

CHAPTER III

DATA PRESENTATION AND ANALYSIS

3.1 Data presentation

During the research, the writer takes two lyrics, which would be analyzed by using Leech's theory of seven types of meaning. They are in the following

3.1.1 These Days

These days

*I was walking around, just a face in the crowd, trying to keep myself out of the rain
Saw a vagabond king wear a styrofoam crown, wondered if I might end up the same
There's a man out on the corner, singing old songs about change
Everybody got their cross to bare these days*

*She came looking for some shelter with a suitcase full of dreams
To a motel room on the boulevard, guess she's trying to be James Dean
She's seen all the disciples and all the "wanna be's"
Noone wants to be themselves these days
Still there's nothing to hold on to but these days*

*These days, the stars seem out of reach
These days, there ain't a ladder on these streets
These days are fast, love don't last in this graceless age
There ain't nobody left but us these days*

*Jimmy shoes busted both his legs, trying to learn to fly
From a second story window, he just jumped and closed his eyes
His momma said he was crazy, he said momma "I've got to try"
Don't you know that all my heroes died
And I guess I'd rather die than fade away*

*These days, the stars seem out of reach
But these days, there ain't a ladder on the streets
These days are fast, nothing lasts in this graceless age
Even innocence has caught the morning train
And there ain't nobody left but us these days*

*I know Rome's still burning though the times have changed
This world keeps turning round and round and round and round, these days*

*These days, the stars seem out of reach
But these days, there ain't a ladder on the streets
These days are fast, nothing lasts in this graceless age
Even innocence has caught the morning train
And there ain't nobody left but us these days*

*These days, the stars seem out of reach
 These days, there ain't a ladder on the streets
 These days are fast, nothing lasts
 There ain't no time to waste
 There ain't nobody left to take the blame
 There ain't nobody left but us these days*

3.1.2 (It's Hard) Letting You Go

(It's Hard) Letting You Go

*It ain't no fun lying down to sleep and there ain't no secrets left for me to keep
 I wish the stars up in the sky would all just call in sick
 And the clouds would take the moon out on some one way trip*

*I drove all night down the streets that wouldn't bend
 But somehow they drove me back here once again
 To the place I lost at love, and the place I lost my soul
 I wish I'd just burn down this place that we called home
 It would all have been so easy if you'd only made me cry
 And told me how you're leaving me to some organ grinder's lullaby*

*It's hard, so hard-It's tearing out my heart
 It's hard letting you go*

*Now the sky, it shines a different kind of blue
 And the neighbor's dog don't bark like he used to
 Well - me, these days, I just miss you-It's the nights that I go insane
 Unless you're coming back
 For me, that's one thing I know that won't change*

*It's hard, so hard-It's tearing out my heart
 It's hard letting you go*

*Now some tarot card shark said I'll draw you a heart and we'll find you somebody else new
 But I've made my last trip to those carnival lips, when I bet all that I had on you*

*It's hard, it's hard, it's hard, so hard
 It's hard letting you go
 It's hard, so hard, it's tearing out my heart
 But it's hard letting you go*

3.2 Data Analysis

3.2.1 Leech's Seven Types of Meaning found in *THESE DAYS*

3.2.1.1 List of Leech's Seven Types of Meaning found in *THESE DAYS*

Types of Meaning	Line(s)
Conceptual Meaning	Line 1-36
Connotative Meaning	<i>Saw a vagabond king wear a styrofoam crown, wondered if I might end up the same</i> (line 2)
	<i>Everybody got their cross to bare these days</i> (line 4)
	<i>She came looking for some shelter with a suitcase full of dreams</i> (line 5)
	<i>To a motel room on the boulevard, guess she's trying to be James Dean</i> (line 6)
	<i>These days, the stars seem out of reach</i> (line 10)
	<i>These days, there ain't a ladder on these streets</i> (line 11)
	<i>I know Rome's still burning though the times have changed</i> (line 24)
Stylistic Meaning	<i>Everybody got their cross to bare these days</i> (line 4)
	<i>These days, the stars seem out of reach</i> (line 10)
	<i>These days, there ain't a ladder on these streets</i> (line 11)
	<i>There ain't nobody left but us these days</i> (line 13)
	<i>And I guess I'd rather die than fade away</i> (line 18)
Reflected Meaning	<i>Saw a vagabond king wear a styrofoam crown, wondered if I might end up the same</i> (line 2)

