



**THE PROFILES OF LADY DIANA FROM THE
METAPHORS OF *CANDLE IN THE WIND*
BY ELTON JOHN**

A final project

submitted in partial of the requirements
for the degree of Sarjana Sastra in English

by

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**THE PROFILES OF LADY DIANA FROM THE METAPHORS OF
CANDLE IN THE WIND BY ELTON JOHN**

yang saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar Sarjana Sastra ini benar-benar merupakan karya saya sendiri, yang saya hasilkan setelah melalui penelitian, bimbingan diskusi, dan pemaparan atau semua ujian. Semua kutipan, baik yang langsung maupun tidak langsung, baik yang diperoleh dari sumber perpustakaan, wahana elektronik maupun sumber lainnya, telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana lazimnya dalam penulisan karya ilmiah. Dengan demikian walaupun tim penguji dan pembimbing penulisan skripsi / tugas akhir / *final project* ini membubuhkan tanda tangan sebagai tanda keabsahannya, seluruh isi karya ilmiah ini tetap menjadi tanggung jawab saya sendiri.

Demikian, harap pernyataan ini dapat digunakan seperlunya.

Semarang, September 2009

Yang membuat pernyataan,

Roema Dwi Nuraini

The end is better than the beginning for you and Someday Allah will give you the heaven then you will be satisfied. (Dan sesungguhnya akhir itu lebih baik bagimu daripada permulaan. Dan kelak Tuhan-mu pasti memberikan karunia-Nya kepada mu lalu kamu menjadi puas).

(Q.S. Ad-Duha: 4-5)



To:

- My Parents (Eddy Haryanto and Siti Warsini)*
- My sisters and brother (Anniza, Desi, and Bambang)*
- My nephew (Afif Bahtiar Zahid)*
- Supri*

APPROVAL

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ABSTRACT

Dwi Nuraini, Roema. 2009. **Profiles of Lady Diana from the Metaphors of *Candle in the Wind* by Elton John.** A Final Project. English Department. The Faculty of Languages and Arts. Semarang State University. The first advisor is Dra. Rahayu Pui H., M. Hum and Dwi Anggara Asianti, S.S., M.Pd.

Key Words: Lady Diana, Metaphors

This study is about the use of metaphor in Elton John's song lyric. The problems of this study are what is the meaning of the song and how does the song relate to Lady Diana. The objective of the study are to identify the meaning of the song and to describe how the song relate to Lady Diana. The result of this study is expected to find the false images of Lady Diana that was built in the song lyric.

I used deconstruction and qualitative research as the method of this study, since the data were in written song. I also used library research method. I search for some books to find further information. The data were words that containing metaphors to find the profiles of Lady Diana in the song lyric. Metaphors that is found in Elton John's song lyric are the profiles of Lady Diana that beautiful, interesting, popular, become trendsetter, full of spirit, moving around, and lighting people around her. In conducted the research, I read Elton John's song lyric and then identified the metaphors that reflected Lady Diana's profiles which are found in the text of the song lyric. I listed them in a table and then classified the data. In analyzing the data, I explained the definition, description meaning of metaphor. Next, I interpret the data using my own words. And the last step, I described the use of Metaphor and deconstruction to find the implicit meaning of Lady Diana's profiles which are expressed in Elton John's song lyric as well as the implied meaning of the song.

Finally the result of the study shows that there are four metaphors found in the song lyric that reflects Lady Diana's profiles. The metaphors are England's rose, torch, wings, and candle in the wind. By using those metaphors, Elton John wants to convey the profiles of Lady Diana through his ideas in his song lyric and also to give ornament to his literary works. However, by using deconstruction I could create new interpretation of Lady Diana's profiles which was formed in the song. The result of this study is hoped able to help the readers and the listeners of Elton John's song lyric to to get the new interpretation of the song from different point of view.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

People like to show their feeling by doing something in various ways such as looking for something new, and using their brain to create new words in some languages more intensely than ordinary language to express their feeling, idea and thought. Language is the most things for the people to communicate each other in various styles as a symbol of sounds, which is produced by human instrument of utterance. We need a certain language to communicate with other people. We can communicate with other people who speak the same language and if we talk to people who speak different language, it goes without saying we will not understand what people want to say if we do not know the meaning.

Through communication, people can deliver their opinion, ideas, and thought. Knowledge and information to fulfill their daily needs, people are communicating. Communication in oral or written is used in the daily communication such as dialog, speech, and so on. Communication in writing needs media such as literary work. By literary work as a media of communication, we can communicate to other people our idea, thought, and opinion indirectly. Through literary work as a media of communication, we are also able to say our idea without satirizing oneself. We can use a figurative language to convey it.

Whenever we speak or write in a special situation, we are able to create beautiful words in a line of structure. The structures that have been created is

written by literary words then, become a reading text. In various types of a reading text, lyric is meaning easier to read and to comprehend based on his opinion even they are able to give their comment on it. Lyric usually found as the symbol of a situation they are facing, and we must recognize and understand other people's meaning.

Music as a media of written communication in the literary work becomes the most important for people to express their feeling. People prefer music to convey their idea through the lyric.

Elton John is a singer and a songwriter who has been popular mainstream success during the 1970s. He is able to draw attention the music lovers through his beautiful lyrics in his songs. He is best known as the singer of *Candle in the Wind*. Elton John's song lyric consists of some figurative language which have symbol to convey his idea and to deliver messages. The symbol through written communication in figurative language is metaphor.

Metaphor is very important to show someone's feeling as the comparison between person and thing. The using of metaphors in literary works such as song, lyric, poetry, and so on, will not satirized people directly because they use metaphor as the comparison. Different from metaphor, language in newspaper is written barely. As a news, newspaper must write clearly based on the structure which uses some questions such as what, who, when, where, why, and how (5 W + 1 H). From structure, people who is meant of the news perhaps be satirized and will claim the newspaper if there is mistaken information.

1.2 Reasons for Choosing the Topic

Most of the songwriters using figures of speech to convey their ideas, thought, and opinions to make them more interesting. However, some people will not understand the meaning what the songwriters wanted to say through their lyrics. Sometimes the listeners are not able to catch the message of the songs if the song writers using figurative language in their lyrics.

A song is an act to share. Therefore, it is important for listeners and the readers to understand the meaning of a figurative languages in order to make their own opinion of the songs lyric. Their understanding will be increased if they know figures of speech especially the metaphor.

This study will help listeners of the music to understand what the songwriters want to say, to express, and to emphasize through the metaphor in their lyrics. I hope the listeners or the music lovers will not be confused anymore after they know that metaphor can build up the meaning of songs.

I prefer to analyze *Candle In The Wind* by Elton John because the song lyric reflected Lady Diana profiles. Therefore, in the song lyric has deep meaning through metaphor as the songwriter has made.

1.3 Statements of the Problem

In order to focus on the study, the writer limits the problems that are discussed in this study into the following questions:

- (1). What is the meaning of *Candle In The Wind* song lyric?
- (2). How does *Candle In The Wind* song lyric relate to Lady Diana?

- (3). What are the false images of Lady Diana that is found in *Candle In The Wind* song lyric?

1.4 Objective of the Study

The objectives of the study that the writer wants to achieve can be stated as follows:

- (1). To identify the meaning of the song.
- (2). To find the relation of Lady Diana to the song
- (3). To find the false image of Lady Diana in the song.

