. The researcher

creates data analysis tables to make it easier for readers to understand. This table is designed to help readers understand figurative language, music videos, and visualization.

Table 3.6: An example of a componential table.

DATA	FIGURATIVE					MUSIC VIDEO					VISUALIZATION			
	SIM	MET	METO	SYN	PER	PD	ART	NAR	SP	HYB	SC	LC	CHC	CC

d. Cultural theme analysis

Theme analysis involves looking for connections between domains and how those connections relate to culture (Spradley, 1980). The theme culture analysis aims to determine how the methodology and findings relate. The researcher will verify and conclude the research's findings.

The researcher provides some theories to analyze the data. The researcher uses Abrams's (1991) theory to classify the types of figurative language, Diane Railton and Paul Watson's (2011) theory to find out the types of the music video, and the idea from Rohini K. Srihari and Debra T. Burhans (1994) to classify how the

music video visualized figurative language. The researcher will use the following data analysis techniques:

- 1) The researcher recognizes song lyrics and music videos from *5 Seconds of Summer*.
- 2) The researcher determines and uses the theories to locate suitable types of figurative language, music videos, and visualization.
- 3) The researcher examines the song lyrics to distinguish the different types of figurative language according to the theory by Abram (1991).
- 4) The researcher uses the theory by Diane Railton and Paul Watson (2011) to find out the types of the music video
- 5) The researcher reveals how *5 Seconds of Summer* visualizes figurative language in their music video using the theory by Rohini K. Srihari and Debra T. Burhans (1994).
- 6) The researcher codes and discusses the data findings.
- 7) The researcher concludes and makes recommendations based on the data analysis.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter discussed some of the findings related to the study's objectives, which were written in the following order: to find out the figurative language types in *5 Seconds of Summer's* song lyrics, to find out the music video types in *5 Seconds of Summer's* music videos, and to know how the music videos visualize the figurative languages as seen in *5 Seconds of Summer's* song lyrics. The findings are addressed further below.

A. Findings

The researcher analyzes the research topic in this section by explaining and discussing three points. The first one is the figurative language contained in the *5 Seconds of Summer's* song lyrics by using the theory by Abrams (1999); the second point is the music video types used in the *5 Seconds of Summer's* music videos by using the theory by Railton and Watson (2011). The third point is how the music videos visualize the figurative language as seen from *5 Seconds of Summer's* song lyrics by using the theory by Rohini K. Srihari and Debra T. Burhans (1994). The data was taken from selected songs that both talk about love stories that cannot be put together, contain more figurative language, and have not been studied by other researchers. The researcher chose eight songs from *5 Seconds of Summer*, "*Try Hard, Amnesia, Heartbreak Girl, Teeth, Lie to Me, Easier, Youngblood, and Want you back*".

Based on the theory of figurative language by Abrams (1999), there are five types of figurative language: simile, metaphor, metonymy, synecdoche, and personification. Within the theory of music video by Railton and Watson (2011), there are four types of music video: pseudo-documentary, art, narrative, and staged performance music video. This theory states that hybridity can appear in a music video. Based on the theory of visualization by Rohini and Burhans (1994), the researcher divides visualization into four types: spatial constraints, locative constraints, characteristic constraints, and contextual constraints.

1. **The Types of Figurative Language Found in 5 Seconds of Summer's Song Lyrics.**

The researcher uses the theory by Abrams (1999) to analyse the types of figurative language in *5 Seconds of Summer's* song lyrics. Abrams (1999) indicated types of figurative language into five types. They are simile, which compares two distinctly different things explicitly by using the words "like" and "as"; metaphor, which compares two different things by using the form that binds them together; metonymy, which uses an attribute term for one object to refer to another; synecdoche, which uses a part of something to signify the whole; and personification, which compares lifeless or abstract objects as they can move or feel like humans.

In this research, the researcher found 74 data contained figurative language in selected songs by *5 Seconds of Summer*. The

findings are 10 data of simile, 27 data of metaphor, 6 data of metonymy, 16 data of synecdoche, and 15 data of personification, as shown in the table below.

Table 4.1. Percentage of the types of figurative language in 5 Seconds of Summer's song lyrics

Types	Total	Percentage
Simile	10	14%
Metaphor	27	36%
Metonymy	6	8%
Synecdoche	16	22%
Personification	15	20%
Total	76	100%

The table above shows that metaphor is the most prevalent sort of figurative language in chosen 5 *Seconds of Summer's* songs. This study discovered 27 metaphor data, accounting for 36% of the figurative language types. The researcher then goes into greater depth about the findings, as shown below.

a. Simile

A simile explicitly compares two distinctly different objects using the words "like" and "as". In a simile, two or more words that are compared are derived from different things, and the term "like" or "as" are used to compare these two things to describe one another. In this research, the similes found in selected songs by *5 Seconds of Summer* are analyzed using visual semantics. The examples of similes in the selected songs by *5 Seconds of Summer* are described below.

001/SIM/HYB-PD/CC/HBG

The lyric: *You call me up. **It's like a broken record***

This datum appeared in datum number 001 in song entitled *Heartbreak Girl*. The lyric contains figurative language, simile because the musician compares "it's" (here means the voice of the caller) with "a broken record" explicitly by using the term "like". The musician wants to explain that the caller here sounds hoarse, which indicates she is sad, which is then likened to the sound of a broken record.

1) 012/SIM/HYB-SP/SC/TH

The lyric: *The colours in her hair **don't seem** to fade*

This datum appeared in datum number 012 in song entitled *Try Hard*. A simile is found in this lyric because the musician compares “the colours in her hair” with "fade" explicitly by using the term "don't seem". It means that the girl's hair color is not faded. That can be interpreted that the musician tries to tell that the girl is a teenager.

2) 027/SIM/HYB-SP/CHC/AM

The lyric: *It hurts to know you're happy, yeah, it hurts that you've moved on.*

It's hard to hear your name when I haven't seen you in so long.

It's like we never happened, was it just a lie?

This datum appeared in datum number 027 in song entitled *Amnesia*. This lyric contains a simile because the word “it” explicitly compared with the clause “we never happened” through the use of the word “like”. The songwriter tries to tell the audience that the boy was hurt because he saw his lover prefer another man. The man feels even more lost because they have become like strangers

who have never met, but the news is still being heard.

3) 030/SIM/HYB-NAR/CC/AM

The lyric: *And **the dreams** you left behind you didn't need them **Like every single wish we ever made***

This datum appeared in datum number 030 in song entitled *Amnesia*. A simile is found in this lyric. It is because the phrase “the dreams” explicitly compared with “every single wish we ever made” by using the term “like”. It means that here, the phrase “the dream” is the prayers, hopes, and dreams of a couple that were once told and planned to be realized together.

b. Metaphor

Metaphor is employed to bind and contrast two objects as if they were one. The difference between metaphor and other figurative language is that a connecting word, such as "like" or "as," is missing from the metaphorical statement. This research analyzes the metaphors found in selected songs by *5 Seconds of Summer* using visual semantics. The

examples of metaphor in the selected songs by *5 Seconds of Summer* are described below.

1) 002/MET/HYB-PD/CHC/HBG

The lyric: *'Cause **I'm just a sucker** for anything that you do*

This datum appeared in datum number 002 in song entitled *Heartbreak Girl*. A metaphor is found in this lyric because the word "I" is compared with "a sucker". Here, the musician feels stupid when the caller (the person he cares about) cries because of someone else, while the musician doesn't dare to say that he is falling in love with her, but he can only lie that the man who is the girl's boyfriend will change and can be better.

2) 005/MET/HYB-SP/CHC/HBG

The lyric: *That **I'm your cure***

This datum appeared in datum number 5 in song entitled *Heartbreak Girl*. A metaphor is found in this lyric. It can be seen from the word "I" compared with the phrase "your cure" that in the literal meaning defined by medicine, but here, the subject "I" means a man who loves a girl who has a

boyfriend. The girl is sad because of her boyfriend. Then, she tells the man about her problems. The man amuses the girl not to be painful. Hence, here, the word “your cure” means the man's attempt to help the girl forget her pain by comforting her.

3) 042/MET/HYB-NAR/SC/TE

The lyric: *Sometimes, **you're a stranger** in my bed*

This datum appeared in datum number 042 in song entitled *Teeth*. This lyric contains a metaphor because "you" is compared to "a stranger" here. In the literal meaning, a stranger is someone you do not know, a newcomer or foreigner. But here, "a stranger" used to explain "you" which means "you" are the man's wife, which means the man feels the wife has changed as if she no longer wants to be his partner like before. Therefore, in this lyric, the wife is compared to a stranger.

4) 068/MET/NAR/CC/YB

The lyric: *So **I'm just a dead man** crawling tonight*

This datum appeared in datum number 068 in song entitled *Youngblood*. This lyric is a metaphor describing "I" as a dead man. This sentence means that the man likens himself to a dead man if his

wife wants him to leave her life because the man loves his wife and can't bear to lose her.

c. Metonymy

Metonymy is the use of one object's attributes to refer to another, which has created a tight relationship due to a regular association in everyday experience. This research analyzes the metonymy found in selected songs by 5 *Seconds of Summer* using visual semantics. The examples of metonymy in the selected songs by 5 *Seconds of Summer* are described below.

1) 014/METO/HYB-SP/CC/TH

The lyric: *She's got a **rose tattoo** but she keeps it covered*

This datum appeared in datum number 014 in song entitled *Try Hard*. The type of figurative language in this lyric is metonymy. The word "rose tattoo" is identic with love, affection, something special, sweetheart, and a symbol of love in couples. Hence, it can be inferred that the girl loved by the man had a boyfriend, but she does not tell him.

2) 015/METO/HYB-SP/CC/TH

The lyric: *I **play guitar** but she's into **drummers***

This datum appeared in datum number 015 in song entitled *Try Hard*. The type of figurative language in this lyric is metonymy. It can be seen from the clause “I play guitar”. Someone who played the guitar in a performance almost always stands beside the singer in front of the other players. Whether the clause “She’s into drummers” can be inferred that usually, the drummer is behind the other players. It can be interpreted that the girl does not want to get into a relationship with the man, which is described in the lyrics as a guitarist with a drummer.

3) 043/METO/HYB-NAR/CC/TE

The lyric: *Every little lie gives me **butterflies***

This datum appeared in datum number 043 in song entitled *Teeth*. This lyric contains metonymy. It can be seen from the use of the word "butterflies". In the literal meaning, "butterflies" means "a kind of animal that has wings and can fly", but in the lyric, *Every little lie gives me butterfly*, "butterfly" means the wonderful feeling when your loved one looks, stares, or compliments. Here, someone feels

happy when his darling lie because the lie sounds very sweet.

