

# CONCEPTUAL METAPHORS IN THIRTY SECONDS TO MARS ALBUM THIS IS WAR

Ismaya Waluya Jati

English Literature Department

Universitas Ahmad Dahlan

Indonesia

[Ismaya2000026218@webmail.uad.ac.id](mailto:Ismaya2000026218@webmail.uad.ac.id)

Keywords	ABSTRACT
<p><i>Semantics</i> <i>Conceptual Metaphor</i> <i>Song Lyrics</i> <i>Thirty Seconds to Mars</i></p>	<p>This research aims to classify the types of metaphors and metaphorical mapping found in Thirty Seconds to Mars song lyrics on the album <i>This Is War</i>.</p> <p>This research is categorized into qualitative. The data are in the forms of phrases and sentences in the album <i>This Is War</i> that taken from Genius.com. The data are collected using the observation method with some techniques proposed by Sudaryanto. In collecting data, there are several steps such as listening and understanding song lyrics, noting, identifying, selecting, and classifying. Next, the researcher analyzed the data containing types of metaphors and metaphorical mapping using the identity referential method and a semantic approach, especially Lakoff and Johnson's theory.</p> <p>The research results show that there are 26 data in terms of types of conceptual metaphor consisting of structural metaphor (5), ontological metaphor (18), and orientational metaphor (3). Besides that, 26 data metaphorical mappings were found. The data are metaphorical mapping of war (8), human (5), law (1), agreement (1), hope (2), leader (1), life (4), religion (1), heart (1), dreams (1), and tongue (1).</p>

## I. INTRODUCTION

Language is a communication tool used by humans to interact in everyday life. Language is frequently used to facilitate communication between speakers of different first languages, (Harmer, 2007). According to Kridalaksana (1989) language is an arbitrary symbol system that a civilization uses to communicate, interact, and identify itself. Yendra (2016) concludes the definition of language from several figures that language is a sound system that has meaning, sound, symbols, and is spoken from the human arbitration system in reasonable situations which is used as a communication tool. Languages that are not commonly used by people in that country are called foreign languages. One must know the local language to establish perfect communication. For this reason, one must learn a foreign language according to the target before visiting the country that will be the destination.

In learning a language, language learners must know the basics of the language, then strengthen it by learning the language using their language knowledge. The science used in studying language is called linguistics. Linguistics is the science of language and scientific investigation of language (Kridalaksana, 1989). Gleason (1958, in Watung, 2021) divides 2 linguistic studies, namely internal linguistics and external linguistics. Internal linguistics consists of phonology, morphology, syntax, semantics and pragmatics, while external linguistics consists of sociolinguistics, ethnolinguistics, psycholinguistics, semiotics and applied linguistics. However, in this study only semantics will be the main discussion.

Semantics is the investigation of a language's meaning. According to Palmer (1983), semantics is a subfield or level of linguistics that is related to phonetics and grammar. Chaer (1995) in his book entitled *Pengantar Semantik Bahasa Indonesia* concluded that semantics is the science of meaning or about meaning. (Kridalaksana, 1989) defines semantics as (1) a component of linguistic structure that is related to the meaning of expressions as well as the structure of the meaning of speech; (2) a system and investigation of meaning and significance in a language or language as a whole. Semantics is an excellent tool for examining the context of literary works. In the world of literature, the researcher tries to convey messages through unusual words or sentences using metaphors.

Metaphor can be defined as the application of a term or phrase to a meaning other than its literal meaning (Cruse, 2004). According to Keraf (2010, in

Latifah 2017), metaphor is a type of comparison that contrasts two items directly, but in a condensed manner without the use of a comparison word, such as like, as, as, similar, like, and so on. In contrast, metaphor is defined by (Kovescses, 2010) is a figure of speech that suggests a comparison between two unlike entities.

Lakoff and Johnson (1980) define that metaphors frequently occur in both literary and non-literary contexts, as well as in our everyday lives. From a cognitive linguistic perspective, metaphor refers mainly to conceptual rather than linguistic metaphors. It distinguishes between the metaphorical language expressions of a conceptual metaphor and the form A is B. It is believed that the metaphorical statements that define form A is B is the linguistic expressions of the underlying conceptual metaphor. The phrase "Your claims are indefensible" exemplifies how metaphorical linguistics consistently reflects the conceptual metaphor "ARGUMENT IS WAR." The term italicized is a linguistic expression describing how a disagreement can be interpreted as a war. The target domain (a) in the A is B formula is ARGUMENT, and the source domain (b) is WAR.

Lakoff and Johnson (1980) separate metaphors into three types: structural, orientational, and ontological. A structural metaphor is a concept developed figuratively. Its two domains are the target and source domains. An orientational metaphor refers to spatial orientation. Ontological metaphors are based on actual events or human emotional experiences. Metaphors are often inserted into song lyrics to give an aesthetic impression to a song.

Song lyrics are a series of words that make up a song. A song lyrics writer is free to express or pour out his ideas and thoughts through words about phenomena that occur or messages he wants to convey to his listeners and then sing them to become a beautiful song. In the process of writing song lyrics, the writer plays with words to produce song lyrics that have implied words. The most dominant element that we can find in a song lyric is metaphor.

One common medium used by people to communicate their emotions is song. The lyrics and the song are inseparably linked. The songwriters or composers intend their song lyrics to communicate a certain message. People can freely express their feelings through the lyrics of their songs (Macmillan, 1995). People can express their thoughts, feelings, and opinions to listeners through the lyrics of their songs. As a result, every song has a message, and the lyrics determine how appealing and impactful the

song is for the listener. Dallin (cited in Firdaus, 2013) strengthens it with the following definition of the lyric: The purpose of writing lyrics is to communicate with the reader through the writer's words. They usually have a message (whatever it may be) and want the listeners to at least consider it. Based on their time, musical tastes, and other cultural factors, these people's goals and modes of interaction are ingrained in their culture. Songwriters can freely express their emotions to their listeners through the lyrics of their songs. This is evident in the majority of their songs' use of metaphorical language.