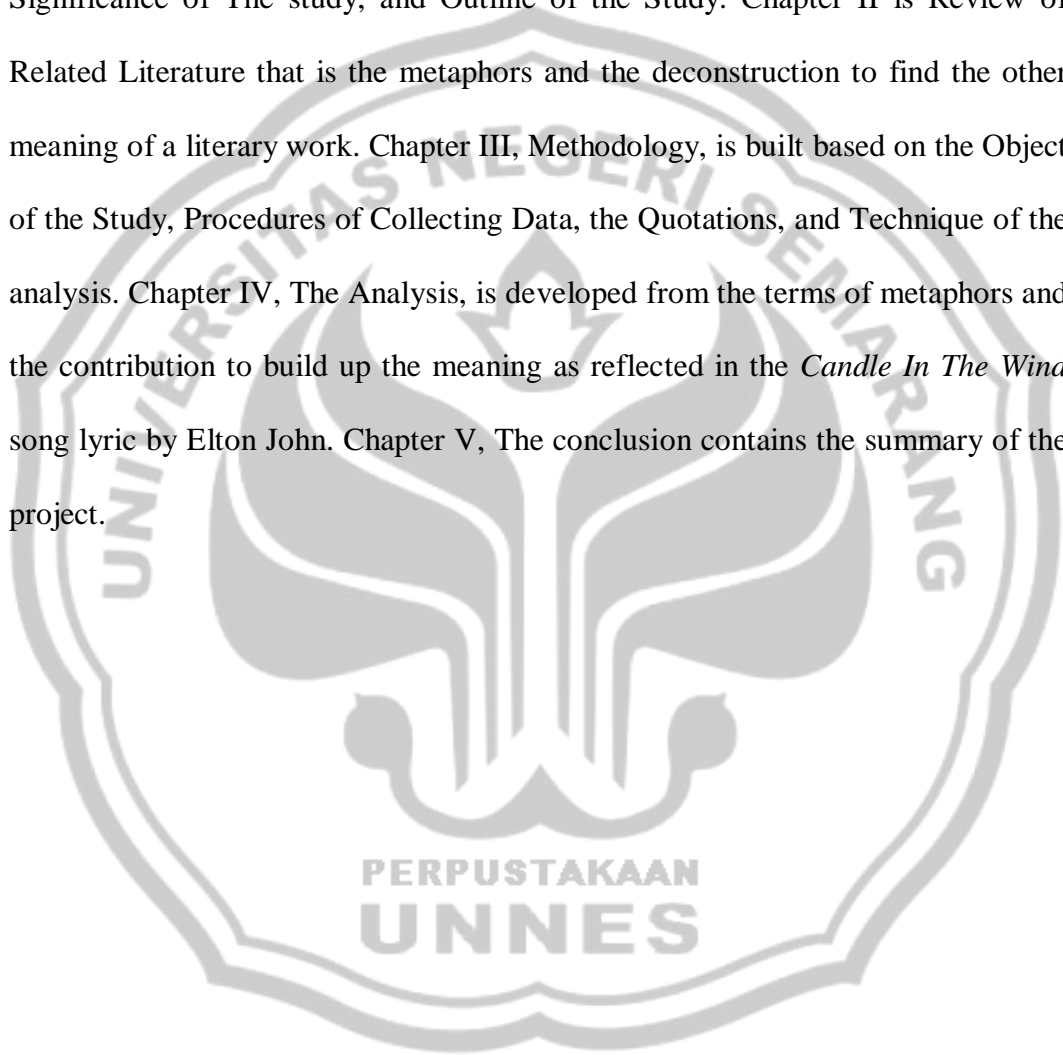
1.5 Significance of the Study

The result of the study will be able to contribute:

- (1). The study would be able to facilitate the readers in understanding the implicit meaning to song.
- (2). The study is expected to give additional knowledge for people who are willing to learn about literature especially about the metaphor of the song and the other meanings of the song.
- (3). The study will helps us to [balance](#) our needs and the [capacity](#) to meet them to change our thinking and way of life to the demands of the situation and also to give the [ability](#) and [strength](#) to bring desirable changes in the state of our environment.

1.6 Outline of the Study

The outline of the study consists of several chapters and sub- chapters. Chapter I, Introduction, consists of Background of the Study, Reasons for choosing the topics, Statements of the problem, Objectives of The Study, Significance of The study, and Outline of the Study. Chapter II is Review of Related Literature that is the metaphors and the deconstruction to find the other meaning of a literary work. Chapter III, Methodology, is built based on the Object of the Study, Procedures of Collecting Data, the Quotations, and Technique of the analysis. Chapter IV, The Analysis, is developed from the terms of metaphors and the contribution to build up the meaning as reflected in the *Candle In The Wind* song lyric by Elton John. Chapter V, The conclusion contains the summary of the project.



CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Definition of Music

The word *music* comes from the [Greek](#) *mousikê* (*tekhnê*) by way of the Latin *musica*. It is ultimately derived from *mousa*, the Greek word for [muse](#). In ancient Greece, the word *mousike* was used to mean any of the arts or sciences governed by the Muses. Later, in Rome, *ars musica* embraced [poetry](#) as well as instrument-oriented music. In the European [Middle Ages](#), *musica* was part of the mathematical [quadrivium](#): [arithmetic](#), [geometry](#), [astronomy](#) and *musica*. The fifth century philosopher, Boethius, split the concept of *musica* into three major kinds: [musica universalis](#), [musica humana](#), and [musica instrumentalis](#). Of those, only the last—*musica instrumentalis*—referred to music as performed sound.

Many definitions of music implicitly hold that music is a communicative activity, which conveys to the listener moods, emotions, thoughts, impressions, or philosophical, sexual, or political concepts or positions.

Other sources define music as:

- (a) An artistic form of auditory communication incorporating instrumental or vocal tones in a structured and continuous manner
- (b) Any agreeable (pleasing and harmonious) sounds; "he fell asleep to the music of the wind chimes"

(c) Musical activity (singing or whistling etc.); "his music was his central interest"

(d) The sounds produced by singers or musical instruments (or reproductions of such sounds)

(e) Punishment for one's actions; "you have to face the music"; "take your medicine"

(<http://wordnetweb.princeton.edu/perl/webwn>)

Music is the art of arranging sounds in time to produce a continuous, unified, and evocative composition, as through melody, harmony, rhythm, and timbre.

(www.Forte-Notation.eu)

From the definitions above, I conclude that music is universal, natural and very personal language. Music is a way of expressing personal ideas, feelings, and thought through performance of rhythm, melody and harmony.

There are many kind of music such as jazz, tango, country, disco, pop, rock, r n b, etc. as the results, there are many singers with different kind of music appear in music industry. The singers may in-group or single. Elton John is one of a single singer.

2.2 Definition of Song

The source from <http://wordnetweb.princeton.edu/perl/webwn> defines song as:

(a) A short musical composition with words; "a successful musical must have at least three good songs"

- (b) A distinctive or characteristic sound; "the song of bullets was in the air"; "the song of the wind"; "the wheels sang their song as the train rocketed ahead"
- (c) The act of singing; "with a shout and a song they marched up to the gates"
- (d) Birdcall: the characteristic sound produced by a bird; "a bird will not learn its song unless it hears it at an early age"
- (e) A very small sum; "he bought it for a song"
- (f) Sung: the imperial dynasty of China from 960 to 1279; noted for art and literature and philosophy.

Other experts give their description of song:

- (1). 'song is a piece of music to be sung by human voice' (Wordsworth, 1965:681)
- (2). 'song is a piece of music with words for singing' (Procter, 1978:1066)
- (3). 'song is a short musical work set to a poetic text, with equal importance given to music and to the words. It is generally performed with instrumental accompaniment' (Holman, 1997:1220).

From the definitions above, I conclude that song is a musical instrument consists of lyrics that are sung by human voice to express their emotional feeling, ideas, and thought.

Elton John expresses his emotional feeling by singing a song in implicitly meaning.

2.3 Definition of Lyric

Etymology and usage, Lyric derives from the [Greek](#) word *lyrikos*, meaning "singing to the lyre". A [lyric poem](#) is one that expresses a subjective, personal point of view.

The source of <http://www.answer.com/topic/lyrics> defines that Lyrics (in singular form Lyric) are a set of words that make up a [song](#). The writer of lyrics is a [lyricist](#) or lyricist. The meaning of lyrics can be either explicit or implicit. Some lyrics are abstract, almost unintelligible, and, in such cases, their explication emphasizes [form](#), [articulation](#), [meter](#), and [symmetry](#) of expression. The lyricist of traditional musical forms such as [Opera](#) is a [librettist](#).

The word *lyric* came to be used for the "words of a song"; this meaning was recorded in 1876. The common plural (perhaps because of the association between the plurals *lyrics* and *words*), predominates contemporary usage. Use of the singular form *lyric* remains grammatically acceptable, yet remains considered erroneous in referring to a singular song word as a *lyric*. Lyric in the modern sense, is any fairly short poem expressing the personal mood, feeling, or meditation of a single speaker (who may sometimes be an invented character, not the poet). In ancient Greece, a lyric was a song for accompaniment on the lyre, and could be a *choral lyric* sung by a group, such as a [dirge](#) or [hymn](#); the modern sense, current since the [Renaissance](#), often suggests a song-like quality in the poems to which it refers. Lyrics may be composed in almost any [meters](#) and on almost every subject, although the most usual emotions presented are those of love and grief. Among the common lyric forms are the [sonnet](#), [ode](#), [elegy](#), [haiku](#),

and the more personal kinds of hymn. *Lyricism* is the emotional or song-like quality, the *lyrical* property, of lyric poetry. A writer of lyric poems may be called a *lyric poet*, a *lyricist*, or a *lyrist*. In another sense, *the lyrics* of a popular song or other musical composition are the words as opposed to the music; these may not always be lyrical in the poetic sense (e.g. in a narrative song like a [ballad](#)).