4) 066/METO/NAR/CC/YB

The lyric: *So who you been calling baby? Nobody could take **my place***

This datum appeared in datum number 066 in song entitled *Youngblood*. This lyric contains a metonymy because the phrase “my place” is used to describe “my position as a boyfriend”. The lyrics tell that even though the girl has a new boyfriend, her new boyfriend will not be able to love the girl like the man.

d. Synecdoche

Synecdoche is the use of a part of something to represent the whole or (less frequently) the entire to represent a part. This research analyzes the synecdoche found in selected songs by *5 Seconds of Summer* using visual semantics. The examples of synecdoche in the selected songs by *5 Seconds of Summer* are described below.

1) 003/SYN/HYB-PD/CHC/HBG

The lyric: *'Cause I'm just a sucker for **anything** that you do*

This datum appeared in datum number 003 in song entitled *Heartbreak Girl*. A synecdoche is found in this lyric because the word “anything” is used to is word that covers the whole but is actually used to indicate the part. “Anything” here means something related to the musician’s darling’s feelings and lives with his boyfriend.

2) 010/SYN/HYB-PD/CC/HBG

The lyric: *I dedicate this song to you, the one who **never sees the truth***

This datum appeared in datum number 010 in song entitled *Heartbreak Girl*. A synecdoche is found in this lyric. The phrase “never sees the truth” tries to cover the whole but is used to indicate the part. The lyric tells as if the girl had never seen the truth throughout her life. In fact, the song lyrics mean that the girl has never seen their boyfriend’s honesty and cannot see the truth (in this context, who truly loves her sincerely).

3) 025/SYN/HYB-NAR/SC/AM

The lyric: *And **the memories** I never can escape*

This datum appeared in datum number 25 in song entitled *Amnesia*. This lyric contains a

synecdoche because the lyric uses a whole of something to signify the part. It can be seen from the use of the phrase "the memories" which means "all the memories a person has ever had", used to signify the part which, in this context, the meaning of "the memories" is just the memory of someone with their ex.

4) 072/SYN/HYB-SP/CC/WYB

The lyric: *Can't help but wondering if this is the last time that I'll see **your face***

This datum appeared in datum number 072 in song entitled *Want You Back*. This lyric contains a synecdoche because the word "my face" represents a person, meaning the part is used to identify the whole.

e. Personification

Personification contrasts with the ability of dead or abstract objects to move or feel like humans. This research analyzes the personifications found in selected songs by 5 *Seconds of Summer* using visual semantics. The examples of personifications in the selected songs by 5 *Seconds of Summer* are described below.

1) 019/PER/HYB-SP/CHC/AM

The lyric: *When he says **those words that hurt you,**
do you read the ones I wrote you?*

This datum appeared in datum number 019 in song entitled *Amnesia*. This lyric contains personification because here, the songwriter compares the phrase “those word” -as a lifeless or abstract object- as they can hurt someone.

2) 020/PER/HYB-SP/CC/AM

The lyric: *I remember **the make-up running down**
your face*

This datum appeared in datum number 020 in song entitled *Amnesia*. This lyric contains personification because here, the songwriter compares the phrase “the make-up” -a inanimate or abstract object- to a human who can run.

3) 024/PER/HYB-NAR/SC/AM

The lyric: *And forget about the **stupid little things***

This datum appeared in datum number 024 in song entitled *Amnesia*. This lyric contains a personification because the word "things" is indicated by stupidity. We know that "things" are abstract objects that we know cannot act and do not have the characteristics of a human being. But here,

it is treated or given attributes like humans with the word "stupid". Hence, the meaning of the phrase "stupid little things" is strange, unusual, and beyond reason.

4) 059/PER/SP/CC/LTM

The lyric: *It's 3 AM and the moonlight's testing me*

This datum appeared in datum number 059 in song entitled *Lie to Me*. This lyric contains a personification because the moonlight described can test the man, whereas moonlight is an abstract object that can neither test nor do anything. But here, the moonlight is given human-like attributes that can test someone.

2. **The Types of 5 Seconds of Summer's Music Videos**

The researcher uses the theory by Railton and Watson (2011) to analyse the types of music video in the selected *5 Seconds of Summer's* music videos. Railton and Watson (2011) indicated types of music video into four. They are as follows: pseudo-documentary music video, which depicts the band's or artist's "working life" as a professional musician; art music video, which considers creative and aesthetic values; narrative music video, which tells a story based on the song; and staged performance music video, which employs a performance created specifically for the song. A music video can

include hybridity, combining two or more music video categories into a single music video.

The researcher uses eight selected songs by *5 Seconds of Summer* and each song has the different types of music video. The findings are, as shown in the table below.

Table 4.2. The result of the types of 5 Seconds of Summer's music videos of the selected songs.

Song Title	Types of Music Video				
	Pseudo- Documentary	Art	Narrative	Staged Performance	Hybridity
<i>Heartbreak Girl</i>	-	-	-	-	v
<i>Try Hard</i>	-	-	-	-	v
<i>Amnesia</i>	-	-	-	-	v
<i>Teeth</i>	-	-	-	-	v
<i>Lie to Me</i>	-	-	-	v	-
<i>Easier</i>	-	-	-	v	-
<i>Youngblood</i>	-	-	v	-	-
<i>Want You</i>	-	-	-	v	-

<i>Back</i>					
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The table above shows that hybridity becomes the majority of the music video in selected *5 Seconds of Summer* music videos. It is on four songs: *Heartbreak Girl*, *Try Hard*, *Amnesia*, and *Teeth*. The researcher then goes into greater depth about the findings, as shown below.

a. Narrative Music Video

A narrative music video tells a tale that defines the fact. The need to portray the song's storyline, which is conveyed in a linear format with a definite beginning, middle, and end, is almost entirely the driving force behind the song's depiction. On the other hand, a narrative music video does not always tell the tale of the song. It can also include a great distance between the song and the story shown, or possibly no relation at all. The definition of visual semantics by Hein Thomas (2003) states that the visual semantics concerns pre-existing word, which are then portrayed using tangible images and pre-existing word. Hence, the narrative music videos in *5 Seconds of Summer*'s music videos were analyzed using the visual

semantics theory. The example of narrative music video by 5 Seconds of Summer are described as below.

063/MET/NAR/CC/YB

Figure 4.1. Figure of narrative music video



The lyrics: *And I'm just a dead man walking tonight*

This datum appeared in datum number 063. The captured music video above is a music video by 5 Seconds of Summer entitled *Youngblood*. The type of this music video is a narrative music video because this music video contains a narrative. The story told in the music video is when a pair of grandparents who live together in a wheelchair are given medicine by their nurse. After taking the medicine, the video shows the story of their youth. The video shows that they have faced various obstacles to keep their relationship, starting from the presence of a third person to the woman's feelings of doubt.

b. Staged Performance Music Video

The staged performance video acknowledges and elevates the goal of advertising. The videos do not attempt to create a story, assert aesthetic legitimacy by referencing artistic traditions, or present a sense of an unfettered reality. The key distinguishing aspect of videos in this category is that they use an explicit performance to make the video. In other words, their musical performance is made specifically for the video and only occurs to be filmed. As a result, a staged performance music video depicts the vocalist lip-syncing the song or dancing around the tune. The definition of visual semantics by Hein Thomas (2003) states that the visual semantics concerns pre-existing word, which are then portrayed using tangible images and pre-existing word. Hence, the staged performance music videos are analyzed using the visual semantics theory. The example of staged performance music video by *5 Seconds of Summer* are described as below.

1) 060/PER/SP/CC/LTM

Figure 4.2. Figure of staged performance music video



The lyricsC *It's 3 AM and the moonlight's testing me*

This datum appeared in datum number 060. The captured music video above is a music video by 5 Seconds of Summer entitled *Lie to Me*. The type of this music video is a staged performance music video. The captured music video shows the man sitting alone around the night and lip-syncing the song into the camera. The music video is classified as a staged performance music video type because, from start to finish, the video shows the band's personnel lip-syncing, where one of the characteristics of a staged performance music video is lip-syncing performed by musicians. Another characteristic

of this type of music video is the use of certain facilities and infrastructure deliberately designed for this music video. In this music video, there are three scenes, the first is lip-syncing in a car, the second is performing on an artificial stage, and the third is lip-syncing on the sidewalk, then walking and sitting on a big rock.

2) 072/SYN/ SP/CC/WYB

Figure 4.3. Figure of staged performance music video



The lyrics: *Can't help but wondering if this is the last time that I'll see **your face***

This datum appeared in datum number 072. The captured music video above is a music video by 5 Seconds of Summer entitled *Want You Back*. The type of this music video is a staged performance music video. It can be

indicated as a staged performance music video when the music video sets the space or room as a promotion tool and designs it to look natural. Another characteristic of a staged performance music video is the lip-sync that did by the singer in the frame. The captured music video shows the singer lip-syncing the song in an artificial room set as a stage. The singer is also lip-syncing their song, which is indicated as a staged performance music video.

c. Hybridity

Hybridity is the combination of two or more music video categories into a single music video. A music video can include two or more forms of music videos because the genres of music videos are irrelevant; the point is that the artist can be recognized, represented, and legitimated. The definition of visual semantics by Hein Thomas (2003) states that visual semantics concerns pre-existing words, which are then portrayed using tangible images and pre-existing words. Hence, the hybridity music videos in *5 Seconds of Summer*'s music videos were analyzed using the

visual semantics theory. The example of hybridity music video by 5 Seconds of Summer are described as below.

1) The Hybridity of Staged Performance Music Video and Pseudo-Documentary Music Video as Seen from 5 Seconds of Summer's Song Entitled *Try Hard*

013/MET/HYB-PD/CC/TH

Figure 4.4. Figure of a pseudo-documentary music video



The lyrics: *She's so out of reach, and I'm finding it hard*

014/METO/HYB-SP/CC/TH

Figure 4.5. Figure of a staged-performance music video



The lyrics: *She's got a rose tattoo but she keeps it covered*

These two captured music videos are the music video by 5 Seconds of Summer entitled *Try Hard* with the datum number 013 (top datum) and 014 (bottom datum). The datum number 013 shows the pseudo-documentary music video because it contains the documentation reality of the band's performing their song. Whether the staged performance music video shown in datum number 014 features the personnel playing a roller coaster by lip-syncing to their song. It can be said that the scene was deliberately made for promotional purposes. For this reason, this music video contains hybridity because the music video consists of a staged performance and a pseudo-documentary music video.