	<i>Everybody got their cross to bare these days (line 4)</i>
Affective Meaning	<i>She's seen all the disciples and all the "wanna be's" (line 7)</i>
	<i>There ain't nobody left but us these days (line 13)</i>
	<i>These days are fast, nothing last in this graceless age (line 28)</i>
Collocative Meaning	<i>To a motel room on the boulevard, guess she's trying to be James Dean (line 6)</i>
	<i>Don't you know that all my heroes died (line 17)</i>
Thematic Meaning	<i>No one wants to be themselves these days (line 8)</i>
	<i>Still there's nothing to hold on to but these days (line 9)</i>
	<i>These days, the stars seem out of reach (line 10)</i>
	<i>These days, there ain't a ladder on these streets (line 11)</i>
	<i>Even innocence has caught the morning train (line 22)</i>

3.2.1.2 Description of Leech's Seven Types of Meaning Found in *THESE DAYS*

3.2.1.2.1 Conceptual Meaning

In analyzing the conceptual meaning of *These Days*, the writer uses *Oxford Learner's Advanced Dictionary* by Hornby. The analysis are as follows:

- *I was walking around, just a face in the crowd, trying to keep myself out of the rain (line 1)*

Walk around refers to an act of going along on foot to many places within a larger particular area (1989: 54).

Face refers to the front part of the head from forehead to the chin (1989: 431).

Crowd refers to a large number of people gathered together in the open (1989: 286).

Try refers to an act of making an attempt (1989: 1374).

Keep refers to an act of causing somebody or something to remain in the specified condition or position (1989: 683).

Myself refers to the singer (or songwriter).

Out of is a preposition, showing that somebody or something is away from other (1989: 878).

Rain refers to a natural condition determined by dropping of water from the sky because of natural circle.

So that, ***I was walking around, just a face in the crowd, trying to keep myself out of the rain***, conceptually, means that the singer (or songwriter) was going along on foot to many places within a group of people in a larger particular area, only his face appeared in the middle of the crowd. He was making an attempt to cause himself remain in the specified position away from the rain.

- ***Saw a vagabond king wear a styrofoam crown, wondered if I might end up the same*** (line 2)

See refers to an act of perceiving something by using the eyes (1989: 1144)).

Vagabond refers to wanderer or vagrant, especially an idle or dishonest one (1989: 1409).

King refers to the title of the male ruler of an independent state, usually inheriting the position by right or birth (1989: 688).

Styrofoam refers to light white sheet used to wrap food or electric things, or to decorate the room.

Crown refers to an ornamental head-dress made of gold, jewels, etc worn by a king or queen on official occasion (1989: 286).

I refer to the singer (or songwriter).

Might indicate possibility (1989: 770).

End up refers to an act of reaching or coming to a certain place, state or action, especially by a lengthy route or process (1989: 397).

The same refers to a particular or definite one that is exactly like the one referred to or mentioned (1989: 1118).

So that, ***Saw a vagabond king wear a styrofoam crown, wondered if I might end up the same***, conceptually, means that the singer (or songwriter) saw a particular man, and he identified the man as the leader of the wanderers. The man had an ornamental head-dress made of styrofoam, and the singer considered it as a styrofoam crown. Then based on his observation, the singer asked himself question whether there would be any possibility that one day in his life, he would see himself wearing the crown.

- ***There's man out on the corner, singing old songs about change*** (line 3)

Man refers to person, male person (1989: 755).

Corner refers to place where two lines, sides, edges or surfaces meet, or angle enclosed by two walls, sides, etc that meet (1989: 264).

Sing refers to an act of making musical sounds with the voice (1989: 1188).

Old refers to condition of having been in existence or use for a long time (1989: 859).

Change refers to an act of making or becoming different; altering (1989: 187).

So that, *There's a man out on the corner, singing old songs about change*, conceptually, means that there was another person away on one of the street corners, singing the songs, which had been in existence for a long time, about alteration or change.

□ ***Everybody got their cross to bare, these days*** (line 4)

Everybody is indefinite pronoun refers to every person or all people (1989: 413).

Get refers to an act of receiving, obtaining, reaching or bringing to a particular state or condition (1989: 516).

Their is possessive pronoun, referring to the belonging to them (1989: 1329).