Related to the metaphor and the song lyrics, the researcher tries to do research on the Thirty Seconds to Mars song lyrics on the *This Is War* album. Thirty Seconds to Mars is an alternative rock band formed in 1998 in Los Angeles, California, United States. The band was formed by actor Jared Leto and his brother, Shannon Leto. The researcher chooses Thirty Seconds to Mars's song lyrics as a research subject because Thirty Seconds to Mars is very famous for its songs about life, death, love, and uniqueness. They make unique word choices in their song lyrics. To put it another way, a lot of metaphors are used in their song lyrics to reflect daily life. As a result, the lyrics of their songs contain certain ideas and meanings.

## II. METHOD

This research is categorized into a qualitative descriptive method where the main data is the sentences contained in the lyrics of the song Thirty Seconds to Mars on the album *This Is War*. The songs are: "Escape," "Night of the Hunter," "Kings and Queens," "This is War," "100 Suns," "Hurricane," "Closer to the Edge," "Vox Populi," "Search and Destroy," "Alibi," "Stranger in a Strange Land," and "L490." The data source in this research was obtained from Genius.com.

The observation method of Sudaryanto (1993) will be used in this study. The method is carried out through many steps of observation (Sudaryanto, 1993). The first is called tapping technique (*teknik sadap*) which gathers data by listening to a person or group of people use language. The second is called non-participative observation technique (*teknik bebas libat cakap*) which gathers data by watching how informants use language, but the writer is not present during the event. The third is called record technique (*teknik rekam*), is an advanced technique used in conjunction with the observation method. The last is note-taking technique (*teknik catat*), is technique that can be done on data cards that have been or will be

provided. In this technique, first, the researcher reads in depth and observes the data source in the forms of song lyrics. Second, after the data are obtained, the researcher notes the words or sentences that contain metaphorical expressions and classifies them in a table.

Because the transcript serves as the source and the song lyrics serve as the data source, this research is categorized into qualitative methods. The researcher then applies the identity referential method (*metode padan referensial*, Sudaryanto, 1993) to analyze the data. The identity referential is done by referring the words containing conceptual metaphors to the implied meaning, and then, determining the types of metaphors. Second, after the types and meanings are determined, the researcher describes the mapping of conceptual metaphors. Finally, the researcher makes conclusions from data analysis.

## III. RESULTS AND DISCUSSION

Based on the analysis that has been carried out, here are the results that show the types of conceptual metaphors and the metaphorical mapping in Thirty Seconds to Mars song lyrics on *This Is War* album.

The results show that there are 26 data in terms of types of metaphors consisting of structural metaphor (5), ontological metaphor (18), and orientation metaphor (3). The data are : WAR IS DEBT, HUMAN IS MACHINE, LAW IS SIN, AGREEMENT IS GAME, HUMAN IS POISON, HOPE IS DARKNESS, HUMAN IS DEVIL, WAR IS REVENGE, LEADER IS RULER, LIFE IS LESSON, WAR IS DANGER, HOPE IS LIGHT, RELIGION IS BELIEF, WAR IS NOISE, WAR IS FIRE, HUMAN IS SUN, HEART IS DOOR, WAR IS HELL, DREAM IS MACHINE, TONGUE IS SHARP WEAPON, HUMAN IS ANGEL, LIFE IS GIFT, WAR IS VIOLENCE, LIFE IS UP, WAR IS DOWN, and LIFE IS DOWN.

Besides that, 26 data of metaphorical mappings were found. The data are the The data are metaphorical mapping of war (8), metaphorical mapping of human (5), metaphorical mapping of law (1), metaphorical mapping of agreement (1), metaphorical mapping of hope (2), metaphorical mapping of leader (1), metaphorical mapping of life (4), metaphorical mapping of religion (1),

metaphorical mapping of heart (1), metaphorical mapping of dreams (1), and metaphorical mapping of tongue (1).

## 1. Types of Conceptual Metaphors

This part explains the types of conceptual metaphors which are used in Thirty Seconds to Mars song lyrics on *This Is War* album. Conceptual metaphor is divided into three types, namely structural metaphor, ontological metaphor, and orientational metaphor (Lakoff & Johnson, 1980). The types of conceptual metaphors in *This Is War* album will be explained as follows:

### a. Structural Metaphor

#### 1. WAR IS DEBT

*“It’s time to pay”* (St.01.2)

Datum St.01.2 *It’s time to pay* from the song “Escape” in stanza 2 shows a structural metaphor. The word *pay* in the sentence *It’s time to pay* refers to revenge paid by means of war. *Pay* means to give someone or something money for an amount of your debt. In this context, the word *debt* referred to is life that can be paid for by means of war. Therefore, the conceptual metaphor is WAR IS DEBT. WAR is the target domain and DEBT is the source domain. WAR IS DEBT is categorized as a structural metaphor because it has a specific target (Kovesces, 2010). WAR is a specific target of DEBT where life debt can be paid through war.

*“Paid for with pride and faith”* (St.07.5)

Datum St.07.5 *Paid for with pride and faith* from the song “Closer to the Edge” in stanza 5 shows a structural metaphor. The word *paid* in the sentence *Paid for with pride and faith* refers to the suffering that occurred as a result of war and was rewarded with victory. *Paid* is the past simple and past participle of *pay*. *Pay* means to give someone or something money for an amount of your debt. In this context, the word *debt* refers to is live that can be paid for by means of war. Therefore, it can be concluded that the conceptual metaphor is WAR IS DEBT. WAR is the target domain and DEBT is the source domain. WAR IS DEBT is categorized as a structural metaphor because it has a specific target

(Kovesces, 2010). WAR is a specific target of DEBT where life debt can be paid through war.

#### 2. HUMAN IS MACHINE

*“Desperate and broken”* (St.03.1)

Datum St.03.1 *Desperate and broken* from the song “Kings and Queens” in stanza 1 shows a structural metaphor. The word *broken* in the sentence *Desperate and broken* refers to someone who is suffering from very strong emotional pain. *Broken* means damaged, or no longer able to work. In this context, humans are likened to broken machines that are no longer able to work. Therefore, the conceptual metaphor is HUMAN IS MACHINE. HUMAN is the target domain and MACHINE is the source domain. HUMAN IS MACHINE is categorized as a structural metaphor because it has a specific target (Kovesces, 2010). HUMAN is a specific target of MACHINE where a broken human means they do not have the energy to carry out many activities.