2) The Hybridity of Pseudo-Documentary Music Video and Staged Performance Music Video as Seen from *5 Seconds of Summer's* Song Entitled *Heartbreak Girl*

001/SIM/HYB-PD/CC/HBG

Figure 4.6. Figure of a pseudo-documentary music video



The lyrics: *You call me up. It's like a broken record*

008/SYN/HYB-SP/CC/HBG

Figure 4.7. Figure of a staged-performance music video



The lyrics: *I dedicate this song to you, the one who never see the truth*

These two captured music videos are the music video by 5 Seconds of Summer entitled *Heartbreak Girl* with the datum number 001 (top datum) and 008 (bottom datum). The datum number 001 shows the pseudo-documentary music video because it contains the documentation reality of the band's

preparing their music tools. Whether the staged performance music video shown in datum number 008 features the personnel performing their song on an artificial stage. It can be said that the scene was deliberately made for promotional purposes. For this reason, this music video contains hybridity because the music video consists of a staged performance and a pseudo-documentary music video.

- 3) The Hybridity of Pseudo-Documentary Music Video, Staged Performance Music Video, and Narrative Music Video as Seen *from 5 Seconds of Summer's* Song Entitled *Amnesia*.

022/SIM/HYB-PD/CC/AM

Figure 4.8. Figure of a pseudo-documentary music video



The lyrics: *And **the dreams** you left behind you didn't need them. Like every single wish we ever made*

020/PER/HYB-SP/CC/AM

Figure 4.9. Figure of a staged-performance music video



The lyrics: *I remember **the** make-up running down your face*

021/SYN/HYB-NAR/CC/AM

Figure 4.10. Figure of a narrative music video



The lyrics: *And **the** dreams you left behind you didn't need them*

These three captured music videos are the music video by 5 Seconds of Summer entitled *Amnesia* with the datum number 022 (top datum), 020 (center datum), and 021 (bottom datum). The datum number 022 is a pseudo-documentary music video. It is because the scene shows the documentation

when the band exercises their song. The datum number 020 is a staged performance music video. It is because the scene shows the singer lip-syncing to the camera. The datum number 021 is a narrative music video. It is because the music video tells a story of the singer's memories with his close friend, including his girlfriend. The scene invites the viewers to see his beautiful past with his closest people by showing when he was joking around with the people closest to him. For this reason, this music video contains hybridity because the music video consists of a pseudo-documentary, a staged performance, and a narrative music video.

4) The Hybridity of Narrative Music Video and Staged Performance Music Video as Seen from 5 Seconds of Summer's Song Entitled *Teeth*.

041/MET/HYB-NAR/CC/TE

Figure 4.11. Figure of a narrative music video



The lyrics: *Some days **you're the only thing I know**. Only thing that's burning when the nights grow cold*

044/MET/HYB-SP/CC/TE

Figure 4.12. Figure of a staged-performance music video



The lyrics: *Fight so dirty but **your love so sweet***

These two captured music videos are the music video by 5 Seconds of Summer entitled *Teeth* with the datum number 041 (top datum) and 044 (bottom datum). The datum number 041 is a narrative music video because the captured music video tells the story of a boy who goes to a dentist fitted with a respirator and then given an anesthetic. Furthermore, this music video tells about the strange things that patients go through when they are unconscious. The datum number 044 is a staged performance music video because it shows the

singer lip-syncing into the camera, where the characteristic of a staged performance is using an artificial performer, such as pretend stage and lip-syncing. For this reason, this music video contains hybridity because the music video consists of a narrative and a staged performance music video.

3. **Visualization of the lyrics Containing Figurative Language as Found in 5 Seconds of Summer's Song Lyrics**

In this research, the researcher uses the theory by Rohini and Burhans (1994) to determine how the music videos visualize figurative language in the selected songs of 5 Seconds of Summer. According to Rohini K. Srihari and Debra T. Burhans (1994), there are four forms of music video visualization: spatial constraints are a visualization in which the lyrics and description are both present; locative constraints convey a type of visualization in which the location is described in the lyrics; characteristic constraints are a type of visualization in which the expression has been shown and the lyrics to the description correspond; and contextual constraints which the style of depiction in which the lyrics are implied.

From the data gathered, there are 74 lyrics containing figurative language. The visualization of each of these lyrics is

different but has the same meaning in a song. The types of visualization of lyrics that contain slang can be grouped as follows.

Table 4.3. The result of how the figurative languages in the song lyrics are visualized in 5 Seconds of Summer's music videos.

Song Title	Types of Visualization				Total
	Spatial Constraints	Locative Constraints	Characteristic Constraints	Contextual Constraints	
<i>Heartbreak Girl</i>	-	-	7	4	11
<i>Try Hard</i>	3	-	-	4	7
<i>Amnesia</i>	3	-	7	15	25
<i>Teeth</i>	-	-	-	18	18
<i>Lie to Me</i>	-	-	2	-	2
<i>Easier</i>	-	-	-	1	1
<i>Youngblood</i>	-	-	1	9	10
<i>Want You Back</i>	-	-	-	3	3

Total	6	-	17	54	74
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Based on these data, it is known that there are 54 data visualizations in the form of contextual constraints in which visualization has a specific purpose out of 74 representations of lyrics containing figurative language. There is no mismatch between the lyrics and the illustrations. The locative constraints with 0 data, on the other hand, is the less dominating data. The following sections explain each visualization of the words in 5 Seconds of Summer's chosen songs that feature figurative language.

a. Spatial Constraints

Spatial constraints are a visualization in which the lyrics and description are both present. The interpretation of the words in the music video wonderfully reflects their meaning. The song will be easier for listeners to feel if spatial constraints are used because the representation reflects what the song is telling. The visualization in this album contains 76 data, and 28 data are in the spatial constraints visualization category. The data is taken from 5 Seconds of Summer's music videos. The example of spatial constraints visualization in challenges of lyrics

containing figurative language in the selected songs of 5 Seconds of Summer are described below.

1) 012/SIM/HYB-SP/SC/TH

Figure 4.13. Figure of spatial constraints 1



The lyric: *The colours in her hair **don't seem to fade***

This datum appeared in datum number 012 in song entitled *Try Hard*. The music video visualizes the lyric containing figurative language by using spatial constraints because both the lyric and picture show the teenager with bright hair. However, the lyric tells a girl while in the picture performing a man.

2) 024/PER/HYB-NAR/SC/AM

Figure 4.14. Figure of spatial constraints 2



The lyric: *And forget about the **stupid little things***

This datum appeared in datum number 024 in song entitled *Amnesia*. The scene invites the viewers to see his beautiful past with his closest people by showing when he was joking around with the people closest to him. The music video visualizes the lyric containing figurative language by using spatial constraints because the captured music video shows a strange thing that matches the lyric.

3) 040/SYN/HYB-NAR/SC/AM

Figure 4.15. Figure of spatial constraints 3



The lyric: *And **the memories** I never can escape*

This datum appeared in datum number 040 in song entitled *Amnesia*. The music video visualizes the lyric containing figurative language by using spatial constraints because the captured music video shows the memories

gathering with the closest people, according to the lyrics that tell unforgettable memories.

4) 017/MET/HYB-SP/SC/TH

Figure 4.16. Figure of spatial constraints 4



The lyric: *You're so out of reach, and I'm finding it hard*

This datum appeared in datum number 017 in song entitled *Try Hard*. The music video visualizes the lyric by using spatial constraints because the picture shows the personnel looking into the camera a little far over them, and his hands seem to want to reach something far away. It matches the lyric that the man has difficulty getting the girl he dreamed about.

b. Characteristic Constraints

Characteristic constraints are a type of visualization in which the expression is shown and the lyrics to the description correspond. For example, if the lyrics are about happiness, the image should depict someone cheerful. The

characteristic constraints utilized by musicians or actors to explore the songs sung for viewers to be more moved by the tunes. The example of characteristic constraints visualization in challenges of lyrics containing figurative language in the selected songs of 5 Seconds of Summer are described below.

1) 019/PER/HYB-SP/CHC/AM

Figure 4.16. Figure of characteristic constraints

I



The lyric: *When he says **those words that hurt you**, do you read the ones I wrote you?*

This datum appeared in datum number 019 in song entitled *Amnesia*. The music video visualizes the lyric containing figurative language by using characteristic constraints. It clearly sees that the captured music video tries to show the lyric's story by performing the man looking so sad, sitting contemplating his beautiful memories with the person he cares

about who is no longer with him because that person was with another man, but the man injured the girl.

2) 026/PER/HYB-SP/CHC/AM

Figure 4.17. Figure of characteristic constraints 2



The lyric: ***The pictures that you sent me they're stay living in my phone***

This datum appeared in datum number 026 in song entitled *Amnesia*. The music video visualizes the lyric containing figurative language by using characteristic constraints. It clearly sees that the captured music video tries to show the lyric's story by performing the boy looking so sad to remember the memories with his ex.

3) 062/SYN/NAR/CHC/YB

Figure 4.18. Figure of characteristic constraints 3



The lyric: *Surrender **my everything** 'cause you made me believe you're mine*

This datum appeared in datum number 062 in song entitled *Youngblood*. The music video visualizes the lyric containing figurative language by using characteristic constraints because the lyric with the captured music video is a match.

4) 006/SYN/HYB-PD/CHC/HBG

Figure 4.19. Figure of characteristic constraints 4



The lyric: *I dedicate this song to you, the one who **never sees the truth***

This datum appeared in datum number 026 in song entitled *Youngblood*. The way the music video visualizes the lyric is by using characteristic constraints. The captured music video shows the

personnel's expression that looks enjoyable, and matches the song's lyrics, which shows the blues because he is sad to see his beloved hurt.

c. Contextual Constraints

The style of depiction in which the lyrics are implied is known as contextual restrictions. The idea is for viewers to determine the video's secret meaning visually; often, the lyrics are somewhat different but applicable. This type of visualization is the most dominant in 5 Seconds of Summer's selected songs, which totals 54 data out of 74 data. The researcher took three examples of visualization of lyrics containing figurative language from contextual constraints on eight selected songs with music videos.

1) 007/MET/HYB-PD/CC/HBG

Figure 4.20. Figure of contextual constraints 1



The lyric: *That I'm your cure*

This datum appeared in datum number 007 in song entitled *Heartbreak Girl*. The music video visualizes the lyric by using contextual constraints

because the captured music video does not assert the lyric. The captured music video shows the band doing exercise, playing music tools, and singing their song, whether the lyric describes the man trying to heal the wounds of those he loves.