Cross is a thing representing a Christian emblem (1989: 284).

Bare refers to an act of revealing or uncovering something (1989: 82).

These days refers to specified time or period, that is nowadays (1989: 303).

So that, *Everybody got their cross to bare these days*, conceptually, means that at this time every person has already received their symbol of Christianity to reveal something. The **Cross**, for a Christian, is not only a symbol, but it also refers to responsibility to love each other. As written in the Bible

“Then Jesus said to His disciples, “If anyone wishes to come after Me, let him deny himself, and take up his cross, and follow Me.” (Matthew 16: 24)

***“And he summoned the multitude with His disciples and said to them, “If anyone wishes to come after Me, let him denied himself, and take up his cross, and follow Me.”
(Mark 8: 34)***

- ***She came looking for some shelter with a suitcase full of dreams*** (line 5)

She is a personal pronoun used as the subject of a verb, refers to female person or animal mentioned earlier or being observed now (1989: 1166).

Come refers to an act of occurring or occupying a particular position in space or time (1989: 226).

Look for refers to an act of expecting or hoping something (1989:736).

Shelter refers to structure built to give protection, especially from rain. Wind or attack; a building providing refuge, especially for homeless people (1989: 1168).

Suitcase refers to a case with flat sides, used for carrying clothes, etc when travelling (1989: 1287).

Full refers to a condition of having or containing much or many; completely filled (1989: 499).

Dream refers to sequence of scenes and feelings occurring in the mind during sleep (1989: 368).

So that, ***She came looking for some shelter with a suitcase full of dreams***, conceptually, means that there was a female person expecting a structure built to give her protection. She brought a suitcase with her. However, it is strange that the suitcase was completely filled with something unreal that was dreams.

- ***To a motel room on the boulevard, guess she's trying to be James Dean*** (line 6)

Motel refers to a hotel for motorists, with space for parking cars near the rooms (1989: 806).

Room is a part of building enclosed by walls or partitions, and with a floor and ceiling (1989: 1099).

Boulevard refers to broad main road or wide city street, often with trees on each side (1989: 129).

Guess refers to an act of giving an answer, forming an opinion or making a statement about something without calculating or measuring and without definite knowledge (1989: 554).

Try refers to an act of making an attempt (1989: 1374).

James Dean refers to a famous western actor.

So that, ***To a motel room on the boulevard, guess she's trying to be James Dean***, conceptually, means that the girl went to a room in a hotel for motorists, which was on a broad main road with trees on each side. Then the singer (or songwriter) guessed that the girl was making an attempt to imitate James Dean.

- ***She's seen all the disciples and all the "wanna be's"*** (line 7)

See refers to an act of experiencing or witnessing (1989: 1144).

All is indefinite pronoun, referring to the whole number or amount (1989: 29).

Disciple refers to follower of a religious, political, artistic, etc leader or teacher (1989: 341).

Wanna is contracted form of *want to* (an informal form of American English), referring to an act of having a desire for something (1989: 1433).

Be refers to an act of representing or standing for or being a symbol or equivalent of somebody or something; symbolize (1989: 89, 1071).

So that, *She's seen all the disciples and all the "wanna be's"*, conceptually, means that the girl has seen the whole number of followers of a religious, political, or artistic leader or teacher. She has also seen the whole number of people or things, which have a desire to idolize and to symbolize somebody else or something else.

□ ***No one wants to be themselves these days*** (line 8)

No one is a negative pronoun, referring to not any body or no person (1989: 837).

Want refers to an act of having a desire for something; require or need something (1989: 1433).

Themselves is reflexive pronoun used when people or animals performing an action are also affected by it (1989: 1409).

So that, *No one wants to be themselves these days*, conceptually, means that this time no person has a desire to symbolize himself.

□ ***Still there's nothing to hold on to but these days*** (line 9)

Still is an adverb (usually placed in the middle position, but sometimes occurring after a direct object), referring to up to and including the present time or the time mentioned (1989: 1261).

There is an adverb (used in place of a subject with *be*, *seem*, *appear*, etc especially when referring to somebody or something for the first time) (1989: 1331).

Nothing is negative pronoun, referring to not anything or no single thing (1989: 842).

Hold on refers to an act of keeping grasped or gripping somebody or something; not let go of somebody or something (1989: 594).