#### 3. LAW IS SIN

*“Do you really want me dead or alive to torture for my sins?”* (St.06.4)

Datum St.06.4 *Do you really want me dead or alive to torture for my sins?* from the song “Hurricane” in stanza 4 shows a structural metaphor. The word *sin* in the sentence *Do you really want me dead or alive to torture for my sins?* refers to law that is enforced against actions that violate moral or religious law. *Sin* means an act of breaking a religious law, or such acts considered together. Therefore, the conceptual metaphor is LAW IS SIN. LAW is the target domain and SIN is the source domain. LAW IS SIN is categorized as a structural metaphor because it has a specific target (Kovesces, 2010). LAW is a specific target of SIN where law as a response to sin.

#### 4. AGREEMENT IS GAME

*“The promises we made were not enough (never playing the game again)”* (St.06.6)

Datum St.06.6 *The promises we made were not enough (never playing the game again)* from the

song “Hurricane” in stanza 6 shows a structural metaphor. The word *game* in the sentence *The promises we made were not enough (never playing the game again)* refers to the agreement and is considered just like a game. *Game* means something that is not treated seriously. In this context, *game* refers to a promise that is not treated seriously. Therefore, it can be concluded that the conceptual metaphor is AGREEMENT IS GAME. AGREEMENT is the target domain and GAME is the source domain. AGREEMENT IS GAME is categorized as a structural metaphor because it has a specific target (Kovesces, 2010). AGREEMENT is a specific target of GAME where it is considered trivial like something used for playing.

## 5. HUMAN IS POISON

*“I was born of the womb of a poisonous man”*  
(St.02.1)

Datum St.02.1 *I was born of the womb of a poisonous man* from the song “Night of the Hunter” in stanza 1 shows a structural metaphor. The word *poisonous* in the sentence *I was born of the womb of a poisonous man* refers to a man who is very unpleasant and unkind to others. *Poison* means very unpleasant and unkind. In this context, the words *unpleasant* and *unkind* refer to a man. Therefore, the conceptual metaphor is HUMAN IS POISON. POISON is the target domain and HUMAN is the source domain. HUMAN IS POISON is categorized as a structural metaphor because it has a specific target (Kovesces, 2010). HUMAN is specific target of POISON where it has evil intentions and is dangerous for the surrounding environment.

### b. Ontological Metaphor

#### 1. HOPE IS DARKNESS

*“Whatever you do, don't be afraid of the dark”*  
(On.02.2)

Datum On.02.2 *Whatever you do, don't be afraid of the dark* from the song “Night of the Hunter” in stanza 2 shows an ontological metaphor. Based on the stanza above, the word *dark* in the sentence *Whatever you do, don't be afraid of the dark* refers to someone who is feeling sad and

without hope. Darkness is the quality of being sad and without hope. Therefore, the conceptual metaphor is HOPE IS DARKNESS. HOPE is the target domain and DARKNESS is the source domain. HOPE IS DARKNESS is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010, p. 38). HOPE is something abstract of DARKNESS where there is no belief in something desired or obtained which creates a feeling of sadness or disappointment.

*“A darkness comes at dawn”* (On.03.5)

Datum On.03.5 *A darkness comes at dawn* from the song “Kings and Queens” in stanza 5 shows an ontological metaphor. Based on the stanza above, the word *darkness* in the sentence *A darkness comes at dawn* refers to the lack of hope in an event. *Darkness* means the quality of being sad and without hope. Therefore, the conceptual metaphor is HOPE IS DARKNESS. HOPE is the target domain and DARKNESS is the source domain. HOPE IS DARKNESS is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010). HOPE is something abstract of DARKNESS where there is no belief in something desired or obtained which creates a feeling of sadness or disappointment.

## 2. HUMAN IS DEVIL

*“Cover your eyes, the devil's inside”* (On.02.2)

Datum On.02.2 *Cover your eyes, the devil's inside* from the song “Night of the Hunter” in stanza 2 shows an ontological metaphor. The word *devil* in the sentence *Cover your eyes, the devil's inside* refers to humans who like to commit evil acts which are often compared to the devil. *Devil* means an evil being, often represented in human form but with a tail and horns. Therefore, the conceptual metaphor is HUMAN IS DEVIL. HUMAN is the target domain and DEVIL is the source domain. HUMAN IS DEVIL is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010). HUMAN is something abstract of DEVIL

where evil humans can disrupt the lives of other humans.

“*Ever in love with your blood-lust disease?*” (On.08.2)

Datum On.08.2 *Ever in love with your blood-lust disease?* from the song “Vox Populi” in stanza 2 shows an ontological metaphor. *Blood-lust* in the sentence *Ever in love with your blood-lust disease?* means someone who enjoys doing things related to violence. *Blood-lust* means enjoyment of being violent or watching other people being violent. In this context, humans are likened to devils, which are often interpreted as creatures that are close to violence. Therefore, the conceptual metaphor is HUMAN IS DEVIL. HUMAN is the target domain and DEVIL is the source domain. HUMAN IS DEVIL is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovescs, 2010). HUMAN is something abstract of DEVIL where evil humans can disrupt the lives of other humans.

### 3. WAR IS REVENGE

“One day I will get revenge” (On.02.6)

Datum On.02.6 *One day I will get revenge* from the song “Night of the Hunter” in stanza 6 shows an ontological metaphor. Based on the stanza above, the word *revenge* in the sentence *One day I will get revenge* refers to people who wants revenge as punishment for the person who hurt them. *Revenge* means to harm someone as a punishment for the harm that they have done to you. In this context, the word *punishment* refers to is hurting or ending their lives through war. Therefore, the conceptual metaphor is WAR IS REVENGE. WAR is the target domain and REVENGE is the source domain. WAR IS REVENGE is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovescs, 2010). WAR is something abstract of REVENGE where revenge can be carried out by means of war.