2) 067/MET/NAR/CC/YB

Figure 4.21. Figure of contextual constraints 2



The lyric: *And I'm just a dead man walking tonight*

This datum appeared in datum number 067 in song entitled *Youngblood*. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric. The captured music video shows the youth walking around the road, whether the lyric describes the man feel like in the middle of the dark in an unconscious state.

3) 073/MET/HYB-SP/CC/WYB

Figure 4.22. Figure of contextual constraints 3



The lyric: *Wish I could say something. **Something that doesn't sound insane***

This datum appeared in datum number 073 in song entitled *Want You Back*. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric. The lyric tells the man will speak about his desire to get back together with his ex-girlfriend whether the captured music video shows the band lip-syncing their song.

4) 061/SIM/SP/CC/EAS

Figure 4.23. Figure of contextual constraints 4



The lyric: *Why do we always gotta run away? And we wind up in the same place. It's like we're looking for the same thing*

This datum appeared in datum number 061 in song entitled *Want You Back*. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric. The lyrics tell that no matter how far his girlfriend tries to stay away, nothing can separate them. In contrast, the captured music video shows the band performing the song on an artificial stage, deliberately designed to promote the song through a music video.

B. Discussions

The researcher justifies some findings from the data analyzed in the preceding chapter in the discussion section. The researcher designed the debate to address the justification for the research question in this study. As a result, the researcher expanded on different types of figurative language, types of music videos, and how lyrics with figurative language were visualized in music videos. Analysis was used in the discussion to obtain interpretations based on the findings.

According to Abrams (1999), Figurative language is the use of a word or sentence in a new context to communicate with the listener in a way that

differs from its literal meaning. Figurative language is occasionally utilized in literary works to create vivid imagery that might pique the interest of readers or listeners. In this research, *5 Seconds of Summer* uses five types of figurative language in their song lyrics consisting of 74 data. The types of figurative language are simile, metaphor, metonymy, synecdoche, and personification. The three major types of figurative language found will be explained below.

Based on the finding, the researcher infers that the metaphor is a dominant type of figurative language in this research. This research, relevant to the research by Thalita et al. (2016) entitled *Analysis of Figurative Language in The Song Lyrics in Rainbows*, found that metaphor is the most dominant type of figurative language in song. They state that figurative language makes it easier for people to imagine the things that the composer in the song lyrics is comparing. In this research, the researcher found 27 data from selected songs by *5 Seconds of Summer* with the same theme; eight songs were chosen. A metaphor is used a lot in these songs because by using metaphor, the lyrics of the song will seem more beautiful. After all, a metaphor compares two different things clearly without using the words "like" or "as". by comparing these two things, listeners will be intrigued to find the continuity between these words through the following lyrics so that they will understand the song's contents.

The second type of figurative language found in this research is synecdoche. In this research, the researcher found 16 data of synecdoche from

the selected songs by *5 Seconds of Summer*. Songwriters use synecdoche to describe something that includes the whole by using words that denote parts and vice versa. By using this type of figurative language, the band invites listeners to interpret the meaning of each of the song lyrics that are performed.

The third type of figurative language found in this research is personification. The researcher found 15 personification data in the selected songs by *5 Seconds of Summer*. The band uses figurative language to liken things or inanimate objects to humans who can feel and do something. By using personification, the lyrics in the song will sound more beautiful because it uses a language that is different from its literal meaning by using an abstract object.

Apart from the three types of figurative languages that make up the three major figurative languages above, the selected songs by *5 Seconds of Summer* also found 10 data of simile and 6 data of metonymy. It clearly shows that those two types of figurative language are used less in the selected songs by *5 Seconds of Summer*. It means that the band does not explicitly emphasize the simile of two objects by using the word "like" or "as"; and reduces the use of attributes to compare other objects that are identical to those attributes.

The music video has the distinct distinction of being, first and foremost, a promotional tool used to advertise other things that are already

operational and well-known (Railton and Watson, 2011). A music video is frequently created in response to the song's meaning or the musician's experience. In this research, the researcher found 4 songs used hybridity; 3 songs used pseudo-documentary music video, which shows the documentation of the band's daily activities, including exercise, recording music, performance, etc.; and 1 song used a narrative music video, which tells the story of the song. It can be inferred that hybridity is the most dominant music video used by *5 Seconds of Summer*.

Hybridity becomes the majority of the music video in this research because four music videos from eight have been analyzed using hybridity. Hybridity in music videos can include two or more types of music videos. It means that by using hybridity, music video the band does not only emphasize documenting their performance as musicians, artistic performers, stories that are told, or deliberately making music videos as a means of promotion, but the band is not too concerned about the type of music video, the point is the band can be remembered, represented, and legitimated. This is in line with the theory by Railton & Watson (2011), which states that many music videos can be described as generic hybrids, drawing from two or more categories in a more or less self-conscious way in which that artist can be represented and legitimated.

The researcher also found three staged performance music videos of eight selected music videos by *5 Seconds of Summer*. They are the music

videos of the *Lie to Me*, *Easier*, and *Want You Back* songs. These music videos are made as a promotional tool to sell the songs. The music video can be categorized as a staged performance music video because it is intentionally set as if the band is performing their song, lip-syncing, and using artificial facilities to make it look natural. Whether the type of music video unused in these selected music videos is an art music video. It means that the band unconcern with the aesthetics of the music video itself when producing the music video

From all song lyrics containing figurative language, the band visualizes the data in their music video. Visualization is done with the aim that listeners of their songs can more easily understand the message and meaning of the song that the band wants to convey. In this research, the researcher found 54 data using contextual constraints, 17 data using characteristic constraints; and 6 data using spatial constraints to visualize the figurative language in their music videos. From this finding, contextual constraints are the most dominant type of visualization used in *5 Seconds of Summer* to visualize the figurative language in their music videos with 54 data. It means the band doesn't align the lyrics containing figurative language with its visuals. Still, they want the listeners to enjoy their work and pique their curiosity about the implied meaning of the songs.

Other types of visualization found in this research are characteristic constraints with 17 data and spatial constraints with 6 data. As states by

Rohini et al. (1994), spatial constraints is a form of visualization that is aligned with the text being visualized, while characteristic constraints are a way of visualizing text with similar facial expressions, *5 Seconds of Summer* does not focus much on song lyrics and visualizes them in a matched way in the music video, both as a whole and just facial expressions. Meanwhile, the type of visualization not found in this research is locative constraints. It means that the band does not use or pay attention to the space or location told in the song. This aligns with the visualization theory by Rohini et al. (1994), which states that the locative constraints are visualizing the location mentioned in the text.

From all the findings the researcher successfully explained in this research, it can be interpreted that the song lyrics by *5 Seconds of Summer* use many parables of two or more things clearly to convey their messages, feelings, or experiences. The band also want to be better known to the wider community by making music videos that not only emphasize their documentation as professional musicians, the aesthetics of the videos, presenting the stories that are conveyed, or deliberately making music videos as promotional media, but the band uses hybridity in their music videos. The band is unconcerned with the types of music videos; the point is that the band can be remembered, represented, and legitimized. The figurative language lyrics are then visualized without being tied to the delivered context. It will attract the listener's attention to focus on the implied meaning of the song.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

A. Conclusions

This research aims to analyze the visualization of figurative language in the song lyrics of *5 Seconds of Summer* regarding their music videos using a Visual Semantic approach. The researcher adapted Abrams's (1999) theory, Railton and Watson's (2011) theory, and Rohini K and Burhans' (1994) theory to answer the question of this research. This research analyzed the types of figurative language found in eight selected song lyrics of *5 Seconds of Summer*, the kinds of music videos found in eight selected music videos of *5 Seconds of Summer*, and how the music videos visualize the lyrics containing figurative language.

Furthermore, the researcher found 74 data on the types of figurative language in eight selected songs that have the same discussions by 5 Seconds of Summer. The researcher found 29 data of metaphor, 16 of synecdoche, 15 of personification, 10 of simile, and 6 of metonymy. Metaphor is the dominant data finding because this type of figurative language likens two things clearly without using "like" or "as" so the listener will understand it more easily.

Of eight music videos that have been analyzed, four of them are using hybridity. It means that the band focused on making music videos to ensure that the video was recognized, legitimized, and known by many people. Then,

the visualization widely used by the band is contextual constraints, where the band wants the audience to search for the meaning to be conveyed.

B. Implications

The researcher used Abrams' (1999) theory, Railton and Watson's (2011) theory, and Rohini K and Burhans' (1994) theory. In this research, the eight selected songs in *5 Seconds of Summer* have the same discussions; it is about loving someone who does not loves us or cannot be ours, uses all types of figurative language, three types of the music video, and three types of visualization of lyrics containing figurative language on its music videos. *5 Seconds of Summer* uses all kinds of figurative language. There was much hybridity in their music videos in order to make them more known by public. Hence, it will be better if all of their music videos contains hybridity.

C. Suggestions

The researcher suggests that other researchers who want to analyze visualization of figurative language in the song lyrics of *5 Seconds of Summer* regarding their music videos -that use the same theory- can find another type of music video, also able to find all kinds of visualizations of lyrics that contain figurative language on other *5 Seconds of Summer's* songs. Using other types of music videos and visualizations will also bring up different research results. The researcher also hopes that other researchers who want to analyze types of figurative language, types of music videos, and how to visualize lyrics containing figurative language using other theories besides this research.

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APPENDICES

APPENDICES

Appendix 1: Validator Sheet

VALIDATION SHEET

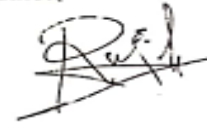
The thesis data entitled **"THE USE OF FIGURATIVES IN THE SONG LYRICS OF 5 SECONDS OF SUMMER IN REGARD TO THEIR MUSIC VIDEOS"** has been checked and validated by Rahmaditya Khadifa Abdul Rozzaq Wijaya, S.Pd., M.Li. in:

Day : Tuesday

Date : June 2nd, 2023

Surakarta, June 9th, 2023


Validator,





Rahmaditya Khadifa Abdul
Rozzaq Wijaya, S.Pd., M.Li.