From the definitions above, I conclude that lyric is a set of words that express the writer's personal feelings, which can be read or sung.

2.4 Definition of Figure of Speech

From the source of <http://www.answer.com/topic/figure-of-speech> states some of the Figure of Speech's definitions:

(1) Figure of Speech is a form of expression used to convey meaning or heighten effect, often by comparing or identifying one thing with another that has a meaning or connotation familiar to the reader or listener. An integral part of language, figures of speech are found in oral literatures as well as in polished poetry and prose and in everyday speech. Common figures of speech include [simile](#), [metaphor](#), personification, hyperbole, [irony](#), [alliteration](#), onomatopoeia, and puns.

(2) Figure of speech is intentional departure from straight-forward, literal use of language for the purpose of clarity, emphasis, or freshness of expression.

(3) Figure of Speech is writing that differs from customary conventions for construction, meaning, order, or significance for the purpose of a special meaning or effect.

(4) Figure of Speech is a mode of expression in which words are used out of their literal meaning or out of their ordinary use in order to add beauty or emotional intensity or to transfer the poet's sense impressions by comparing or identifying one thing with another that has a meaning familiar to the reader. Some important figures of speech are: *simile, metaphor, personification, hyperbole* and *symbol*.

Other source from <http://www.answer.com/library/wikipedia-cid-29733> states that a Figure of Speech is a use of a [word](#) that diverges from its normal meaning, or a [phrase](#) with a specialized meaning not based on the literal meaning of the words in it. Figures of speech often provide emphasis, freshness of expression, or clarity. However, clarity may also suffer from their use, as any figure of speech introduces an ambiguity between literal and figurative interpretation. A figure of speech is sometimes called a [rhetoric](#) or a locution. For Examples: The saying "I got your back" almost never has the literal meaning of receipt or possession of another's spine. It is a figure of speech that means the speaker intends to protect the listener, actually or symbolically. It originates from war, in which one soldier informs another that the first will train his weapon toward an area from which an enemy might shoot the second in the back, the idea being that one cannot see one's own back, so one needs someone to protect it for ones self.

Here are other examples of figures of speech:

- (a) "It's raining cats and dogs" means it's raining intensely.
- (b) "I'll give you a piece of my mind" means the speaker will state a frank opinion.

(c) "Break a leg" is a saying from theater meaning "Good luck."

(d) "Butterflies in your stomach" figuratively describes nervousness.

In each of these examples of figures of speech, there is a literal meaning of the words, which a listener would normally reject as absurd or inappropriate. The listener would select the figurative meaning of the utterance, assisted by the context.

Absence of the proper context may defeat the figurative meaning. If someone not in a theater troupe tells someone else to break a leg, the listener must decide whether the speaker intends to adapt the figure of speech from theater to the present context; if not, the literal meaning would be provocative. If there is no cause for nervousness, complaining about butterflies in one's stomach might make a listener consider briefly whether to interpret the words literally.

Cadence and grammar are sometimes non-standard when uttering a figure of speech. Some figures of speech, such as "cats and dogs" in the above example, are uttered breezily as though it were a single word. If animals were literally falling from the sky, each noun would receive greater emphasis. In the first example in this section, the use of "got" instead of the more standard "have" or "have got" is a clue that the utterance is a figure of speech, (<http://www.answer.com/topic/figure-of-speech>).

From the definitions above, I conclude that the Figure of Speech is a style of language, which is delivered to one another to emphasize and clarify of the meaning in written or spoken.

2.4.1 Kinds of Figure of Speech

<http://www.answer.com/topic/figure-of-speech> states there are two major types of figures of speech: rhetorical figures, which do not make changes in the meaning of the words, and tropes, which do. Types of figures of speech include simile, hyperbole, alliteration, and pun, among many others.

1.1 *Scholars of classical Western rhetoric have divided figures of speech into two main categories: schemes and tropes. Schemes (from the Greek schēma, form or shape) are figures of speech that change the ordinary or expected pattern of words. For example, the phrase, "John, my best friend" uses the scheme known as [apposition](#). Tropes (from the Greek tropein, to turn) change the general meaning of words. An example of a trope is irony, which is the use of words to convey the opposite of their usual meaning "For Brutus is an honorable man; / So are they all, all honorable men".*

For simplicity, this article divides the figures between schemes and [tropes](#), but does not further sub-classify them (e.g., "Figures of Disorder"). Here are some examples of schemes and tropes.

1.1.1 (1) Schemes:

- (a) [alliteration](#) : A series of words that begin with the same letter or sound alike.
- (b) [anaphora](#) : The repetition of the same word or group of words at the beginning of successive clauses.

- (c) [ant Climax](#) : The arrangement of words in order of decreasing importance.
- (d) [antithesis](#) : The juxtaposition of opposing or contrasting ideas.
- (e) [apostrophe](#) : Directing the attention away from the audience and to a personified abstraction.
- (f) [apposition](#) : The placing of two elements side by side, in which the second defines the first.
- (g) [assonance](#) : The repetition of vowel sounds, most commonly within a short passage of verse.
- (h) [climax](#) : The arrangement of words in order of increasing importance.
- (i) [consonance](#) : The repetition of consonant sounds, most commonly within a short passage of verse.
- (j) [ellipsis](#) : Omission of words.
- (k) [epistrophe](#) : The repetition of the same word or group of words at the end of successive clauses. The counterpart of anaphora (also known as antistrophe).
- (l) [homographs](#) : Words that are identical in spelling but different in origin and meaning.
- (m) [homonyms](#) : Words that are identical with each other in pronunciation and spelling, but differing in origin and meaning.

- (n) [homophones](#) : Words that are identical with each other in pronunciation but differing in origin and meaning.
- (o) [hyperbole](#) : An exaggeration of a statement.
- (p) [internal rhyme](#) : Using two or more rhyming words in the same sentence.
- (q) [kenning](#) : A [metonymic](#) compound where the terms together form a sort of [synecdoche](#).
- (r) [onomatopoeia](#) : A word imitating a real sound (e.g. tick-tock or boom).
- (s) [parallelism](#) : The use of similar structures in two or more clauses.
- (t) [parenthesis](#) : Insertion of a clause or sentence in a place where it interrupts the natural flow of the sentence.
- (u) [pun](#) : When a word or phrase is used in two different senses.
- (v) [tautology](#) : Redundancy due to superfluous qualification; saying the same thing twice.
- (w) [tmesis](#) : Division of the elements of a compound word.

1.1.2 (2) Tropes:

- (a) [allegory](#) : An extended [metaphor](#) in which a story is told to illustrate an important attribute of the subject.
- (b) [alliteration](#) : The repetition of the first consonant sound in a phrase.

- (c) [allusion](#) : An indirect reference to another work of literature or art.
- (d) [anthropomorphism](#) : Ascribing human characteristics to something that is not human, such as an animal or a god.
- (e) [antiphrasis](#) : A word or words used contradictory to their usual meaning, often with irony.
- (f) [antonomasia](#) : The substitution of a phrase for a proper name or vice versa.
- (g) [apostrophe](#) : Addressing a thing, an abstraction or a person not present.
- (h) [hyperbole](#) : Use of exaggerated terms for emphasis.
- (i) [hypophora](#) : Answering one's own [rhetorical question](#) at length.
- (j) [irony](#) : Use of word in a way that conveys a meaning opposite to its usual meaning.
- (k) [litotes](#) : Emphasizing the magnitude of a statement by denying its opposite.
- (l) [metaphor](#) : A comparison between two things.
- (m) [metonymy](#) : Substitution of a word to suggest what is really meant.
- (n) [onomatopoeia](#) : Words that sound like their meaning.
- (o) [oxymoron](#) : Using two terms together, that normally contradict each other.

- (p) [paradox](#) : Use of apparently contradictory ideas to point out some underlying truth.
- (q) [personification](#) : Attributing or applying human qualities to inanimate objects, animals, or natural phenomena.
- (r) [proverb](#) : A succinct or pithy expression of what is commonly observed and believed to be true.
- (s) [pun](#) : A play on words that will have two meanings.
- (t) [repetition](#) : The repeated usage of word(s)/group of words in the same sentence to create a poetic/rhythmic effect.
- (u) [rhetorical question](#) : Asking a question as a way of asserting something. Or asking a question not for the sake of getting an answer but for asserting something (or as in a poem for creating a poetic effect).
- (v) [satire](#) : The use of irony, sarcasm, ridicule, or the like, in exposing, denouncing, or deriding vice, folly, etc.
- A literary composition, in verse or prose, in which human folly and vice are held up to scorn, derision, or ridicule. A literary genre comprising such compositions.
- (w) [simile](#) : A comparison between two things using *like* or *as*.
- (x) [synecdoche](#) : A form of [metonymy](#), in which a part stands for the whole.