### 4. LEADER IS RULER

“*We were the Kings and Queens*” (On.03.2)

Datum On.03.2 *We were the Kings and Queens* from the song “Kings and Queens” in stanza 2 shows an ontological metaphor. Based on the stanza above, the words *Kings* and *Queens* in the sentence *We were the Kings and Queens of promise* have the meaning of a ruler. *Kings* means (the title of) a male ruler of a country, who holds this position because of his royal birth. Meanwhile, *queens* means a woman who rules a country because she has been born into a royal family, or a woman who is married to a king. Therefore, the conceptual metaphor is LEADER IS RULER. LEADER is the target domain and RULER is the source domain. LEADER IS RULER is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovescs, 2010). LEADER is something abstract of RULER where it has a certain authority to force other people under his control to do or not take certain actions.

### 5. LIFE IS LESSON

“*These lessons that we've learned here*” (On.03.5)

Datum On.03.5 *These lessons that we've learned here* from the song “Kings and Queens” in stanza 5 shows an ontological metaphor. The word *lessons* in the sentence *These lessons that we've learned here* refers to someone learns about life in order to behave better in the future. *Lessons* have the meaning of an experience that teaches you how to behave better in a similar situation in the future. Therefore, the conceptual metaphor is LIFE IS LESSON. LIFE is the target domain and LESSON is the source domain. LIFE IS LESSON is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovescs, 2010). LIFE is something abstract of LESSON where it provides knowledge or skills.

### 6. WAR IS DANGER

“*A warning to the people*” (On.04.1)

Datum On.04.1 *A warning to the people* from the song “This Is War” in stanza 1 shows an ontological metaphor. Based on the verse above, the word *warning* in the sentence *A warning to the people* means notification to people regarding

possible dangers or problems. *Warning* means a statement or piece of information that tells people that there might be a danger or a problem in the future. In this context, *warning* refers to a notification about danger or problems that will arise from war. Therefore, the conceptual metaphor is WAR IS DANGER. WAR is the target domain and DANGER is the source domain. WAR IS DANGER is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010). WAR is something abstract of DANGER where war has the potential to cause accidents or injuries to humans, damage or other disturbances.

## 7. HOPE IS LIGHT

*"I do believe in the light"* (On.04.9)

Datum On.4.9 *I do believe in the light* from the song "This Is War" in stanza 9 shows an ontological metaphor. Based on the stanza above, the word *light* in the sentence *I do believe in the light* refer to believing in the existence of hope. *Light* means a way of thinking about or understanding something. In this context, the word *light* refers to the way of thinking of someone who believes in the existence of hope in the future. Therefore, the conceptual metaphor is HOPE IS LIGHT. HOPE is the target domain and LIGHT is the source domain. HOPE IS LIGHT is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010, p. 38). HOPE is something abstract of LIGHT where it is belief in something desired or obtained which creates a feeling of happiness and prosperity.

## 8. RELIGION IS BELIEF

*"I believe in nothing"* (On.05.1)

Datum On.05.1 *I believe in nothing* from the song "100 Suns" in stanza 1 shows an ontological metaphor. Based on the stanza above, the word *believe* in the sentence *I believe in nothing* has the meaning of someone's disbelief related to a religion. *Believe* has the meaning to think that something is true, correct, or real. Some people choose not to have a belief because they see no convincing reason or real evidence to believe it. Therefore, it can be

concluded that the conceptual metaphor is RELIGION IS BELIEF. RELIGION is the target domain and BELIEF is the source domain. RELIGION IS BELIEF is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010). RELIGION is something abstract of BELIEF where it is a subjective attitude that a proposition is true.

## 9. WAR IS NOISE

*"No matter how many nights that you'd lie wide awake to the sound of the poison rain"* (On.06.1)

Datum On.06.1 *No matter how many nights that you'd lie wide awake to the sound of the poison rain* from the song "Hurricane" in stanza 1 shows an ontological metaphor. Based on the stanza above, the word *sound* in the sentence *No matter how many nights that you'd lie wide awake to the sound of the poison rain* is related to noise from firearms activities during the war. One of the meanings of the word *sound* is to make noise. In this context, *noise* is related to the sound produced by firearms activities when war occurs, such as the sound of noisy rain. Therefore, the conceptual metaphor can be WAR IS NOISE. WAR is the target domain and NOISE is the source domain. WAR IS NOISE is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010). WAR is something abstract of NOISE where war has the potential to cause unwanted sounds that can cause problems with human health and environmental comfort.

## 10. WAR IS FIRE

*"As days go by, the night's on fire"* (On.06.2)

Datum On.06.2 *As days go by, the night's on fire* from the song "Hurricane" in stanza 2 shows an ontological metaphor. Based on the stanza above, the phrase *on fire* in the sentence *As days go by, the night's on fire* means a situation where a location is on fire resulting from firearms during a war that occurred at night. *Fire* means the act of shooting bullets or other explosives from a weapon. In this context, the act of shooting bullets or explosives occurs during war. Therefore, the conceptual

metaphor is WAR IS FIRE. WAR is the target domain and FIRE is the source domain. WAR IS FIRE is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010). WAR is something abstract of FIRE where war has the potential to cause a sea of fire resulting from firearms.

### 11. HUMAN IS SUN

*“The birth of a sun, the death of a dream”* (On.07.4)

Datum On.07.4 *The birth of a sun, the death of a dream* from the song “Closer to the Edge” in stanza 4 shows an ontological metaphor. Based on the stanza above, the word *birth* in the sentence *The birth of a sun, the death of a dream* has the meaning of the sun rising or a sign that morning has arrived. *Birth* means the time when a baby or young animal comes out of its mother's body. In this context, the rising sun is compared to the birth of a baby or human. Therefore, it can be concluded that the conceptual metaphor is HUMAN IS SUN. HUMAN is the target domain and SUN is the source domain. HUMAN IS SUN is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010). HUMAN is something abstract of SUN where humans who have just been born into the world are likened to sunlight that has just emerged on the surface of the earth.