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DATA TABLE


NUM	VISUAL DATA	TEXTUAL DATA	CODES	EXPLANATION
001		<p>You call me up. It's like a broken record</p>	<p>001/SIM/HYB- PD/CC/HBG</p>	<p>The lyric contains figurative language, simile because the musician compares "it's" (here means the voice of the caller) with "a broken record" explicitly by using the term "like". The musician wants to explain that the caller here sounds hoarse, which indicates she is sad, which is then likened to the sound of a broken record.</p> <p>Hybridity:</p> <p>This is because the music video contains a pseudo-documentary and a staged performance music video. Specifically, the lyric containing figurative language here is associated with the pseudo-documentary music video because when this lyric is sung, the music video shows the band</p>


				<p>preparing their tools to do the exercise. It means that the type of music video is a pseudo-documentary music video showing the musician's daily activities as a professional. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.</p>
002		<p>'Cause I'm just a sucker for anything that you do</p>	002/MET/HYB-PD/CHC/HBG	<p>A metaphor is found in this lyric because the word "I" is compared with "a sucker". Here, the musician feels stupid when the caller (the person he cares about) cries because of someone else, while the musician doesn't dare to say that he is falling in love with her, but he can only lie that the man who is the girl's boyfriend will change and can be better. Hybridity: This is because the music video contains a pseudo-documentary and a staged</p>


				performance music video. Specifically, the lyric containing figurative language here is associated with the pseudo-documentary music video because it shows the realistic personnel doing exercises and recording his voice. The music video visualizes the lyric by using characteristic constraints because the captured music video shows the personnel's expression looks sad; as described in the lyrics, he is sad because he feels for being a sucker.
003		'Cause I'm just a sucker for anything that you do	003/SYN/HYB-PD/CHC/HBG	A synecdoche is found in this lyric because the word "anything" is used to is word that covers the whole but is actually used to indicate the part. "Anything" here means something related to the musician's darling's feelings and lives with his boyfriend. Hybridity: This is because the music video contains a


				<p>pseudo-documentary and a staged performance music video. Specifically, the lyric containing figurative language here is associated with the pseudo-documentary music video because it shows the realistic personnel doing exercises and recording his voice. The music video visualizes the lyric by using characteristic constraints because the captured music video shows the personnel's expression looks sad; as described in the lyrics, he is sad because he feels for being a sucker.</p>
004		<p>I dedicate this song to you, the one who never sees the truth</p>	004/SYN/HYB-PD/CHC/HBG	<p>A synecdoche is found in this lyric. The phrase “never sees the truth” tries to cover the whole but is used to indicate the part. The lyric tells as if the girl had never seen the truth throughout her life. In fact, the song lyrics mean that the girl has never seen their boyfriend’s honesty and cannot</p>

				<p>see the truth (in this context, who truly loves her sincerely). Hybridity:</p> <p>This is because the music video contains a pseudo-documentary and a staged performance music video. Specifically, the lyric containing figurative language here is associated with the pseudo-documentary music video because it shows the realistic personnel doing exercises and recording his voice. The way the music video visualizes the lyric is by using characteristic constraints. The captured music video shows the personnel's expression that looks enjoyable, and matches the song's lyrics, which shows the blues because he is sad to see his beloved hurt.</p>
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005		That I'm your cure	005/MET/HYB-SP/CHC/HBG	<p>A metaphor is found in this lyric. It can be seen from the personal pronoun “I” compared with the phrase “your cure” that in the literal meaning defined by medicine, but here, the subject “I” means a man who loves a girl who has a boyfriend. The girl is sad because of her boyfriend. Then, she tells the man about her problems. The man amuses the girl not to be painful. Hence, here, the word “your cure” means the man's attempt to help the girl forget her pain by comforting her.</p> <p>Hybridity:</p> <p>This is because the music video contains a pseudo-documentary and a staged performance music video. Specifically, the lyrics containing figurative language here is associated with the pseudo-documentary music video. It clearly shows the personnel</p>
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				singing on an artificial stage to perform their song. The music video visualizes the lyric by using characteristic constraints because the captured music video shows the personnel's expression that looks enjoyable and matches the song's lyrics, which show the blues.
006		I dedicate this song to you, the one who never sees the truth	006/SYN/HYB-PD/CHC/HBG	A synecdoche is found in this lyric. The phrase “never sees the truth” tries to cover the whole but is used to indicate the part. The lyric tells as if the girl had never seen the truth throughout her life. In fact, the song lyrics mean that the girl has never seen their boyfriend’s honesty and cannot see the truth (in this context, who truly loves her sincerely). Hybridity: This is because the music video contains a pseudo-documentary and a staged performance music video. Specifically, the


				<p>lyric containing figurative language here is associated with the pseudo-documentary music video because it shows the realistic personnel doing exercises and recording his voice. The way the music video visualizes the lyric is by using characteristic constraints. The captured music video shows the personnel's expression that looks enjoyable, and matches the song's lyrics, which shows the blues because he is sad to see his beloved hurt.</p>
007		That I'm your cure	007/MET/HYB-PD/CC/HBG	<p>A metaphor is found in this lyric. It can be seen from the personal pronoun "I" compared with the phrase "your cure". The subject "I" here means a man who loves a girl who has a boyfriend. The girl is sad because of her boyfriend. Then, she tells the man about her problems. The man</p>


				<p>amuses the girl not to be painful. Hence, here, the word “your cure” means the man's attempt to help the girl forget her pain by comforting her. Hybridity:</p> <p>This is because the music video contains a pseudo-documentary and a staged performance music video. Specifically, the lyrics containing figurative language here is associated with the pseudo-documentary music video because it shows the realistic personnel doing exercises and recording his voice. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.</p>
008		I dedicate this song to you, the one who never sees the truth	008/SYN/HYB-SP/CC/HBG	A synecdoche is found in this lyric. The phrase “never sees the truth” tries to cover the whole but is used to indicate the part. The lyric tells as if the girl had never seen


				<p>the truth throughout her life. In fact, the song lyrics mean that the girl has never seen their boyfriend's honesty and cannot see the truth (in this context, who truly loves her sincerely). Hybridity:</p> <p>This is because the music video contains a pseudo-documentary and a staged performance music video. Specifically, the lyrics containing figurative language here is associated with the pseudo-documentary music video. It clearly shows the personnel singing on an artificial stage with dark lighting to perform their song. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.</p>
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009		That I'm your cure	009/MET/HYB-PD/CHC/HBG	<p>A metaphor is found in this lyric. It can be seen from the personal pronoun “I” compared with the phrase “your cure”. The subject “I” here means a man who loves a girl who has a boyfriend. The girl is sad because of her boyfriend. She tells the man about her problems. Then, the man amuses the girl not to be painful. Hence, here, the word “your cure” means the man's attempt to help the girl forget her pain by comforting her.</p> <p>Hybridity:</p> <p>This is because the music video contains a pseudo-documentary and a staged performance music video. Specifically, the lyrics containing figurative language here is associated with the pseudo-documentary music video because it shows the realistic personnel doing exercises and recording</p>
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				his voice. The music video visualizes the lyric by using characteristic constraints because the captured music video shows the personnel's expression that looks enjoyable and matches the song's lyrics, which show the blues.
010		I dedicate this song to you, the one who never sees the truth	010/SYN/HYB-PD/CC/HBG	A synecdoche is found in this lyric. The phrase “never sees the truth” tries to cover the whole but is used to indicate the part. The lyric tells as if the girl had never seen the truth throughout her life. In fact, the song lyrics mean that the girl has never seen their boyfriend’s honesty and cannot see the truth (in this context, who truly loves her sincerely). Hybridity: This is because the music video contains a pseudo-documentary and a staged performance music video. Specifically, the lyrics containing figurative language here

				is associated with the pseudo-documentary music video because it shows all personnel walking together to do the recording. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.
011		That I'm your cure	011/MET/HYB-SP/CC/HBG	<p>A metaphor is found in this lyric. It can be seen from the personal pronoun “I” compared with the phrase “your cure”. The subject “I” here means a man who loves a girl who has a boyfriend. The girl is sad because of her boyfriend. She tells the man about her problems. Then, the man amuses the girl not to be painful. Hence, here, the word “your cure” means the man's attempt to help the girl forget her pain by comforting her.</p> <p>Hybridity: This is because the music video contains a</p>

				<p>pseudo-documentary and a staged performance music video. Specifically, the lyrics containing figurative language here is associated with the staged performance music video. It clearly shows the personnel singing on an artificial stage with dark lighting to perform their song. The music video visualizes the lyric by using characteristic constraints because the captured music video shows the personnel's expression that looks enjoyable and matches the song's lyrics, which show the blues.</p>
012		<p>The colours in her hair don't seem to fade</p>	012/SIM/HYB-SP/SC/TH	<p>A simile is found in this lyric because the musician compares "the colours in her hair" with "fade" explicitly by using the term "like". It means that the girl's hair color is not faded. That can be interpreted that the musician tries to tell that the girl is</p>

				<p>a teenager. Hybridity:</p> <p>This is because the music video contains a staged performance and pseudo-documentary music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video because it shows the singer lip-syncing into the camera. The music video visualizes the lyric by using spatial constraints because both the lyric and picture show the teenager with bright hair. However, the lyric tells a girl while in the picture performing a man.</p>
013		<p>She's so out of reach, and I'm finding it hard</p>	013/MET/HYB-PD/CC/TH	<p>The type of figurative language in this lyric is a metaphor because the personal pronoun "She" is compared or defined with the phrase "so out of reach". The meaning of "reach" here is not the distance, but the man feels that he found it</p>

			<p>difficult, heavy, and impossible to get this woman because of the difference in age and economy as written in the previous lyrics: <i>She's 17, I told her I'm 20. I couldn't take her out 'cause mum's got no money.</i></p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance and pseudo-documentary music video. Specifically, the lyric containing figurative language here is associated with the pseudo-documentary music video. It clearly shows the documentation of realistic personnel singing on a stage. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.</p>
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014





She's got a **rose tattoo** but she keeps it covered


014/METO/HY
B-SP/CC/TH

The type of figurative language in this lyric is metonymy. The phrase “rose tattoo” is identic with love, affection, something special, sweetheart, and a symbol of love in couples. Hence, it can be inferred that the girl loved by a man had a boyfriend, but she does not tell him. Hybridity:


This is because the music video contains a staged performance and pseudo-documentary music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video because it shows the singer lip-syncing into the camera. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.