- (y) tautology : Needless repetition of the same sense in different words Example: The children gathered in a round circle.
- (z) truism : A self-evident statement .

2.5 Definition of Metaphor

The word ‘metaphor’ derives from Greek word ‘meta’ means ‘over’ and ‘pharein’ means ‘to carry’, which state an analogy, similarity, or relation between two things. Metaphor is an implied comparison between two dissimilar things – analogy that imaginatively identifies one object to another (Holman, 1997:196): “I must embark on the feature on which this question hinges and iron out the road block”. When using a metaphor, an author does not say that one thing is another. To say “He is an ostrich” is to suggest that the person being discussed has some characteristic in common with the ostrich note the underlined metaphors in the following example:

- (a) The sergeant was a lion in the battle.
- (b) The great snake that you see there is the Mississippi River.
- (c) The man was playing with this town, it was a toy for him.
- (d) She was a tower of strength.
- (e) Don’t wolf your foot.
- (f) The cat as velvet paws.

Metaphor is a figure of speech that involves designating one thing with the name of another, a process that is carried out essentially by substituting one term for another.

Metaphor (from Latin *metaphoria*) is language that directly connects seemingly unrelated subjects. It is a figure of speech that connects two or more things. More generally, a metaphor describes a first subject as *being* or *equal to* a second object in some way. This device is known for usage in [literature](#), especially in [poetry](#), where with few words, emotions and associations from one context are associated with objects and entities in a different context. It compares two subjects without using 'like' or 'as', (<http://www.answer.com/topic/metaphor>).

A metaphor is generally considered to be more forceful and active than an [analogy](#) (metaphor asserts two topics are the same whereas analogies acknowledge differences). Here are the common types of Metaphor that is taken from <http://www.answer.com/topic/metaphor> :

- (a) A dead metaphor : is one in which the sense of a transferred image is not present. Example: "to grasp a concept" or "to gather what you've understood" Both of these phrases use a physical action as a metaphor for understanding (itself a metaphor), do most visualize the physical action. Dead metaphors, by definition, normally go unnoticed. Some people make a distinction between a "dead metaphor" whose origin most speakers are entirely unaware about (such as "to break the ice"). Others, however, use *dead metaphor* for both of these concepts, and use it more generally as a way of describing metaphorical [cliché](#).

(b) An extended metaphor or conceit : are set up a principal subject with several subsidiary subjects or comparisons. The above quote from *As You Like It* is a very good example. The world is described as a stage and then men and women are subsidiary subjects that are further described in the same context.

(c) A mixed metaphor : is one that leaps from one identification to a second identification that is inconsistent with the first one. Example: "He stepped up to the plate and grabbed the bull by the horns," where two commonly used metaphoric grounds for highlighting the concept of "taking action" are confused to create a nonsensical image.

From the definitions above, I conclude that metaphor is the most important figure of speech. Metaphor compares two dissimilar things by substituting one term for another and consists of a first subject as *being* or *equal to* a second object in some way without using 'like' or 'as' in order to deliver our idea, thought, and opinion without satire oneself in written or spoken. I will use the extended metaphor to analyze that data because every one has their own understanding to interpret the meaning of metaphor in a phrase, stanza, sentence, even word.

2.6 Metaphor in Literature

Metaphor, the most important and widespread [figure of speech](#), in which one thing, idea, or action is referred to by a word or expression normally denoting another thing, idea, or action, so as to suggest some common quality shared by the two. In metaphor, this resemblance is assumed as an imaginary identity rather

than directly stated as a comparison: referring to a man as *that pig*, or saying *he is a pig* is metaphorical, whereas *he is like a pig* is a [simile](#). Metaphors may also appear as verbs (a talent may *blossom*) or as adjectives (a novice may be *green*), or in longer [idiomatic](#) phrases, e.g. *to throw the baby out with the bathâ water*. The use of metaphor to create new combinations of ideas is a major feature of [poetry](#), although it is quite possible to write poems without metaphors. Much of our everyday language is also made up of metaphorical words and phrases that pass unnoticed as dead metaphors, like the *branch* of an organization. A *mixed metaphor* is one in which the combination of qualities suggested is illogical or ridiculous, usually as a result of trying to apply two metaphors to one thing: *those vipers stabbed us in the back*. Modern analysis of metaphors and similes distinguishes the primary literal term (called the [tenor](#)) from the secondary figurative term (the vehicle) applied to it: in the metaphor *the road of life*, the tenor is life, and the vehicle is the road. For a fuller account, consult Terence Hawkes, *Metaphor* (1972) that can be found in <http://www.answer.com/topic/metaphor>

Other source from <http://en.wikipedia.org/wiki/metaphor> states that Metaphor in literature and language is present in written [language](#) back to the earliest surviving writings. From the [Epic of Gilgamesh](#) (one of the oldest [Sumerian](#) texts):

My friend, the swift mule, fleet wild ass of the mountain, panther of the wilderness, after we joined together and went up into the mountain, fought the Bull of Heaven and killed it, and overwhelmed Humbaba, who lived in the Cedar Forest, now what is this sleep that has seized you? - (Trans. Kovacs: 1989)

In this example, the friend is compared to a [mule](#), a wild donkey, and a [panther](#) to indicate that the speaker sees traits from these animals in his friend (A comparison between two or more unlike objects).

The Greek plays of [Sophocles](#), [Aeschylus](#), and [Euripides](#), among others, were almost invariably allegorical, showing the tragedy of the protagonists, either to caution the audience metaphorically about temptation, or to lambast famous individuals of the day by inferring similarities with the caricatures in the play.

Novelist and essayist [Giannina Braschi](#) states, "Metaphors and Similes are the beginning of the democratic system of envy."

Even when they are not intentional, they can be drawn between most writing or language and other topics. In this way, it can be seen that any [theme](#) in literature is a metaphor, using the story to convey information about human perception of the theme in question.

2.7 Style in Literature

Dennis Freeborn (1996:4) states that *Style* is the form or manner or manner or mode of expression and the content, message, or substance of thought. The idea that 'style is the dress of thought' has been disputed, on the grounds that thought and expression are in separable.

The study of English literature is principally concerned with evaluation, appreciation, and personal response. The aims of the English Literature syllabus of one Examinations and Assessment Board are:

To present the subject as a discipline that is humane (concerned with values), historical (setting literary works within the context of their age)

and communicative (concerned, that is, with the integrity of language as a means of enabling human beings to convey their thoughts and feelings one to another).

Other source from <http://www.infoplease.com/encyclopedia/> states that style, in literature, the mysterious yet recognizable result of a successful blending of form with content. Generally speaking, all the arts reflect one of two stylistic tendencies: the classical or the romantic. When applied to literature the first term suggests objective presentation, formal structure, and clear yet ceremonious language, and the second indicates subjective presentation, organic structure, and obscure, effusive, or everyday language. Stylistically, Milton's *Paradise Lost* is classical, whereas Shakespeare's *King Lear* tends toward the romantic. However, style is also the badge of individuality that distinguishes a good writer from a poor or mediocre writer. A good poet's sense of style will ensure that the words and lines of his verse cannot be deleted or rearranged without ruining, or at least weakening, the poem as a whole. Keats's sense of style made him change Stanza 30 of "The Eve of St. Agnes" from "she slept" to "she slept an azure-lidded sleep." At the same time, a style that is overblown attracts the attention of parodists. Commentaries on style abound. The most famous are themselves models of what they instruct.

2.8 Deconstruction

In order to have a further discussion about deconstruction, it is important to give its definition.

2.8.1 Definition of Deconstruction

In this study, I will use the deconstruction method. Deconstruction is more suitable with the topic. I hope that through this method I can discover a new interpretation of the metaphor to build up the meaning of the Elton John's song lyric. According to Endraswara (2003: 167), deconstruction is "a literary research that ignores the structure. It means that a literary work can be understood from all possible side. Because this concept is so free, it is not bound by the structure."

I try to get a new interpretation or meaning of the metaphor through the Elton John's song lyric because everything has either good or bad impact. For deconstructionists there is nothing impossible, as Endraswara says that "in deconstruction a text always gives many meanings, so these texts can be very complex" (Endraswara 2003:169). We can take an example, commonly people always think that an evil can always be defeated by a rightness, but when we see it through the deconstruction theory it is not always true (Endraswara 2003: 169).