### 12. HEART IS DOOR

*“Ever imagine heart open and free?”* (On.08.2)

Datum On.08.2 *Ever imagine heart open and free?* from the song “Vox Populi” in stanza 2 shows an ontological metaphor. Based on the stanza above, the word *open* in the sentence *Ever imagine heart open and free?* means happy. *Open* means being in a position that allows things to pass through or that allows for immediate use; not closed or fastened. In this context, happy people will allow things to pass through in their life. Therefore, it can be concluded that the conceptual metaphor is HEART IS DOOR. HEART is the target domain and DOOR is the source domain. HEART IS DOOR is categorized into ontological metaphor

because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010). HEART is something abstract of HEART where heart is likened to having a door like a space.

### 13. WAR IS HELL

*“Grab your gun, time to go to hell”* (On.09.1)

Datum On.09.1 *Grab your gun, time to go to hell* from the song “Search and Destroy” in stanza 1 shows an ontological metaphor. Based on the stanza above, the word *hell* in the sentence *Grab your gun, time to go to hell* means the place where the war took place is described as hell. *Hell* means an extremely unpleasant or difficult place, situation, or experience. In this context, war is a very unpleasant and undesirable situation or place. Therefore, the conceptual metaphor is WAR IS HELL. WAR is the target domain and HELL is the source domain. WAR IS HELL is categorized in an ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010). WAR is something abstract of HELL where war is an event where humans experience torture and misery.

### 14. DREAM IS MACHINE

*“I'm a whore, a birth of broken dreams”* (On.09.2)

Datum On.09.2 *I'm a whore, a birth of broken dreams* from the song “Search and Destroy” in stanza 2 shows an ontological metaphor. Based on the stanza above, the word *broken* in the sentence *I'm a whore, a birth of broken dreams* means failure in achieving dreams. *Broken* is the past participle of break. *Broken* is extremely discouraged or sad. In this context, the meaning of broken is people who feel very discouraged or sad about their failure to get what they want. Therefore, the conceptual metaphor is DREAM IS MACHINE. DREAM is the target domain and MACHINE is the source domain. DREAM IS MACHINE is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010). DREAM is something abstract of MACHINE where just like machines, dreams can also experience failure.

### 15. TONGUE IS SHARP WEAPON



*“The quickest tongue to divide and devour”*  
(On.010.5)

Datum On.010.5 *The quickest tongue to divide and devour* from the song “Alibi” in stanza 5 shows an ontological metaphor. Based on the stanza above, the word *devour* in the sentence *The quickest tongue to divide and devour* means that someone's words can be more painful than being cut by a sharp weapon. *Devour* is to destroy something completely. In this context, someone's words can hurt or destroy another person's life compared to injuring someone with a sharp weapon. Therefore, the conceptual metaphor is TONGUE IS SHARP WEAPON. TONGUE is the target domain and SHARP WEAPON is the source domain. TONGUE IS SHARP WEAPON is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010). TONGUE is something abstract of SHARP WEAPON where the tongue can hurt other people's feelings due to a word.

#### 16. HUMAN IS ANGEL

*“I'm a ghost, you're an angel”* (On.011.2)

Datum On.011.2 *I'm a ghost, you're an angel* from the song “Stranger in a Strange Land” in stanza 2 shows an ontological metaphor. Based on the stanza above, the word *angel* in the sentence *I'm a ghost, you're an angel* means someone very good, helpful, or kind. *Angel* means a being in heaven who serves God, often represented in art as a human with wings. Therefore, the conceptual metaphor is HUMAN IS ANGEL. HUMAN is the target domain and ANGEL is the source domain. HUMAN IS ANGEL is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010). HUMAN is something abstract of ANGEL where a good human is likened to an angel who has obedience to God.

#### 17. LIFE IS GIFT

*“I gave up my soul”* (On.011.5)

Datum On.011.5 *I gave up my soul* from the song “Stranger in a Strange Land” in stanza 5 is showing an ontological metaphor. Based on the

stanza above, the phrase *gave up* in the sentence *I gave up my soul* means someone who is willing to risk his life in a war. *Give up* is phrasal verb with give verb. *Give up* means to stop owning, using, or claiming something. In this context, *to stop owning* refers to if someone dies in war, then he or she gives that life to someone else like a reward for victory. Therefore, the conceptual metaphor is LIFE IS GIFT. LIFE is the target domain and GIFT is the source domain. LIFE IS GIFT is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010). LIFE is something abstract of GIFT where it is a transfer without compensation which is generally sent to the recipient.

#### 18. WAR IS VIOLENCE

*“There is a fire inside of this heart and a riot about to explode into flames”* (On.06.3)

Datum On.06.3 *There is a fire inside of this heart and a riot about to explode into flames* from the song “Hurricane” in stanza 3 shows an ontological metaphor. Based on the stanza above, the word *riot* in the sentence *There is a fire inside of this heart and a riot about to explode into flames* means acts of violence that occurred during the war. *Riot* means an occasion when a large number of people behave in a noisy, violent, and uncontrolled way in public, often as a protest. Therefore, the conceptual metaphor is WAR IS VIOLENCE. WAR is the target domain and VIOLENCE is the source domain. WAR IS VIOLENCE is categorized into ontological metaphor because it is a type of concrete metaphor that is projected onto something abstract (Kovesces, 2010). WAR is something abstract of VIOLENCE where war is an activity of aggression and an attack on someone's freedom or dignity carried out physically.

#### c. Orientational Metaphor

##### 1. LIFE IS UP

*“Raise your hands into the sky”* (Or.04.9)

Datum Or.04.9 *Raise your hands into the sky* from the song “This Is War” in stanza 9 shows an orientational metaphor. The word *sky* in the

sentence *Raise your hands into the sky* refers to giving thanks to the ruler of the universe regarding the lives of those who were saved from war. *Sky* means the area above the earth, in which clouds, the sun, etc. can be seen. When someone prays, they usually raise their hands up towards the sky as a form of worship to God. Therefore, the conceptual metaphor is LIFE IS UP. LIFE is the target domain and UP is the source domain. LIFE IS UP is categorized as an orientational metaphor because the source of the domain is up and down (Kovescs, 2010).