015		<p>I play guitar but she's into drummers</p>	<p>015/METO/HY B-SP/CC/TH</p>	<p>The type of figurative language in this lyric is metonymy. It can be seen from the clause “I play guitar”. Someone who played the guitar in a performance almost always stands beside the singer in front of the other players. Whether the clause “She’s into drummers” can be inferred that usually, the drummer is behind the other players. It can be interpreted that the girl does not want to get into a relationship with the man, which is described in the lyrics as a guitarist with a drummer.</p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance and pseudo-documentary music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video because it shows the singer</p>
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				lip-syncing into the camera. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.
016		She's so out of reach, and I'm finding it hard	016/MET/HYB-PD/SC/TH	<p>The type of figurative language in this lyric is a metaphor because “She” is compared or defined with “so out of reach”. The meaning of “reach” here is not the distance, but the man feels that he found it difficult, heavy, and impossible to get this woman because of the difference in age and economy as written in the previous lyrics: <i>She's 17, I told her I'm 20. I couldn't take her out 'cause mum's got no money.</i></p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance and pseudo-documentary music video. Specifically, the</p>


				<p>lyric containing figurative language here is associated with the pseudo-documentary music video. It clearly shows the documentation of realistic personnel singing on a stage. The music video visualizes the lyric using spatial constraints because the picture shows a stage from a distance, meaning the audience (attending the concert) cannot get the band's notice. It matches the lyric, which tells the difficulties of getting someone's love.</p>
017		<p>You're so out of reach, and I'm finding it hard</p>	017/MET/HYB-SP/SC/TH	<p>The type of figurative language in this lyric is a metaphor because the personal pronoun "She" is compared or defined with "so out of reach". The meaning of "reach" here is not the distance, but the man feels that he found her difficult, heavy, and impossible to get this woman because of the difference in age and economy, as</p>


				<p>written in the previous lyrics, <i>She's 17, I told her I'm 20. I couldn't take her out 'cause mum's got no money.</i> Hybridity:</p> <p>This is because the music video contains a staged performance and pseudo-documentary music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video because it shows the singer lip-syncing into the camera. The music video visualizes the lyric by using spatial constraints because the picture shows the personnel looking into the camera a little far over them. It matches the lyric that the man has difficulty getting the girl he dreamed about.</p>
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018		<p>She's so out of reach, and I'm finding it hard</p>	018/MET/HYB-PD/CC/TH	<p>The type of figurative language in this lyric is a metaphor because “She” is compared or defined with “so out of reach”. The meaning of “reach” here is not the distance, but the man feels that he found it difficult, heavy, and impossible to get this woman because of the difference in age and economy as written in the previous lyrics: <i>She's 17, I told her I'm 20. I couldn't take her out 'cause mum's got no money.</i></p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance and pseudo-documentary music video. Specifically, the lyric containing figurative language here is associated with the pseudo-documentary music video. It clearly shows the documentation of realistic personnel</p>
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				singing on a stage. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.
019		When he says those words that hurt you , do you read the ones I wrote you?	019/PER/HYB-SP/CHC/AM	<p>This lyric contains personification because here, the songwriter compares the phrase “those words” -as a lifeless or abstract object- as they can hurt someone.</p> <p>Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video. It clearly shows the singer lip-syncing. The music video visualizes the lyric by using characteristic constraints. It clearly sees that the captured music video tries to show the lyric’s story</p>

				by performing the boy looking so sad, sitting contemplating his beautiful memories with the person he cares about who is no longer with him because that person was with another man, but the man injured the girl.
020		I remember the make-up running down your face	020/PER/HYB-SP/CC/AM	This lyric contains personification because here, the songwriter compares the phrase “the make-up” -an inanimate or abstract object- to a human who can run. Hybridity: This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video. It clearly shows the singer lip-syncing into the camera. The music video visualizes the lyric by using


				contextual constraints because the captured music video does not assert the lyric.
021		<p>And the dreams you left behind you didn't need them</p>	021/SYN/HYB- NAR/CC/AM	<p>This lyric contains synecdoche because the phrase "the dreams" tries to cover the whole but is used to indicate the part. Here, the phrase "the dreams" means lovers' desire always to be together. Then one of them lied and chose to renege on the deal they had made. In the lyrics, the wish referred to is expressed by the phrase "the dreams" which literally means "the dreams, something greatly desired, and a series of thoughts, images, and sensations occurring in a person's mind during sleep".</p> <p>Hybridity: This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative</p>


				language here is associated with the narrative music video. The scene invites the viewers to see his beautiful past with his closest people by showing when he was joking around with the people closest to him. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.
022		And the dreams you left behind you didn't need them. Like every single wish we ever made	022/SIM/HYB-PD/CC/AM	A simile is found in this lyric. It is because the phrase "the dreams" explicitly compared with "every single wish we ever made" by using the term "like". It means that here, the phrase "the dream" is the prayers, hopes, and dreams of a couple that were once told and planned to be realized together. Hybridity: This is because the music video contains a pseudo-documentary, a staged


				<p>performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the pseudo-documentary music video because it shows the realistic documentation when the band doing exercises in their record studio, which indicates one of the band's daily activities as a professional musician. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.</p>
023		<p>I wish that I could wake up with amnesia</p>	023/SYN/HYB- SP/CC/AM	<p>This lyric contains a synecdoche which can be seen in the word “amnesia”. In literal meaning, amnesia means the inability to remember events for a certain period. Whether in this context, the songwriter wants to say that there is a man who wants to forget his memories with his ex by using</p>

				<p>the word “amnesia”. Hence, the word “amnesia” indicates the whole of a part.</p> <p>Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video. It clearly shows the singer lip-syncing into the camera. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.</p>
024		<p>And forget about the stupid little things</p>	024/PER/HYB-NAR/SC/AM	<p>This lyric contains a personification because the word "things" is indicated by stupidity. We know that "things" are abstract objects that we know cannot act and do not have the characteristics of a human being. But here, it is treated or</p>


				<p>given attributes like humans with the word "stupid". Hence, the meaning of the phrase "stupid little things" is strange, unusual, and beyond reason. Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. The scene invites the viewers to see his beautiful past with his closest people by showing when he was joking around with the people closest to him. The music video visualizes the lyric by using spatial constraints because the captured music video shows a strange thing that matches the lyric.</p>
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025		<p>And the memories I never can escape</p>	025/SYN/HYB-NAR/SC/AM	<p>This lyric contains a synecdoche because the lyric uses a whole of something to signify the part. It can be seen from the use of the phrase "the memories" which means "all the memories a person has ever had", used to signify the part which, in this context, the meaning of "the memories" is just the memory of someone with their ex.</p> <p>Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. The scene invites the viewers to see his beautiful past with his closest people by showing when he was joking around with the people closest to him. The music video visualizes the lyric</p>
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				by using spatial constraints because the captured music video shows the memories gathering with the closest people, according to the lyrics that tell unforgettable memories.
026		The pictures that you sent me they're stay living in my phone	026/PER/HYB-SP/CHC/AM	This lyric contains a personification because "the picture" -a inanimate or abstract object- is treated like a human being, that is, one who can live. In this context, "they're stay living in my phone" (which they refer to the picture) is that the boy's ex sent her pictures with her new boyfriend, and the man sad but still saves the pictures in his phone. He admits that he tortures himself by looking at all the "pictures that live in his phone" because he knows you're "happy" with this new guy. Hybridity: This is because the music video contains a


				<p>pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video. It clearly shows the singer lip-syncing into the camera. The music video visualizes the lyric by using characteristic constraints. It clearly sees that the captured music video tries to show the lyric's story by performing the boy looking so sad to remember the memories with his ex.</p>
027		<p>It hurts to know you're happy, yeah, it hurts that you've moved on. It's hard to hear your name when I haven't seen you</p>	027/SIM/HYB-SP/CHC/AM	<p>This lyric contains a simile because the word "it" explicitly compared with the clause "we never happened" through the use of the word "like". The songwriter tries to tell the audience that the boy was hurt because he saw his lover prefer another man. The man feels even more lost</p>


		<p>in so long.</p> <p>It's like we never happened,</p> <p>was it just a lie?</p>	<p>because they have become like strangers who have never met, but the news is still being heard. Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video. It clearly shows the singer lip-syncing into the camera. The music video visualizes the lyric by using characteristic constraints. It clearly sees that the captured music video tries to show the lyric's story by performing the boy looking so sad to remember the memories with his ex.</p>
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028		<p>I remember the make-up running down your face</p>	028/PER/HYB- NAR/CC/AM	<p>This lyric contains personification because here, the songwriter compares the phrase “the make-up” -a lifeless or abstract object- to a human who can run.</p> <p>Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. The scene invites the viewers to see his beautiful past with his closest people by showing when he was joking around with the people closest to him. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.</p>
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029		<p>And the dreams you left behind you didn't need them</p>	029/SYN/HYB- NAR/CC/AM	<p>This lyric contains synecdoche because the phrase "the dreams" tries to cover the whole but is used to indicate the part. Here, the phrase "the dreams" means lovers' desire always to be together. Then one of them lied and chose to renege on the deal they had made. In the lyrics, the wish referred to is expressed by the phrase "the dreams" which literally means "the dreams, something greatly desired, and a series of thoughts, images, and sensations occurring in a person's mind during sleep".</p> <p>Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. The scene invites</p>
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				the viewers to see his beautiful past with his closest people by showing when he was joking around with the people closest to him. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.
030		And the dreams you left behind you didn't need them Like every single wish we ever made	030/SIM/HYB-NAR/CC/AM	<p>A simile is found in this lyric. It is because the phrase “the dreams” explicitly compared with “every single wish we ever made” by using the term “like”. It means that here, the phrase “the dream” is the prayers, hopes, and dreams of a couple that were once told and planned to be realized together.</p> <p>Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video.</p>


				Specifically, the lyric containing figurative language here is associated with the narrative music video. The scene invites the viewers to see his beautiful past with his closest people by showing the times he was swimming with the people closest to him. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric
031		I wish that I could wake up with amnesia	031/SYN/HYB- NAR/CC/AM	This lyric contains a synecdoche which can be seen in the word “amnesia”. In literal meaning, amnesia means the inability to remember events for a certain period. Whether in this context, the songwriter wants to say that there is a man who wants to forget his memories with his ex by using the word “amnesia”. Hence, the word “amnesia” indicates the whole of a part.