Deconstruction is a free method. We can create a new interpretation or meaning. For deconstructionists, absolute in meaning is nothing. The readers are free to create the meaning of literary work. They can be playing in their imaginative world. Everyone has his interpretation while he is reading a literary work. For example, while two different people are reading the same literary work, the meaning or interpretation that they got may be different.

Endraswara (2003: 170) also said that "meaning is not always singular but maybe plural. A meaning is not dead (permanent), but alive and developing.

Reading a literary work is a paradoxical activity. It means that the readers may recreate their guessing worlds, or maybe they can combine both of them.”

2.8.2 Deconstruction through Style

The source of <http://en.wikipedia.org/wiki/deconstruction> states that In Aristotle's terms, deconstruction is an attitude of continued wonder. In Socrates' terms, it is the moment of ignorance, of what medievals later called "learned ignorance." Deconstruction is one moment in the continuation of philosophy.

Derrida's style puts some readers off. Some of what he has said in such places as *Memoires for Paul DeMan* suggests that, because of its effects in American literary criticism, Derrida has begun to have second thoughts about the way he wrote. But his playful style is not just a result of literary perversity. Given the premises and goals of a deconstructive reading of a text, we can question the status of a straightforward critical essay. Such an essay, perhaps a book review, says, "this straightforward text omits something that I can show you straightforwardly." Thus, a straightforward response does not recognize the necessity of the omission. It stands as an accusation of the text in question rather than as a deconstruction of it.

Many who read Derrida's work do so without paying the price. They do not want to read deeply and widely from the European traditions. They do not want to learn other languages. They do not want to begin their deconstructive work with the background of careful scholarship. They are lazy. They want to skip the first moment and deal with only the second (which is impossible).

However, Derrida's style is not only a consequence of writing deconstructive work according to the understanding of his theory. It is also a result of the excessive character of things themselves and therefore texts. The straightforward text cannot but have some play in it. No text, even a deconstructive one can avoid it. Language is like that; things themselves are like that. After *Speech and Phenomena*, Derrida's earlier texts were more devoted to playing with that play, deconstructing a text by enacting the play in it in another text. Derrida's early texts were obviously devoted to play. Less obvious to many readers, that play was also praise. The same playful, praising element remains in all his texts, even in those such as some of his more recent work, where it is less obvious.

Unfortunately, however one accounts for Derrida's style, the result of that style has been that some believe his work to be only a matter of play, just a matter of doing whatever one wishes with the text and, therefore, anything but a matter of praise and wonder.

2.9 A Brief Biography of Elton John

Sir Elton Hercules John was born on 25th of March 1947 in Middlesex England. In terms of sales and lasting popularity, Elton John was the biggest pop superstar of the early 1970s. He could dip into soul, disco, and country, as well as classic pop balladry and even progressive rock. Unlike many pop stars, John was able to sustain his popularity, charting a Top 40 single every single year from 1970 to 1996.

The son of a former Royal Air Force trumpeter, John was born Reginald Kenneth Dwight in 1947. Dwight began playing piano at the age of four, and when he was 11, he won a scholarship to the Royal Academy of Music. After studying for six years, he left school with the intention of breaking into the music business. In 1961, he joined his first band, [Bluesology](#), and divided his time between playing with the group, giving solo concerts at a local hotel, and running errands for a London publishing house. By 1965, [Bluesology](#) was backing touring American soul and R&B musicians like [Major Lance](#), [Doris Troy](#), and [the Bluebells](#). In 1966, [Bluesology](#) became [Long John Baldry](#)'s supporting band and began touring cabarets throughout England. Dwight became frustrated with Baldry's control of the band and began searching for other groups to join. Dwight wrote music for Taupin's lyrics and began corresponding with him through mail. By the time the two met six months later, Dwight had changed his name to Elton John, taking his first name from [Bluesology](#) saxophonist [Elton Dean](#) and his last from John Baldry.

In the meantime, John recorded cover versions of current hits for budget labels to be sold in supermarkets. By the summer of 1968, he had begun recording singles for release under his own name. Usually, these songs were more rock- and radio-oriented than the tunes he and Taupin were giving to other vocalists, yet neither of his early singles for *Phillips*, "I've Been Loving You Too Long" and "Lady Samantha," sold well. In June of 1969, he released his debut album for *DJM*, *Empty Sky*, which received fair reviews, but no sales.

In August, he gave his first American concert at *the Troubadour* in Los Angeles, which received enthusiastic reviews, as well as praise from [Quincy Jones](#) and [Leon Russell](#). Throughout the fall, Elton John continued to climb the charts on the strength of the Top Ten single "Your Song." John followed it quickly in February 1971 with the concept album [Tumbleweed Connection](#), which received heavy airplay on album-oriented radio in the U.S., helping it climb into the Top Ten. The rapid release of [Tumbleweed Connection](#) established a pattern of frequent releases that John maintained throughout his career.

John didn't become a *Rocket* recording artist himself, choosing to stay with MCA for a record-breaking eight-million-dollar contract in 1974. Later in 1974, he played and sang on [John Lennon's](#) number one comeback single *Whatever Gets You Through the Night*, and he persuaded [Lennon](#) to join him on-stage at *Madison Square Garden* on Thanksgiving Day 1974; it would prove to be [Lennon's](#) last live performance.

While his career continued to be successful, his personal life was in turmoil. Since the mid '70s, he had been addicted to cocaine and alcohol, and the situation only worsened during the '80s. In a surprise move, he married engineer Renate Blauel in 1984; the couple stayed married for four years, although John later admitted he realized he was homosexual before his marriage. In 1986, he underwent throat surgery while on tour, but even after he successfully recovered, he continued to abuse cocaine and alcohol.

Over the next two years, John battled both his drug addiction and bulimia, undergoing hair replacement surgery at the same time. By 1991, he was sober, and

the following year, he established the Elton John AIDS Foundation; he also announced that he would donate all royalties from his single sales to AIDS research.

In 1992, John returned to active recording with *The One*. Peaking at number eight on the U.S. charts and going double platinum, the album became his most successful record since [Blue Moves](#) and sparked a career renaissance for John. However, its success was overshadowed by John's response to the tragic death of Princess Diana, he rerecorded *Candle in the Wind* (originally a eulogy for [Marilyn Monroe](#)) as a tribute to his slain friend, with Taupin adapting the lyrics for what was planned as the B-side of *Something About the Way You Look Tonight*.

With the profits earmarked for Diana's favorite charities, and with a debut performance at Diana's funeral, *Candle in the Wind 1997* became the fastest-selling hit of all time in both Britain and the U.S. upon the single's release, easily debuting at number one on both sides of the Atlantic; with first-week sales of over three million copies in the U.S. alone and 14 weeks in the top spot, it was John's biggest hit ever (<http://www.eltonjohn.com/>).

CHAPTER III

METHOD OF INVESTIGATION

3.1 Kind of Research

I used qualitative research in this study since the data was formed in written and oral words. Moleong (1983:3) states that 'qualitative research is a research of which the data in the form of written and oral words are descriptively analyzed'. This research pointed out at particular a song that is Elton John's song lyric. Berg (1989:2) assumes that 'qualitative research refers to the meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions of things'. So, in this case, I made deeper analysis about the definition, description the meaning of metaphor, particularly which were used in Elton John's song lyric.

Meanwhile, Merriam as cited in Creswel (1994:145) views that 'qualitative research is descriptive since the researcher is interested in process, meaning, and understanding gained through words or picture'. Furthermore, she also says that 'qualitative research is interpretative research. As such, the biases, values and judgment of the researcher become stated explicitly in the research report'. Therefore, on this study, I analyzed and interpreted all data through a certain process of data collection and data analysis to describe the implied meaning in the metaphor to build up the meaning in the Elton John's song lyric. At the end of the discussion, I described my research questions using descriptive analysis.

The data were in the form of complete description and identification of words, phrases or sentences that use metaphor. Data collection and data analysis are the most crucial procedures in this research. Data are mediated through this human instrument, rather than through inventories, questionnaires, or machines. It means that the data in this research is not derived from someone's inventories, questionnaires from respondent or machines, but it comes from poetic lyric in the particular songs that are produced by human instrument.

I will use the deconstruction theory as stated in before. By using deconstruction, ease the conclusion of the meaning. I also referred to the library research method. I searched from some references related to the subject matter. This library research was very important since it gives many contributions towards this study.