*“Lift your hands toward the sun”* (Or.04.9)

Datum Or.04.9 *Lift your hands toward the sun* from the song “This Is War” in stanza 9 shows an orientational metaphor. The word *sun* in the sentence *Lift your hands toward the sun* has the meaning of giving thanks to the ruler that provides the source of life. *Sun* means the star that provides light and heat for the earth and around which the earth moves. For some people, *sun* is worshiped and believed to be the source of life in the universe. Therefore, the conceptual metaphor is LIFE IS UP. LIFE is the target domain and UP is the source domain. LIFE IS UP is categorized as orientational metaphor because the source of the domain is up and down (Kovescs, 2010).

## 2. WAR IS DOWN

*“This hurricane's chasing us all underground”* (Or.06.2)

Datum Or.06.2 *This hurricane's chasing us all underground* from the song “Hurricane” in stanza 2 shows an orientational metaphor. Based on the stanza above, the word *underground* in the sentence *This hurricane's chasing us all underground* means something that is done in secret or in a hidden place to prepare for the next war strategy. *Underground* means below the surface of the earth; belowground. Therefore, the conceptual metaphor is WAR IS DOWN. WAR is the target domain and DOWN is the source domain. WAR IS DOWN is categorized into an orientational metaphor because the source of the domain is up and down (Kovescs, 2010).

## 3. LIFE IS DOWN

*“Darkness falls, here comes the rain to wash away, the past and the names”* (Or.08.4)

Datum Or.08.4 *Darkness falls, here comes the rain to wash away, the past and the names* from the song *Vox Populi* in stanza 4 shows an orientational metaphor. Based on the stanza above, the word *fall* in the sentence *Darkness falls, here comes the rain to wash away, the past and the names* refers to sad and without hope. *Fall* means to change to a particular condition from a different one. In this context, a person's life changes to a condition where the person has no hope. Therefore, the conceptual metaphor is LIFE IS DOWN. LIFE is the target domain and DOWN is the source domain. LIFE IS DOWN is categorized as an orientational metaphor because the source of the domain is up and down (Kovescs, 2010).

## B. Metaphorical Mapping

This section explains the concept of the metaphorical mapping using three different types of metaphors in the Thirty Seconds to Mars album *This is War*.

### 1. Metaphorical Mapping of War

The metaphorical mapping of war is divided into eight parts. First, the metaphorical mapping WAR IS DEBT. "War" is an intense armed physical and non-physical action between a state or government using violence between two or more groups of people to exercise domination in a disputed area. Meanwhile, "debt" is money borrowed from other people or the obligation to pay back what has been received. In this case, “war” is described as “debt” because the debt of life can be paid through war.

Second, the metaphorical mapping WAR IS REVENGE, "war" is an intense armed physical and non-physical action between a state or government using violence between two or more groups of people to exercise domination in a disputed area. While "revenge" is harm done to someone as punishment for the harm they have done to other people. In this case, "war" is described as "revenge" because revenge can be carried out by means of war.

Third, the metaphorical mapping WAR IS DANGER. "War" is an intense armed physical and non-physical action between a state or government using violence between two or more groups of people to exercise domination in a disputed area. Meanwhile, "danger" is anything, including situations or actions that have the potential to cause accidents or injury to humans, damage or other disturbances. In this case, "war" is described as "danger" because war has the potential to cause accidents or injuries to humans, damage or other disturbances.

Fourth, the metaphorical mapping WAR IS NOISE. "War" is an intense armed physical and non-physical action between a state or government using violence between two or more groups of people to exercise domination in a disputed area. Meanwhile, "noise" is unwanted sound from business or activities at a certain level and time which can cause problems with human health and environmental comfort. In this case, "war" is described as "dangerous" because war has the potential to cause unwanted sounds that can cause problems with human health and environmental comfort.

Fifth, the metaphorical mapping WAR IS FIRE. "War" is an intense armed physical and non-physical action between a state or government using violence between two or more groups of people to exercise domination in a disputed area. Meanwhile, "fire" is heat and light that comes from something that is burning. In this case, "war" is described as "fire" because war has the potential to cause a sea of fire resulting from firearms.

Sixth, the metaphorical mapping WAR IS HELL. "War" is an intense physical and non-physical armed action between a country or government using violence between two or more groups of people to exercise domination in a disputed territory. Meanwhile, "hell" is a place of human torture and misery in the afterlife which is believed by adherents of several religions and beliefs. In this case, "war" is described as "hell" because war is an event where humans experience torture and misery.

Seventh, the metaphorical mapping WAR IS VIOLENCE. "War" is an intense physical and non-physical armed action between a country or government using violence between two or more groups of people to exercise domination in a disputed territory. Meanwhile, "violence" is an expression either physically or verbally that reflects acts of aggression and attacks on a person's freedom or dignity which can be carried out by individuals or groups of people. In this case, "war" is described as "violence" because war is an activity of aggression and an attack on someone's freedom or dignity carried out physically.

Eighth, metaphorical mapping WAR IS DOWN. "War" is an intense physical and non-physical armed action between a country or government using violence between two or more groups of people to exercise domination in a disputed territory. Meanwhile, "down" is a condition where a person feels very tired emotionally, physically and mentally. In this case, "war" is described as "down" because war is a condition that causes a person to feel very tired emotionally, physically and mentally.

## 2. Metaphorical Mapping of Human

The metaphorical mapping of human is divided into five parts. First, the metaphorical mapping HUMAN IS MACHINE. "Human" is a creature of God who is given the potential for reason and wisdom, reasoning and morals to be able to control other creatures for the sake of prosperity and benefit. Meanwhile, a "machine" is a tool or equipment whose working method is based on changing two forms of energy in a particular system. In this case, "humans" are described as "machines." Just like machines, humans can also experience brokenness. In this context, a broken human means not having the energy to carry out many activities.

Second, the metaphorical mapping HUMAN IS POISON. "Human" is a creature of God who is given the potential for reason and wisdom, reasoning and morals to be able to control other creatures for the sake of prosperity and benefit. Meanwhile, "poison" is anything that can have fatal or dangerous consequences if introduced in certain

amounts into living creatures. In this case, "human" is described as "poison" if it has evil intentions and is dangerous for the surrounding environment.