				<p>Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. The scene invites the viewers to see his beautiful past with his closest people by showing when he was joking around with the people closest to him. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.</p>
032		And forget about the stupid little things	032/PER/HYB-PD/CC/AM	This lyric contains a personification because the word "things" is indicated by stupidity. We know that "things" are abstract objects that we know cannot act and do not have the characteristics of a


			<p>human being. But here, it is treated or given attributes like humans with the word "stupid". Hence, the meaning of the phrase "stupid little things" is strange, unusual, and beyond reason. Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the pseudo-documentary music video because the captured music video shows the realistic documentation band doing exercise in their record studio, which indicates one of the band's daily activities as a professional musician. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric</p>
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033		<p>And the memories I never can escape</p>	033/SYN/HYB-PD/CC/AM	<p>This lyric contains a synecdoche because the lyric uses a whole of something to signify the part. It can be seen from the use of the phrase "the memories" which means "all the memories a person has ever had", used to signify the part which, in this context, the meaning of "the memories" is just the memory of someone with their ex.</p> <p>Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the pseudo-documentary music video because the captured music video shows the realistic documentation band doing exercise in their record studio, which indicates one of the band's daily activities</p>
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				as a professional musician. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric
034		If today I woke up with you right beside me. Like all of this was just some twisted dream	034/SIM/HYB-SP/CHC/AM	<p>This lyric contains a simile because the clause “I woke up with you right beside me” is compared with the clause “all of this was just some twisted dream” explicitly by using the term “like”. It means that the boy imagines the separation between him and his lover was just a bad dream, and he would wake up from his sleep to be greeted by his lover.</p> <p>Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the staged</p>

				performance music video. It clearly shows the singer lip-syncing into the camera. The music video visualizes the lyric by using characteristic constraints. It clearly sees that the captured music video tries to show the lyric's story by performing the boy imagining the days with her ex.
035		I remember the make-up running down your face	035/PER/HYB-NAR/CC/AM	This lyric contains personification because here, the songwriter compares the phrase “the make-up” -a inanimate or abstract object- to a human who can run. Hybridity: This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. The scene invites the viewers to see his beautiful past with his closest people by showing when he was


				joking around with the people closest to him. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.
036		And the dreams you left behind you didn't need them	036/SYN/HYB-SP/CHC/AM	This lyric contains synecdoche because the phrase "the dreams" tries to cover the whole but is used to indicate the part. Here, the phrase "the dreams" means lovers' desire always to be together. Then one of them lied and chose to renege on the deal they had made. In the lyrics, the wish referred to is expressed by the phrase "the dreams" which literally means "the dreams, something greatly desired, and a series of thoughts, images, and sensations occurring in a person's mind during sleep". Hybridity: This is because the music video contains a


				<p>pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video. It clearly shows the singer lip-syncing into the camera. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.</p>
037		<p>And the dreams you left behind you didn't need them Like every single wish we ever made</p>	037/SIM/HYB-PD/CC/AM	<p>A simile is found in this lyric. It is because the phrase “the dreams” explicitly compared with “every single wish we ever made” by using the term “like”. It means that here, the phrase “the dream” is the prayers, hopes, and dreams of a couple that were once told and planned to be realized together.</p> <p>Hybridity: This is because the music video contains a</p>


				<p>pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the pseudo-documentary music video because the captured music video shows the realistic documentation band doing exercise in their record studio, which indicates one of the band's daily activities as a professional musician. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric</p>
038		<p>I wish that I could wake up with amnesia</p>	038/SYN/HYB-NAR/CC/AM	<p>This lyric contains a synecdoche which can be seen in the word “amnesia”. In literal meaning, amnesia means the inability to remember events for a certain period. Whether in this context, the songwriter wants to say that there is a man who wants</p>

				<p>to forget his memories with his ex by using the word “amnesia”. Hence, the word “amnesia” indicates the whole of a part.</p> <p>Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. The scene invites the viewers to see his beautiful past with his closest people. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric</p>
039		<p>And forget about the stupid little things</p>	039/PER/HYB-SP/CC/AM	<p>This lyric contains a personification because the word "things" is indicated by stupidity. We know that "things" are abstract objects that we know cannot act</p>


				<p>and do not have the characteristics of a human being. But here, it is treated or given attributes like humans with the word "stupid". Hence, the meaning of the phrase "stupid little things" is strange, unusual, and beyond reason. Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video. It clearly shows the singer lip-syncing. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric</p>
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040		<p>And the memories I never can escape</p>	040/SYN/HYB-NAR/SC/AM	<p>This lyric contains a synecdoche because the lyric uses a whole of something to signify the part. It can be seen from the use of the phrase "the memories" which means "all the memories a person has ever had", used to signify the part which, in this context, the meaning of "the memories" is just the memory of someone with their ex.</p> <p>Hybridity:</p> <p>This is because the music video contains a pseudo-documentary, a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. The scene invites the viewers to see his beautiful past with his closest people. The music video visualizes the lyric by using spatial constraints because the captured music</p>
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				video shows the memories gathering with the closest people, according to the lyrics that tell unforgettable memories.
041		<p>Some days, you're the only thing I know. Only thing that's burning when the nights grow cold</p>	041/MET/HYB-NAR/CC/TE	<p>This lyric contains a metaphor because the phrase "you" is compared with the clause "the only thing I know" to indicate that he wants to be with his girlfriend in any problematic situation. It can be seen from the following sentence, which means "only thing, " which is described as burning when the night grows cold. Hybridity:</p> <p>This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. This captured music video tells the story of a boy who goes to a dentist and is fitted with a respirator. Whether the story is not related</p>


				to the lyric, which tells about happiness, according to Diane Railton and Paul Watson (2011), a narrative music video contains a narrative but does not always tell the song's story. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.
042		Sometimes, you're a stranger in my bed	042/MET/HYB- NAR/SC/TE	This lyric contains a metaphor because "you" is compared to "a stranger" here. In the literal meaning, a stranger is someone you do not know, a newcomer or foreigner. But here, "a stranger" used to explain "you" which means "you" are the man's wife, which means the man feels the wife has changed as if she no longer wants to be his partner like before. Therefore, in this lyric, the wife is compared to a stranger. Hybridity:


				<p>This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. This captured music video tells the story of a boy who goes to a dentist and is fitted with a respirator. Whether the story is not related to the lyric, which tells about happiness, according to Diane Railton and Paul Watson (2011), a narrative music video contains a narrative but does not always tell the song's story. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.</p>
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043		<p>Every little lie gives me butterflies</p>	<p>043/METO/HY B-NAR/CC/TE</p>	<p>This lyric contains metonymy. It can be seen from the use of the word "butterflies". In the literal meaning, "butterflies" means "a kind of animal that has wings and can fly", but in the lyric, <i>Every little lie gives me butterfly</i>, "butterfly" means the wonderful feeling when your loved one looks, stares, or compliments. Here, someone feels happy when his darling lie because the lie sounds very sweet.</p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. This captured music video tells the story of some boys who go to a dentist and are given dope. Then the capture of this music video shows</p>
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				that they are stuck in their subconscious. Whether the story is not related to the lyric, which tells about happiness, according to Diane Railton and Paul Watson (2011), a narrative music video contains a narrative but does not always tell the song's story. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.
044		Fight so dirty, but your love so sweet	044/MET/HYB- SP/CC/TE	This lyric contains a metaphor because the phrase "your love" is compared to binds with the phrase "so sweet". It can be interpreted that "you", which means the musician's girlfriend, really loves musicians with real evidence, so musicians describe it with the phrase "so sweet". Hybridity: This is because the music video contains a


				staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video because it shows the singer lip-syncing into the camera. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.
045		Talk so pretty, but your heart got teeth	045/PER/HYB-NAR/CC/TE	<p>This lyric contains a personification because the term "heart" describes toothed-like humans. We know that the heart is an abstract object that has no teeth. But here, the teeth are said to have teeth because someone already knows that the love of their lover is just a lie.</p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance, and a narrative music</p>


				video. Specifically, the lyric containing figurative language here is associated with the narrative music video. This captured music video tells the story of some boys who go to a dentist and are given dope. Then the capture of this music video shows that they are stuck in their subconscious. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.
046		Fight so dirty, but your love so sweet	046/MET/HYB-NAR/CC/TE	This lyric contains a metaphor because the phrase "your love" is compared to binds with the phrase "so sweet". It can be interpreted that "you", which means the musician's girlfriend, really loves musicians with real evidence, so musicians describe it with the phrase "so sweet". Hybridity:


				<p>This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. This captured music video tells the story of some boys who go to a dentist and are given dope. Then the capture of this music video shows that they are stuck in their subconscious. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric</p>
047		<p>Talk so pretty, but your heart got teeth</p>	047/PER/HYB- SP/CC/TE	<p>This lyric contains a personification because the term "heart" describes toothed-like humans. We know that the heart is an abstract object that has no teeth. But here, the teeth are said to have teeth because someone already knows that the love of</p>


				<p>their lover is just a lie. Hybridity:</p> <p>This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video because it shows the singer lip-syncing into the camera. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.</p>
048		<p>Some days, you're the best thing in my life</p>	048/MET/HYB- NAR/CC/TE	<p>This lyric contains a metaphor because "you" is compared to or defined as "the best thing in my life". It shows that someone is the most valuable, good, and want always to be had.</p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance, and a narrative music</p>


				video. Specifically, the lyric containing figurative language here is associated with the narrative music video. This captured music video shows a terrible woman found by the boy stuck in their subconscious when coming to a dentist because they are given dope. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.
049		Sometimes, When I look at you , I see my wife	049/MET/HYB-NAR/CC?TE	This lyric contains a metaphor because here, the word "you" is compared to the phrase "my wife". It can be inferred that the man really loved the girl, so he always imagined that the woman would become his wife. Hybridity: This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing


				<p>figurative language here is associated with the narrative music video. This captured music video tells the story of some boys who go to a dentist and are given dope. Then the capture of this music video shows that they are stuck in their subconscious. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.</p>
050		<p>Every little lie gives me butterflies</p>	050/METO/HY B-NAR/CC/TE	<p>This lyric contains metonymy. It can be seen from the use of the word "butterflies". In the literal meaning, "butterflies" means "a kind of animal that has wings and can fly", but in the lyric, <i>Every little lie gives me butterfly</i>, "butterfly" means the wonderful feeling when your loved one looks, stares, or compliments. Here, the man feels happy when his darling lie because the lie sounds very sweet.</p>


				<p>Hybridity:</p> <p>This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. This captured music video tells the story of some boys who go to a dentist and are given dope. Then the capture of this music video shows that they are stuck in their subconscious. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.</p>
051		<p>Fight so dirty, but your love so sweet</p>	051/MET/HYB- SP/CC/TE	<p>This lyric contains a metaphor because the phrase "your love" is compared to binds by the words "so sweet". It can be interpreted that "you", which means the musician's girlfriend, really loves musicians with real evidence, so musicians describe it with the</p>