3.2 Sources of the Data

Data of this study was in the form of word, phrase, and sentence in every stanza in Elton John's song lyrics that used metaphor to build up the meaning. In conducting this research, I analyze a song entitled *Candle In The Wind*

3.3 Object of the Study

The object of this study is a song from Elton John. The song to be analyzed is one of the most popular songs. The lyric contains of metaphors that build up the meaning of the song that main thing that I am going to focus.

Bergs (1989:1090) states that 'when using a content analysis strategy to asses written prose, researcher must first decide at what level they plan to sample and what unit of analysis will be counted'. He also argues that 'sampling or the objects of the analysis are words, phrase, sentence and stanza'. In this study, the objects of analysis are words, phrases, and sentences of the song lyrics.

3.4 Types of Data

The data were in the form of words, phrases, and sentences that contain the most important of figure of speech that is metaphor, which are found in the Elton John's song lyrics.

3.5 Role of the Researcher

In analyzing the data, I do several kinds of roles, as follows:

(1) Data Identifier

After choosing the object of the study, I read it carefully and repeatedly, and identified the data. In this step, I was giving a sign in the text to distinguish whether it were data or not by underlining and numbering the words, phrases, sentences which contain of metaphor.

(2) Data Collector

In this case, I took all words, phrases, and sentences, which contain of metaphors. I completed every data with the stanza, line, and number of song lyric in which I found. It can easily help us checking the location of the data from the Elton John's song lyric.

(3) Data Interpreter

As an interpreter, I used my own words to interpret the data, which were found in Elton John's song lyric to reach the descriptive result.

(4) Data Analyst

As an analyst, I tried to describe the use of metaphor in the Elton John's song lyric to build up the meaning as well as some implied meaning in this song. In describing the implied meaning, I had to consider the context and plot of the story in this song since the study needed a good comprehension to get the message of the songwriter.

3.6 Procedure of Collecting Data

I collected the data from the song released in 1997. The data collection steps in this study involved:

(1) Reading

Reading is an activity to read the whole text. In this step, I read the text more than once in order to understand and implied the meaning and to identify carefully the use of metaphor in those song lyrics. To analyze the text I observed words, phrases and sentence carefully to comprehend the context and meaning in those song lyrics.

(2) Listening

The second step is listening. Listening is an activity to hear the music and song to feel the emotional expression of the singer through the [articulation](#) in

order to get the meaning of the song. In this step, I listened the song many times in some inspirationally situation.

(3) *Identifying*

The second step is identifying. Identifying is a process to give a sign in the text and to differentiate whether it is required the data or not. To differentiate the data, I underlined the numbered the words, phrases, and sentences in the text that represent metaphor. I will analyze the data using deconstruction theory especially the metaphors that related to Lady Diana's profiles of the song lyric. For that reason, I will be easily to understand the meaning of the Elton John's song.

(4) *Listing*

Listing is a process to separate the data, whether it contains of required the metaphor or not. To separate the data I have made list of data into certain form in order to make it easier to be analyzed.

(5) *Classifying*

The next step is classifying. Classifying is an activity to classifying all data into their category or classification based on Holman theory. I classified the data by choosing the metaphor then subverted using deconstruction theory.

(6) *Reporting*

At the end, the data were reported in Appendixes. Reporting is an activity to report the data that are taken from the text in a table. All the data, which were taken from the text, were found in a list that could be seen in Appendix.

3.7 Procedure of Data Analysis

I used descriptive analysis to analyze the data. The procedure of data analysis will be based on Berg's statement, he states that:

'in content analysis, researcher examines artifacts of social communications. Typically, these are written documents of transcriptions of recorded verbal communications. Broadly defined, however, content analysis is any technique for making inferences by systematic and objective identifying special characteristics of messages' (Berg 1989:106)

From the statement above, I am sure that this technique is the most suitable technique in analyzing data since the object of this study is documentation form. I conducted four steps to analyze the data, they are:

(1) *Displaying*

Displaying is the writer's activity to expose the analyzed data into certain form. This step is necessary to do, because it helps the reader to understand, especially in understanding and answering the questions that made by the writer. I think it necessary to show how often the metaphor are used.

(2) *Explaining*

Explaining is an activity to explain the data that are taken from Elton John's song lyric. In this step, I only explain the meaning of the metaphor in the song that is sung by Elton John.

(3) *Interpreting*

Interpreting is an activity to interpret the data using certain words. Interpreting is the most important step in this procedure because this study focuses in descriptive analysis. In interpreting the data, I demanded to use my ability to analyze and interpret data based on their classification to get descriptive result.

(4) *Describing*

Describing is an activity to describe the use of metaphor to build up the meaning of the Elton John's song lyric. Describing is the most important step in this procedure because the study focuses on descriptive analysis of song. In describing the implied meaning, I had to consider the content and plot of the story of the song lyric. This study needs a good comprehension to get the songwriter's message.



CHAPTER IV

DATA ANALYSIS

Before I begin to describe about *Candle In The Wind* song as the object of this study, I will give a simple perspective about structuralism and deconstruction in order to make the readers understand about new meaning of the song that I created. Structuralism sees something to get the meaning only from one point of view. It is different from structuralism, deconstruction can create meaning from many points of view. Therefore, through deconstruction we can create a new interpretation of a literary work and for deconstructionists, absolution in meaning is nothing.

4.1 The Meaning of Metaphor *Candle in the Wind* Song Lyric

I analyze the meaning of *Candle In The Wind* song lyric in general and detail meaning in order to find the metaphors that reflects the profiles of Lady Diana. Before analyzing the profiles of Lady Diana, analyzing the meaning of the song is very important to find the metaphors that relates to Lady Diana.

4.1.1 The Meaning of *Candle in the Wind* Song Lyric

In a textual meaning, the general meaning of this song talks about a flower of rose which has been died. A rose is a symbol of Lady Diana that leaves much of beauty memory. The songwriter explains there are many people feel sad and

missing out when the rose dies. However, the rose leaves many things for people around it. In a textual meaning tells that the rose gives inspiration for people.

In order to make the readers more understand in giving the interpretation to this song, here are the details meaning of *Candle In The Wind* song lyric in a textual meaning:

***Goodbye England's Rose
May you ever grow in our hearts.
You were the grace that placed itself
Where lives were torn apart.
You called out to our country,
And you whispered to those in pain
Now you belong to heaven,
And the stars spell out your name.***

Literally, the stanza above conveys that the songwriter is expressing his idea by saying goodbye to the rose of England. He conveys that the rose always in people's heart. The songwriter would like to represent the entire people in the world who are missing out of the rose to remind the good sides of the rose. The rose is always in the lovers' heart even they glorify it. Then the word "heaven" is the symbol of a final destination of each soul which means rose has gone. The stars are the symbol of British, there are thousands of stars on the sky which reflect the British to say goodbye for the rose.

***And it seems to me you lived your life
Like a candle in the wind:
Never fading with the sunset
When the rain set in
And your footsteps will always fall here,
Along England's greenest hills;
Your candle's burned out long before
Your legend ever will***

From the stanza above, the songwriter would like to treat the rose as a candle that is blown by the wind but the light keeps on. Although the rain comes in the evening, the light still keeps on as the beginning of dark when people need light. Furthermore, the memory of rose is a legend in their heart although the rose has been gone.

*Loveliness we've lost;
 These empty days without your smile.
 This torch we'll always carry
 For our nation's golden child.
 And even though we try,
 The truth brings us to tears;
 All our words cannot express
 The joy you brought us through the years.*

Through this stanza, the songwriter would like to convey how big people lose the beauty of rose. The days will be empty without the rose but the torch as the symbol of the rose's spirit would be brought for the golden child as the next generation. They feel in a sorrow when the rose dead. However, as long as the rose live, there was cheerfulness for people.

*Goodbye England's Rose,
 From a country lost without your soul,
 Who'll miss the wings of your compassion
 More than you'll ever know.*

The stanza above means that the rose will never know how big the country lose it.

After giving the general and detail meaning of the song, I found the theme of *Candle In The Wind* is empathy towards the rose's life. It is conveyed by the

songwriter that he is the representative of people who lose the rose as if they own it. Besides, the rose gave them great spirit for their life.

4.1.2 The Metaphor of *Candle in the Wind* Song Lyric

From the song lyric above, I found some metaphors that are used in the song lyric in order to convey the meaning that the word “rose” is the symbol of Lady Diana in this song. Therefore, I will start by choosing some objects to be the center as the metaphor of Lady Diana in the song. They are:

-*England's Rose*

-*Torch*

-*Wings*

-*Candle in the wind*

Next, I will describe those objects in more details with some taste, touch, sight, sound, smell, or movement ideas:

-*England's Rose:*

The word “England’s rose” can be divided into two objects; they are England, which means a country, and Rose, which means a flower. England as a country is a monarchy or it is known as United Kingdom. It is led by a queen, has numerous inhabitants, and has some states. While Rose is fragrant, beautiful, red, romantic, popular, a trendsetter, and it is the symbol of love.