Third, the metaphorical mapping HUMAN IS DEVIL. "Human" is a creature of God who is given the potential for reason and wisdom, reasoning and morals to be able to control other creatures for the sake of prosperity and benefit. Meanwhile, "devil" is an evil force originating from supernatural beings that disturbs human life. In this case, "human" is described as "devil" because evil humans can disrupt the lives of other humans.

Fourth, the metaphorical mapping HUMAN IS SUN. "Human" is a creature of God who is given the potential for reason and wisdom, reasoning and morals to be able to control other creatures for the sake of prosperity and benefit. Meanwhile, the "sun" is the star at the center of the solar system which, when seen from the earth, means the sun rises from the east. In this case "human" is depicted with "sun." Humans who have just been born into the world are likened to sunlight that has just emerged on the surface of the earth.

Fifth, the metaphorical mapping HUMAN IS ANGEL. "Human" is a creature of God who is given the potential for reason and wisdom, reasoning and morals to be able to control other creatures for the sake of prosperity and benefit. Meanwhile, "angels" are creatures that include their purity, devotion and devotion to God. In this case "human" is depicted with "sun." A good human is likened to an angel who has obedience to God.

### 3. The Metaphorical Mapping of Law

There is only one part of the metaphorical mapping of law, namely LAW IS SIN. "Law" is a collection of regulations consisting of norms and sanctions. Meanwhile, "sin" is a term that is mainly used in a religious context to describe actions that violate norms or rules that have been established by God. In this case, "law" is described as a response to "sin".

### 4. The Metaphorical Mapping of Agreement

There is only one part of the metaphorical mapping of agreement, namely AGREEMENT IS

GAME. "Agreement" is an agreement between two or more people regarding certain things agreed to by them. Meanwhile, "game" is something that is used for playing, an item or something that is generally used for entertainment or pleasure. In this case, "agreement" is described as a "game" when it is considered trivial like something used for playing.

### 5. The Metaphorical Mapping of Hope

The metaphorical mapping of hope is divided into two parts. First, the metaphorical mapping HOPE IS DARKNESS. "Hope" is a basic form of belief that something desired, obtained or an event will bear good fruit in the future. Meanwhile, "darkness" is the absence of light or is identical to the color black, where black itself is a color that depicts sadness, disappointment or death. In this case, "hope" is described as "darkness" when there is no belief in something desired or obtained which creates a feeling of sadness or disappointment.

Second, the metaphorical mapping HOPE IS LIGHT. "Hope" is a basic form of belief that something desired, obtained or an event will bear good fruit in the future. Meanwhile, "light" is a symbol of life, happiness, prosperity, and, in a broader sense, perfection. In this case, "hope" is described as "light" when it is belief in something desired or obtained which creates a feeling of happiness and prosperity.

### 6. The Metaphorical Mapping of Leader

The metaphorical mapping of leaders only has one part, namely LEADER IS RULER. "Leader" is a person who leads a group of two or more people, whether an organization or a family.

Meanwhile, "ruler" has certain authority to force other people under his control to do or not take certain actions. In this case, the "leader" is described as a "ruler" because it has certain authority to force other people under his control to do or not take certain actions.

### 7. The Metaphorical Mapping of Life

The metaphorical mapping is divided into four parts. First, the metaphorical mapping LIFE IS

LESSON. "Life" is a motivation, goal and hope that exists in each person's life which is very personal and can change according to the situation and conditions experienced by a person which must be achieved with all effort and responsibility. Meanwhile, "lesson" is the material taught in the form of knowledge or skills. In this case "life" is described as a "lesson" because it provides knowledge or skills.

Second, the metaphorical mapping LIFE IS GIFT. "Life" is a motivation, goal and hope that exists in each person's life which is very personal and can change according to the situation and conditions experienced by a person which must be achieved with all effort and responsibility. Meanwhile, "gift" is the transfer of property rights without compensation which is generally sent to the recipient. In this case "life" is described as a "gift" because it is a transfer without compensation which is generally sent to the recipient.

Third, the metaphorical mapping LIFE IS UP. "Life" is a motivation, goal and hope that exists in each person's life which is very personal and can change according to the situation and conditions experienced by a person which must be achieved with all effort and responsibility. Meanwhile, "up" has the same meaning in terms of quality, knowledge or achievement. In this case "life" is described as "up" when there is an increase in quality, knowledge or achievement.

Fourth, the metaphorical mapping LIFE IS DOWN. "Life" is a motivation, goal and hope that exists in each person's life which is very personal and can change according to the situation and conditions experienced by a person which must be achieved with all effort and responsibility. Meanwhile, "down" is a condition where a person feels very tired emotionally, physically and mentally. In this case "life" is described as "down" when a person feels very tired emotionally, physically and mentally.

#### 8. The Metaphorical Mapping of Religion

The metaphorical mapping of religion only has one part, namely RELIGION IS BELIEF. "Religion" is a system that regulates the belief and

worship of God as well as rules related to customs and worldview. Meanwhile, "belief" is a subjective attitude that something or a proposition is true. In this case, "religion" is described as "belief" because it is a subjective attitude that a proposition is true.

#### 9. The Metaphorical Mapping of Heart

The metaphorical mapping of heart only has one part, namely HEART IS DOOR. "Heart" is used to refer to a person's character or the place within a person where feelings or emotions are thought to originate. Meanwhile, a "door" is an opening in a wall or area that facilitates circulation between the spaces enclosed by the wall or area. In this context, "heart" is likened to having a "door" like a space.

#### 10. The Metaphorical Mapping of Dream

The metaphorical mapping of dream only has one part, namely DREAM IS MACHINE. "Dream" is everyone's hope for something that is not real to become real. Meanwhile, a "machine" is a tool or equipment whose working method is based on changing two forms of energy in a particular system. In this case, "dreams" are described as "machines". Just like machines, dreams can also experience failure. In this context, if humans experience failed dreams, then humans will feel that they do not have the energy to carry out many activities.