				<p>phrase "so sweet".</p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video because it shows the musicians performing on an artificial stage. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.</p>
052		<p>Talk so pretty, but your heart got teeth</p>	052/PER/HYB- NAR/CC/TE	<p>This lyric contains a personification because the term "heart" describes toothed-like humans. We know that the heart is an abstract object that has no teeth. But here, the teeth are said to have teeth because someone already knows that the love of their lover is just a lie.</p>


				<p>Hybridity:</p> <p>This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. Then the capture of this music video shows that they are stuck in their subconscious. The music video tells the story of the boy playing the drum in their subconscious when coming to a dentist and then being given the dope. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.</p>
053		<p>Fight so dirty, but your love so sweet</p>	053/MET/HYB- SP/CC/TE	<p>This lyric contains a metaphor because the phrase "your love" is compared to binds by the words "so sweet". It can be interpreted that "you", which means the musician's</p>


				<p>girlfriend, really loves musicians with real evidence, so musicians describe it with the phrase "so sweet".</p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video because it shows the musicians performing on an artificial stage.. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric</p>
054		Talk so pretty, but your heart got teeth	054/PER/HYB- SP/CC/TE	This lyric contains a personification because the term “heart” describes toothed-like humans. We know that the heart is an abstract object that has no teeth. But here, the teeth are said to have teeth because


				<p>someone already knows that the love of their lover is just a lie.</p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video because it shows the musicians performing on an artificial stage. The music video visualizes the lyrics using contextual constraints because the captured music video does not assert the lyric.</p>
055		<p>Fight so dirty, but your love so sweet</p>	055/MET/HYB-NAR/CC/TE	<p>This lyric contains a metaphor because the phrase "your love" is compared to binds by the words "so sweet". It can be interpreted that "you", which means the musician's girlfriend, really loves musicians with real evidence, so musicians describe it with the</p>


				<p>phrase "so sweet".</p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. This captured music video tells the story of some boys who go to a dentist and are given dope. Then the capture of this music video shows that they are stuck in their subconscious. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric</p>
056		Talk so pretty, but your heart got teeth	056/PER/HYB- NAR/CC/TE	This lyric contains a personification because the term "heart" describes toothed-like humans. We know that the heart is an abstract object that has no teeth. But here,


				<p>the teeth are said to have teeth because someone already knows that the love of their lover is just a lie.</p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. This captured music video tells the story of some boys who go to a dentist and are given dope. Then the capture of this music video shows that they are stuck in their subconscious. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.</p>
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057		<p>Fight so dirty, but your love so sweet</p>	057/MET/HYB- NAR/CC/TE	<p>This lyric contains a metaphor because the phrase "your love" is compared to binds by the words "so sweet". It can be interpreted that "you", which means the musician's girlfriend, really loves musicians with real evidence, so musicians describe it with the phrase "so sweet".</p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. This captured music video tells the story of some boys who go to a dentist and are given dope. Then the capture of this music video shows when they are stuck in their subconscious. The music video visualizes the lyric by using contextual constraints because the</p>
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				captured music video does not assert the lyric
058		Talk so pretty, but your heart got teeth	058/PER/HYB-NAR/CC/TE	<p>This lyric contains a personification because the term "heart" describes toothed-like humans. We know that the heart is an abstract object that has no teeth. But here, the heart is said to have teeth because someone already knows that the love of their lover is just a lie.</p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance, and a narrative music video. Specifically, the lyric containing figurative language here is associated with the narrative music video. This captured music video tells the story of some boys who go to a dentist and are given dope. Then the capture of this music video shows when they are stuck in their subconscious.</p>


				The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.
059		I saw you looking brand new overnight. And I caught you looking too but you didn't look twice. You look happy.	059/SIM/SP/CH C/LTM	This lyric contains a simile by comparing "you" with "brand new" explicitly by using the term "like". Here, "you" – defined as the man's girlfriend- is described as brand new because the man feels her girlfriend has become like strangers who do not know each other. And she looks happy the way she is now. The type of this music video is a staged performance music video. The captured music video shows the singer lip-syncing the song in a car. By presenting a music video related to the lyrics explaining that his girlfriend has changed like a stranger who then feels sad because of this



				situation, it stated that the music video visualizes the lyric by using characteristic constraints.
060		It's 3 AM and the moonlight's testing me	060/PER/SP/CC /LTM	This lyric contains a personification because the moonlight described can test the man, whereas moonlight is an abstract object that can neither test nor do anything. But here, the moonlight is given human-like attributes that can test someone. The type of this music video is a staged performance music video. The captured music video shows the man sitting alone around the night and lip-syncing the song. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.


061		<p>Why do we always gotta run away? And we wind up in the same place. It's like we're looking for the same thing</p>	061/SIM/SP/CC /EAS	<p>This lyric contains a simile because The word "it" is explicitly compared with the clause "we're looking for the same thing" by using the term "like". The point of the lyrics is that no matter how far a couple goes differently, they will still come back together because they have the same goal: to live together. The type of this music video is a staged performance music video because the music video shows the band's performance in an artificial stage with a background made to look like being in front of a cave. It is a pseudo-documentary music video because it shows the band's daily lives as professional musicians. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.</p>
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062		<p>Surrender my everything ‘cause you made me believe you’re mine</p>	<p>062/SYN/NAR/ CHC/YB</p>	<p>This lyric contains a synecdoche because of the phrase “my everything”. In this context, “my everything” means the man will attempt everything his wife needs and desires. The type of this music video is a narrative music video. The music video tells the story of an old couple flashing back to their youth. The captured music video shows the older man looking into his wife with a big smile that means he very much loves her. It matches the lyric, which describes the man giving everything to his wife. Hence, The music video visualizes the lyric using characteristic constraints because the lyric with the captured music video is a match.</p>
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063		<p>And I'm just a dead man walking tonight</p>	063/MET/NAR/ CC/YB	<p>This lyric is a metaphor describing "I" as a dead man. This sentence means that the man likens himself to a dead man if his wife wants him to leave his life because the man loves his wife and can't bear to lose her. The type of this music video is a narrative music video because this music video contains a narrative when three old pairs back into their youth. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.</p>
064		<p>So I'm just a dead man crawling tonight</p>	064/MET/NAR/ CC/YB	<p>This lyric is a metaphor describing "I" as a dead man. This sentence means that the man likens himself to a dead man if his wife wants him to leave his life because the man loves his wife and can't bear to lose her. The type of this music video is a narrative music video because this music</p>



				video contains a narrative when three old pairs back into their youth. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.
065		Lately our conversations end like it's the last goodbye	065/SIM/NAR/CC/YB	This lyric contains a simile because the clause “our conversations end” is explicitly compared to the clause “it’s the last goodbye” by using the word “like”. The type of this music video is a narrative music video because this music video contains a narrative when three old pairs back into their youth smoking with friends. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.


066		<p>So who you been calling baby? Nobody could take my place</p>	066/METO/NA R/CC/YB	<p>This lyric contains a metonymy because the phrase “my place” is used to describe “my position as a boyfriend”. The lyrics tell that even though the girl has a new boyfriend, her new boyfriend will not be able to love the girl like the man. The type of this music video is a narrative music video because this music video contains a narrative when three old pairs back into their youth smoking with friends. The music video visualizes the lyric by using contextual constraints because the captured music video does not assert the lyric.</p>
067		<p>And I’m just a dead man walking tonight</p>	067/MET/NAR/ CC/YB	<p>This lyric is a metaphor describing "I" as a dead man. This sentence means that the man likens himself to a dead man if his wife wants him to leave her life because the man loves his wife and can't bear to lose her. The type of this music video is a</p>

				narrative music video because this music video contains a narrative when three old pairs back into their youth. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.
068		So I'm just a dead man crawling tonight	068/MET/NAR/ CC/YB	This lyric is a metaphor describing "I" as a dead man. This sentence means that the man likens himself to a dead man if his wife wants him to leave her life because the man loves his wife and can't bear to lose her. The type of this music video is a narrative music video because this music video contains a narrative when three old pairs back into their youth. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.

069		<p>And I'm just a dead man walking tonight</p>	069/MET/NAR/ CC/YB	<p>This lyric is a metaphor describing "I" as a dead man. This sentence means that the man likens himself to a dead man if his wife wants him to leave her because the man loves his wife and can't bear to lose her. The type of this music video is a narrative music video because this music video contains a narrative when three old pairs back into their youth. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.</p>
070		<p>So I'm just a dead man crawling tonight</p>	070/MET/NAR/ CC/YB	<p>This lyric is a metaphor describing "I" as a dead man. This sentence means that the man likens himself to a dead man if his wife wants him to leave her because the man loves his wife and can't bear to lose her. The type of this music video is a narrative music video because this music</p>

				video contains a narrative when three old pairs back into their youth. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.
071		And I'm just a dead man walking tonight	071/MET/NAR/ CC/YB	This lyric is a metaphor describing "I" as a dead man. This sentence means that the man likens himself to a dead man if his wife wants him to leave her because the man loves his wife and can't bear to lose her. The type of this music video is a narrative music video because this music video contains a narrative when three old pairs back into their youth. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.

072		<p>Can't help but wondering if this is the last time that I'll see your face</p>	072/SYN/HYB-SP/CC/WYB	<p>This lyric contains a synecdoche because the word "my face" represents a person, meaning the part is used to identify the whole. Hybridity:</p> <p>This is because the music video contains a staged performance, and an art music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video. It clearly shows the singer lip-syncing. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.</p>
073		<p>Wish I could say something. Something that doesn't sound insane</p>	073/MET/HYB-SP/CC/WYB	<p>This lyric contains a metaphor because "something" is described as a voice that does not sound insane. The meaning of "does not sound insane" is because the man will speak about his desire to get back together with his ex-girlfriend.</p>

				<p>Hybridity:</p> <p>This is because the music video contains a staged performance, and an art music video. Specifically, the lyric containing figurative language here is associated with the staged performance music video. It clearly shows the singer lip-syncing. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.</p>
074		<p>But lately I don't trust my brain</p>	<p>074/METO/HY B- ART/CC/WYB</p>	<p>This lyric contains a metonymy because the phrase “my brain” here is “my mind,” everyone can understand it because they have the closest meaning.</p> <p>Hybridity:</p> <p>This is because the music video contains a staged performance, and an art music video. Specifically, the lyric containing figurative language here is associated with</p>

				the art music video. The music video visualizes the lyric using contextual constraints because the captured music video does not assert the lyric.
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