-*Torch:*

Torch is fiery, hot, and a symbol of spirit.

-Wings:

Wings usually use for flying anywhere.

-Candle in the wind:

The sentence above has a main object that is “Candle”. The characteristic of candle is to give light for people around by its fire.

4.2 The Relation between Lady Diana and *Candle In The Wind*

Song Lyric

After having have short lists of some of the characteristics of each object, I can draw some comparisons. Elton John sang the song entitled *Candle In The Wind* and dedicated it to Lady Diana, so I will try to find the relation of the song towards Lady Diana by finding the similarity characters of the objects above with Lady Diana’s.

-England’s rose:

From the metaphor above, Lady Diana is the England’s Rose means that she comes from England.

She lived in England and did her activities by holding social activities. She was very beautiful, the trendsetter, popular, colorful, and the symbol of love. She was the daughter of a viscount. She married Charles Philip Arthur George the heir apparent of United Kingdom. She had never been unaware of the England’s society when she was a princess. She joined many programs of charity including [AIDS](#) and [leprosy](#). In addition, the Princess held charities and organizations working with the homeless, youth, drug addicts and the elderly

(<http://www.wikipedia.com/lady-diana/>). Lady Diana was full of love and she looked very beautiful in every event by her performance. Her name was fragrant by her charities program. Even, she was brave to get a risk by touching one's hands who got AIDS directly. It is uncommon way for people to touch the AIDS because it is a contagion. Almost every one knows who Lady Diana is. She looks so perfect with the word "rose" as a comparison in a textual meaning of the song.

-Torch:

The word *Torch* is identical with fire and hot as the symbol of spirit.

In a textual meaning, the spirit that is meant by this song is Lady Diana's struggle in battling the HIV-AIDS and in people who needed help. She was active in social program by visiting hospitals just to meet the patients who needed help morally or materially. Even a source of <http://www.answer.com/topic/diana-spencer/> stated about her quotes, they are:

"I love to hold people's hands when I visit hospitals, even though they are shocked because they haven't experienced anything like it before, but to me it is a normal thing to do."

"Yes, I do touch. I believe that everyone needs that"

"I knew what my job was; it was to go out and meet the people and love them."

"I think the biggest disease this world suffers from is people feeling unloved."
It proves that Lady Diana was enthusiast in charity program.

-Wings:

Wings are the metaphor of Lady Diana that can fly anywhere to help people by her charity works. She visited many countries through her social programs.

-Candle in the wind:

The word “candle in the wind” has a main object that is “candle”. As a candle, Lady Diana was the light for people but in some situation. “Candle in the wind” is the metaphor of Lady Diana’s life that lightened people who needed her light as her charity works that has been explained above.

4.2.1 The Characters of Lady Diana in *Candle in the Wind* Song Lyric

From the metaphors above, I found the characteristics of Lady Diana in the song, they are:

(1). Beautiful, interesting, popular, and become trendsetter.

There were many popular mass media such as TIME, DAILY NEWS, NEW YORK POST, THE NEW YORK TIME, etc that used Lady Diana’s beauty face for benefit. Even a tabloid observed the change of Lady Diana’s face from the shy Di in 1981 into the confident and stylish princess recognized across the globe (Tim Graham:20).

(2). Full of spirit in doing her charity program.

Lady Diana was very enthusiastic in society. She never doubted to touch and give a kiss directly for the HIV-AIDS, leper, physically handicapped, cancer, and children in famish. She often visited hospitalized patient’s in the world just to amuse them who needed attention because of depression.

(3). Moving around.

Lady Diana was very energetic in doing her social activity. Not only in England, but she also visited countries such as Africa, India, Pakistan, Nepal, etc

to promote her charity work. Even, she was asked to be the ambassador of the United Nations for handling children in positive HIV-AIDS.

(4). Lighting people around her.

Lady Diana was the light of people by her charity work. When Lady Diana was visiting them, she lit their spirit to keep alive. Even she was called “The Queen of People’s Heart”.

4.3 The False Images of Lady Diana in *Candle In The Wind* Song

Lyric

After finding the meaning of the song and the relation of Lady Diana and the song through the metaphors, here are the false images of Lady Diana through the subversion of Lady Diana’s characters in *Candle In The Wind* song lyric by using deconstruction’s activity.

4.3.1 The Subversion of Lady Diana’s Characters in the Song Lyric through the Deconstruction’s Activity

Through this sub chapter, I invite the readers to see the fact of Lady Diana’s profiles. Is it appropriate to the songwriter’s intention through this song or the other side that the song is a hyperbole? By using metaphor as the symbol of Lady Diana’s character as I found above and the new interpretation that I gave, most people do not realize that there are some negative images of Lady Diana appear in the characteristic of Lady Diana. They also do not know that the metaphors in this song are able to subvert the characteristics of Lady Diana that was formed, they are:

(1). Lady Diana is beautiful, interesting, popular, and became trendsetter:

In a textual meaning, all of people in the world admit that England is a big and powerful country. Because England admits that Lady Diana is beautiful, interested, popular, and be a trendsetter, automatically the entire people in the world will admit it too. Therefore, it is undoubtedly if Lady Diana is symbolized as the England's rose

Here, I have different interpretation of the metaphor above. Usually England's rose is the symbol of Lady Diana's character that has been described above that her figure is beautiful and perfect. Her beauty and her elegant performance made people get interested in her. Unfortunately, many people forget that rose has thorns. Besides her impressing beauty, Lady Diana has thorns that are able to impale every one. So that is the reason every body does not choose rose as their favorite flowers.

Lady Diana's beauty could not make every one become obedient to her. Even there was a man who did not admit her beauty he was her husband. She could not attract her husband's attention anymore had married for 15 years. Although every one admitted that Lady Diana was beautiful and full of love, Prince Charles preferred Camilla Parker Bowles whose beauty could not be compared to Lady Diana's. It proves that Lady Diana's beauty could not defend Prince Charles' love for her.

The other characters of Lady Diana in the song are popular and became trendsetter. Indeed, she was popular for the society because she held charity

programs and a trendsetter for the England's women for her life style. Lady Diana looked elegant by her dress in every event but it makes me wonder. People did not realize that her stylish performance was not her true style. In fact, Lady Diana was asked to be stylish. There were many popular designers such as Catherine Walker, Gianni Versace, David and Elizabeth Emanuel, Rifat Ozbek, Arabella Pollen, Bruce Oldfield, Amanda Wakeley, etc that took her as their advantages to promote their product. On the other hand, her true style was casual that wore jeans and T-shirt only. A source entitled "A Tribute the People's Princes Diana" states that Lady Diana was more confident wearing jeans and T-shirt in accompanying her son as her true style. The statement above proves that Lady Diana's style was not her true style, but because someone was taking her popular advantage.

(2). Lady Diana is full of spirit in doing her charity program:

Lady Diana is the torch which has a great spirit. The fire is the spirit of her charity programs. Lady Diana is the symbol of torch, but people do not realize that a torch does not flame by its own self, but it is flamed by someone. Therefore, I suspect there were sponsorships behind Lady Diana's charity works. Perhaps her popularity due to the sponsorships helped her so, her value was very expensive especially in fashion. The designers used Lady Diana for special purpose that was promoting their products.

(3). Moving around:

Wings are the symbol of Lady Diana that was very energetic to fly here and there for charity works. As she had never been tired, her wings spread to reach people who needed her help. However, her wings were not something that

could unity broad places. Wings even looked brittle and weak to face a storm. Her wings did not spread thoroughly because there was other group that could not be reached that is her family. She failed to defend her marriage with Prince Charles when her sons needed her as a mother who took care of them for 24 hours. From the statement above, I can learnt that Lady Diana's wings could not reach all groups in the world because she could not save her marriage and family as the part of the group in her life.

(4). Lighting people around her:

Lady Diana is the candle in the wind of the song. She gave her light for people around her. In fact, the light was not bright enough for a certain group such as her husband and sons. We know that candle is a thing that can irradiate people but it burn itself.