#### 11. The Metaphorical Mapping of Tongue

There is only one part of the metaphorical mapping of the tongue, namely THE TONGUE IS SHARP WEAPON. The "tongue" is an organ in the body that functions as a taste bud, helps communicate, and chews and swallows food. Meanwhile, what is meant by "sharp weapon" is any object that can cause wounds or punctures to humans. In this context, the concept of "tongue" is similar to a "sharp weapon" because the tongue can hurt other people's feelings due to a word.

### IV. CONCLUSION

The objective of the research is to find out the types of conceptual metaphor and metaphorical mapping in Thirty Seconds to Mars album *This Is*

War. The data was collected using the observation method (*Metode Simak*) from Genius.com to collect the selected song lyrics. In collecting data, there are several steps such as listening and understanding song lyrics, noting, identifying, selecting, and classifying. Next, the researcher analyzed the data containing types of metaphors and metaphorical mapping using note-taking technique and a semantic approach, especially Lakoff and Johnson's theory.

From the analysis, 26 data were found, namely structural metaphors (5), ontological metaphors (18), and orientational metaphors (3). It is known that the ontological metaphor is more dominant because it appears eighteen more often.

Based on the findings and discussion, 26 data of metaphorical mapping were found. The data are metaphorical mapping of war (8), metaphorical mapping of human (5), metaphorical mapping of law (1), metaphorical mapping of agreement (1), metaphorical mapping of hope (2), metaphorical mapping of leader (1), metaphorical mapping of life (4), metaphorical mapping of religion (1), metaphorical mapping of heart (1), metaphorical mapping of dreams (1), and metaphorical mapping of tongue (1).

## REFERENCES

- Anudo, C.N. & Kodak, B. (2017). *A Conceptual Analysis of Love Metaphors in Selected Popular Dholuo Music*. International Journal of Innovative Research and Development, 6(3), 168-176.
- Aulia, Z.N. & Nur, T. (2020). *Metafora Konseptual dalam Rubrik Unak-Anik Kahirupan Majalah Online Manglé: Analisis Semantik Kognitif*. Bandung: Indonesia Education University. 226-236.
- Dessiliona, T. & Nur, T. (2018). *Metafora Konseptual dalam Lirik Lagu Band Revolverheld Album in Farbe*. Sawerigading, 24(2), 177-184.
- Evans, V. & Green, M. (2006). *Cognitive Linguistics: an Introduction*. Edinburgh: Edinburgh University Press.
- Griffiths, P. (2006). *An Introduction to English Semantics and Pragmatics*. Edinburgh University Press Ltd.
- Haula, B. & Nur, T. (2018). *Konseptualisasi Metafora dalam Rubrik Opini Kompas Tahun 2018: Kajian Semantik Kognitif*. Mozaik Humaniora, 18(2), 149-156.
- Hotmauli, R. (2021). *The Conceptual Metaphor of "Love" in Judika Song Lyrics*. Thesis. Medan: Universitas HKBP Nommensen.
- Istiqomah, N. (2021). *Conceptual Metaphors in Kahitna Song Lyrics*. Thesis. Surabaya: Universitas Islam Negeri Sunan Ampel Surabaya.
- Johansson, A. (2016). *Conceptual Metaphors in Lyrics by Leonard Cohen*. Thesis. Sweden: Umeå University.
- Kamaliah, S. M. (2013). *Conceptual Metaphors in Mylo Xyloto Album by Coldpaly*. Thesis. Bandung: Indonesia Education University, 125-134.
- Keraf, G. (2004). *Diksi dan Gaya Bahasa*. Jakarta: PT Gramedia Pustaka Utama.
- Kovecses, Z. (2010). *Metaphor: a Practical Introduction (2nd. ed)*. New York: Oxford University Press.
- Kreidler, C.W. (2002). *Introducing English Semantics*. New York: The Taylor and Francis E-Library.
- Kridalaksana, H. (2009). *Bahasa dan Linguistik Dalam Pesona Bahasa Langkah Awal Memahami Linguistik*. Jakarta: PT Gramedia Pustaka Utama.
- Lakoff, G., & Johnson, M. (1980). *Metaphors We Live by*. Chicago: University of Chicago Press.
- Lestari, Wiji. (2017). *Metaphors in The Song Lyrics of Greenday*. Jakarta: English Language and

- Literature Department Syarif Hidayatullah State Islamic University.
- Lukmana, D., Rosa, R. N., Marlina, L, (2019). *An Analysis of Metaphor in the Lyrics of Selected Minangkabaunese Songs*. Literature E-Journal of English Language UNP, 8(3).
- Lyons, J. 1977. *Semantics*. London: Cambridge University Press.
- Macmillan, L. (1995). *Linguistic Semantics*. Cambridge: Cambridge University Press.
- Poedjosoedarmo, S. (1983). *Penentuan Metode Penelitian*. Materi Kuliah
- Nurman, M., Lidia, D. (2021). *Metaphors Analysis in Bring Me the Horizons Amo Album Selected song lyrics*. E-Link Journal, 8(1).
- Palmer, F. R. 1983. *Semantics*. New York: Cambridge University Press.
- Saeed, J. (2003). *Semantics*. Oxford: Blackwell Publisher Inc.
- Septiyana, A. (2019). *An Analysis of Conceptual Metaphor Meaning in Owl City Songs*. Thesis. Salatiga: IAIN Salatiga.
- Setiawati, W. & Maryani. (2018). *An Analysis of Figurative Language in Taylor Swift's Song Lyrics*. Project, 1(3), 261-268.
- Sobola, E. (2021). *Metaphor of Time in Ebenezer Obey Songs*. Academia.edu.
- Sudaryanto. (2015). *Metode dan Teknik Analisis Bahasa*. Yogyakarta: Duta Wacana University Press.
- Thu, N. (2019). *Structural Metaphor of Love in English Songs in the Late 20th Century from Stylistics and Cognitive Prespective*. Journal of Applied Linguistics and Literature, 4(2).
- Wulandari, R. (2018). *Conceptual Metaphor in Album a Head Full of Dream by Coldplay*. Thesis. Jakarta: Universitas Islam Negeri Syarif Hidayatullah Jakarta.
- Yule, G. (1996). *The Study of Language Second Edition*. New York: The Press Syndicate of The University of Cambridge.