

CHAPTER V

CONCLUSION AND SUGGESTIONS

In this chapter, the writer presents the overall conclusions drawn from the discussions and findings throughout the study. It serves as a summary of the key points that have been analyzed and interpreted in the previous chapters.

5.1 Conclusion

After the writer analyzed the data by referring to the theory from Lakoff and Johnson (1980) which state that there are three types of metaphor; structural, orientational, and ontological. Based on the results of the analysis, it presents that of the 28 songs in the album *The Tortured Poets Department: The Anthology*, *Fortnight* (featuring Post Malone), *The Tortured Poets Department*, *My Boy Only Breaks His Favorite Toy*, *Down Bad*, *So Long*, *London*, *Fresh Out the Slammer*, *Guilty as Sin? Who's Afraid of Little Old Me?* *I Can Fix Him (No Really I Can)*, *lola*, *I Can Do It with a Broken Heart*, *The Smallest Man Who Ever Lived*, *The Alchemy*, *The Black Dog*, *imgonnagetyouback*, *The Albatross*, *Chloe or Sam or Sophia, or Marcus*, *How Did It End?*, *So High School*, *I hate It Here*, *thank you aLMe*, *I Look in People's Windows*, *The Prophecy*, *Cassandra*, *Peter*, *The Bolter*, *Robin*, and *The Manuscript*. The writer found that there were 50 metaphors data; 20 structural metaphor, 8 orientational metaphor, and 22 ontological metaphor.

Based on the results of the findings and discussion, the writer concludes that connotative meanings are present in every song lyric from Taylor Swift's album *The Tortured Poets Department: The Anthology*. To interpret these meanings, the writer applies Leech's (1981) theory of meaning, examining how figurative language, especially metaphor is used throughout the album.

5.2 Suggestion

Based on the research results of metaphor in this album, the writer would like to give some suggestion:

1. Future research could analyze the use of metaphors in other albums by Taylor Swift or different music artists to compare patterns of metaphorical expression in song lyrics.
2. Further studies may explore the functions of metaphors in lyrics, such as expressing emotions, reflecting the artist's identity, or conveying social critique, to gain deeper insights into song meaning.
3. Subsequent research can apply other linguistic or cognitive approaches beyond conceptual metaphor theory, such as pragmatics or discourse analysis, to broaden the perspective on metaphor analysis.
4. The findings of this study can be utilized as teaching materials for English language learning, particularly to introduce figurative language through popular song lyrics, making language learning more engaging and contextually relevant.

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