Lady Diana preferred doing social activities to giving attention for her husband. As a candle, she just followed the wind that blew her as when she agreed the queen Elizabeth's request to divorce Prince Charles. She also agreed when the queen permitted her to be the part of the kingdom but she must move from the palace because of her duty in taking care of her sons. As the candle, she also followed the wind blew by having affair with other man when she knew that Prince Charles had affair with [Camilla Parker-Bowles](#). It proves that Lady Diana did not defend her marriage. She ran here and there as the wind blew her. Her light became anxiousness for her sons, namely Price William and Henry. Lady Diana was melting in her problem before she could guide her sons to be adult by her light. Her light extinguished before her sons growing adult even leaved the

smoke for them. The smoke was her conspiracy that made Prince William and Henry breathe hardly because they knew that their mother died with Dodi Al-Fayed, the new boyfriend of their mother when the paparazzi followed her car. Furthermore, their mother was pregnant at that time. It is hard to imagine if we were Lady Diana's sons that must seem to be brave in facing our mother's scandal because we are public figures in a big country. Therefore, I could say that through this metaphor Lady Diana is the candle that is blown by the wind that is melting and extinguished before lighting people around her.

We have compared the metaphors above with Lady Diana's life. The characters of Lady Diana which are conveyed through this song, are not appropriate to the facts of her life. Even this song sounds hyperbolic and it is like a camouflage of the bad sides of Lady Diana. Through this song, people only see from one side that is her performance but do not for other sides such as her marriage and scandal. I used the deconstruction activities to invite the readers to see the other point of view of this song. Then, it will draw a new interpretation of this song that is not realized by people.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

After identifying and analyzing the song lyric data, I conclude that:

- (1) the meaning of the song is about great sympathy to a rose that reflects to Lady Diana.
- (2) The relation of Lady Diana was found through the metaphors that reflect to Lady Diana's profiles. The characters of Lady Diana in the song are found through the metaphors, they are beautiful, interesting, popular, trendsetter, full of spirit in doing charity programs, moving around, and lighting people around her.
- (3) There are false images of Lady Diana found in *Candle In The Wind* song lyric through the deconstruction's activity that the characteristics of Lady Diana above are able to be subverted as found in the analysis data of chapter four.

The metaphors are found in the Elton John's song lyric. The function of metaphor is to attract the readers or listeners attention, to stimulate emotions through the words, to clarify and emphasize in order to build up the meaning. However, there is new interpretation from different point of view of a literary work if we use deconstruction's activity. Therefore, there is no absolute meaning of a literary work.

Elton John use metaphor to his song in order to make the song lyrics more interesting and colorful for the listeners and readers. Sometimes it is difficult for the listeners and readers to understand the meaning of the metaphor. That is the reason, I describe the metaphor of the song lyric to help listeners and readers especially Elton John's lovers to understand the ideas or messages which are conveyed by the writer of the song lyric in his song. Through *Candle In The Wind* song lyric, Elton John tries to convey his experience about Lady Diana's profile by using metaphors. However, by using deconstruction theory, it is found that there are not true profiles of Lady Diana.

5.2 Suggestion

After doing this study, I would like to deliver my suggestion concern with the topic of this study. It will be a significance value if the English Department students are introduced to study modern music in order to catch the songwriter message. Therefore, studying other types of metaphor is very important to build the literally meaning without satirizing another side. By studying and understanding the meaning of metaphor that are found in the literary works especially song lyrics, people can be attracted to learn English language through English song lyrics.

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APPENDIX 1

SELECTED DATA

Candle In The Wind By Elton John

*Goodbye England's Rose
May you ever grow in our hearts.
You were the grace that placed itself
Where lives were torn apart.
You called out to our country,
And you whispered to those in pain.
Now you belong to heaven,
And the stars spell out your name.*

*And it seems to me you lived your life
Like a candle in the wind:
Never fading with the sunset
When the rain set in.
And your footsteps will always fall here,
Along England's greenest hills;
Your candle's burned out long before
Your legend ever will.*

*Loveliness we've lost;
These empty days without your smile.
This torch we'll always carry
For our nation's golden child.
And even though we try,
The truth brings us to tears;
All our words cannot express
The joy you brought us through the years.*

*Goodbye England's Rose,
From a country lost without your soul,
Who'll miss the wings of your compassion
More than you'll ever know.*

APPENDIX 2

COLLECTED DATA

Data No.	Phrase / Sentence	Metaphor Found	Stanza	Line
1.	Goodbye England's rose	England's rose	1	1
2.	This torch will always carry	Torch	3	3
3.	Who'll miss the wings of your compassion	Wings	4	3
4.	Candle in the wind	Candle in the wind	-	-

APPENDIX 3

SELECTED DATA TO BE ANALYZED

Data No	Metaphors	Meaning	
		The Characteristic of the Object	Profiles Lady Diana
1.	England's rose	A big country which has beautiful, interesting, popular, and be a trendsetter.	Lady Diana was beautiful, interesting, popular, and a trendsetter who came from England.
2.	Torch	Fiery, hot, and symbol of spirit.	Lady Diana was full of spirit.
3.	Wings	Usually for flying anywhere.	Lady Diana was moving around.
4.	Candle in the wind	Lighting people around the fire of the candle.	Lady Diana was Lighting people around her.

APPENDIX 4

THE RESULT

No.	Profiles Lady Diana	The False Images of Lady Diana through Deconstruction
1.	Beautiful, interesting, popular, and be a trendsetter.	Every one admits that she was beautiful and interesting, but she was not for her husband. Every one admits that she was popular and a trendsetter, but her style was not her true style.
2.	Full of spirit.	Lady Diana was full of spirit in her charity work, but for business purpose.
3.	Moving around.	Lady Diana was visiting many countries in the world to help people, but she could not help her marriage.
4.	Lighting People.	Lady Diana was the light of the people who needed help, but she was not lighting her husband and sons.

APPENDIX 5

BIOGRAPHY OF LADY DIANA

Diana Frances Spencer was born on July 1, 1961 in Sandringham, Norfolk, England. She was the daughter of Earl Spencer and his wife, Frances. Diana had two sisters and a younger brother, Charles. She began her relationship with the Prince of Wales at age 18 and when the press realized his infatuation of her, they began photographing her. Diana soon cultivated her charming but bashful smile and earned the nickname “Shy Di.” In February 1981, Charles proposed to Diana and the wedding was planned for July 29, 1981 at St. Paul’s Cathedral. Their wedding was attended by over 2,500 in addition to an estimated over 750 million watching worldwide on a televised ceremony. Later, Prince and Princess of Wales welcomed their new baby boy, William Arthur Philip Louis, to the world on June 21, 1982. Two years later on September 15, 1984, Diana gave birth to Henry Charles Albert David.

With Princess Diana’s kind heart, she decided to help with several serious problems in the World today. Her first project was taking on such sensitive issues as HIV and AIDS, domestic abuse, and drug addiction. She traveled hundreds of miles a year to support her favorite causes, often taking young Prince William with her. In June 1997, Diana auctioned off 79 of her evening gowns at Christie’s in New York. The gowns collected over \$5.7 million dollars, which was donated to AIDS and cancer funds. Diana touched a patient dying of AIDS. She said “HIV does not make people dangerous to know, so you can shake their hands and give them a hug.”

A major contribution to charity was when Princess Diana helped to ban landmines. Hundreds of people were being killed from them and she wanted to make a difference. She visited landmine projects in Travnic, Sarajevo and Zenezica. Diana also traveled to such conflict-ridden areas as Angola and the former Yugoslavia on behalf of the International Campaign to Ban Landmines in January 1997. Some British politicians criticized her, but her visits to the victims drew world attention to the cause. In the end, Diana contributed to over 100 different charities.

Charles and Diana started having marriage problems in the late 1980s and the press said that both Diana and Charles were having secret affairs. Queen Elizabeth II made a decision asking the couple to consider a divorce. They both agreed with the Queen’s will. Though that time, she still continued with her charity work around the world. She never let her divorce get in the way of seeing her children. Weekends would be spent together playing polo, skiing, or just watching a movie.

In 1997, Diana began a relationship with Emad (Dodi) al-Fayed. She was rumored to have been involved with a number of men in the years since her and marriage to Charles. Dodi was believed to be her first serious relationship since the divorce. On August 31, 1997, after leaving the Ritz in Paris, Diana and Dodi

were involved in a fatal car accident, while trying to avoid the terrible paparazzi. Dodi and the driver were killed instantly. Diana was alive when found, but after a few hours, she was proclaimed dead of cardiac arrest at age 37. Most blame their death on the paparazzi. It was speculated that Diana and Dodi could have survived the accident if they were wearing seatbelts. Approximately one million stood on the streets of England during the three-mile funeral procession, and the whole world was watching as they showed her funeral (<http://www.virtualology.com/hallofwomen/LADYDIANASPENCER.COM/>).