But is a preposition (used after the negatives *nobody*, *none*, *nowhere*, etc, the question words *who*, *where*, etc, and also *all*, *everyone*, *anyone*. Etc), referring to except somebody or something; apart from; other than (1989: 155).

So that, ***Still there's nothing to hold on to but these days***, conceptually, means that up to now, there is no single thing which can be being gripped except the times.

□ ***These days, the stars seem out of reach*** (line 10)

Star(s) refers to any one of the distant bodies appearing as a point of light in the sky at night (1989: 1251).

Seem refers to an act of having or giving the impression or appearance of being or doing something; appear (1989: 1145).

Out of is a preposition showing that somebody or something is away from other (1989: 878).

Reach refers to an act of grasping or stretching one's hand out or up and takes something (1989: 1042).

So that, *These days, the stars seem out of reach*, conceptually, means that this time, any of the distant bodies appearing in the sky at night, which are usually known as star (or stars), appear to be far and cannot be reached.

□ *These days, there ain't a ladder on these streets* (line 11)

Ladder refers to structure for climbing up and down something, consisting of two upright lengths of wood, metal or rope joined to each other by crossbars (rungs) used as steps (1989: 698).

Ain't is contracted form (non-standard or jocular) of am/is/are not or has/have not (1989: 25).

Street refers to public road in a city, town or village with houses and buildings on one side or both sides (1989: 1271).

So that, *These days, there ain't a ladder on these streets*, conceptually, means that this time there is not a structure, which is usually used for climbing up and down something, found on the public roads.

□ *These days are fast, love don't last in this graceless age* (line 12)

Fast is adverb referring to quickly (1989: 441).

Love refers to warm liking or affection; affectionate devotion (1989 741).

Last refers to a condition of being continue in existence for a period of time or endure (1989: 702).

Graceless refers to a condition of being without grace or elegance (1989: 540).

Age refers to the length of time that a person has lived or a thing has existed (1989: 22).

So that, *These days are fast-love don't last in this graceless age*, conceptually, means that time goes rapidly, and love does not stay long. It happens especially in ungracious age.

- *There ain't nobody left but us these days* (line 13)

Nobody is negative pronoun referring to not anybody or no person (1989: 837).

Leave refers to an act of causing or allowing somebody or something to remain in a certain condition, place, etc (1989: 710).

Us is personal pronoun (used as the object of a verb or of a preposition; also used independently and after be), referring to me and another or others; me and you (1989: 1406).

So that, *There ain't nobody left but us these days*, conceptually, means that there is not anybody that remained in a certain condition or place except you and me.

- *Jimmy shoes busted both his legs, trying to learn to fly* (line 14)

Jimmy is a name of another person or boy.

Shoes refer to outer covering for a person's foot usually with a stiff sole and not reaching above the ankle (1989: 1171).

Bust refers to an act of breaking or smashing something (1989: 154).

Both is pronoun (referring back to a plural noun or pronoun) the two; not only the one but also the other (1989: 1280).

His is possessive pronoun of or belonging to him (1989: 590).

Leg refers to one of the limbs of an animal or person's body used for standing or walking (1989: 712).

Learn refers to an act of gaining knowledge or skill by studying, experiencing, or being taught (1989: 709).

Fly refers to an act of moving through the air using wings (1989: 473).

So that, **Jimmy shoes busted both his legs, trying to learn to fly**, conceptually, means that a pair of shoes belonging to a boy named Jimmy has broken both his legs.

This happens because Jimmy is making an attempt to gain a skill to fly.

- **From a second story window, he just jumped and closed his eyes** (line 15)

Second refers to person or thing that comes next after the first (1989: 1141).

Story refers to account of invented or imagined events, etc (1989: 1267).

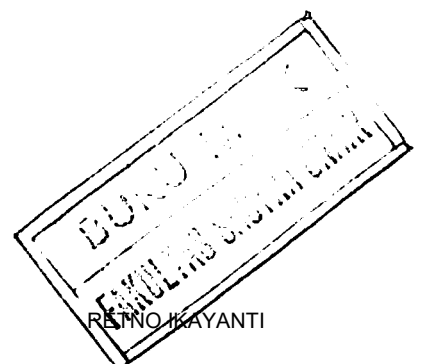
Window refers to opening in the wall or roof of a building, car, etc to let in light (and often air), usually filled with glass in a frame (1989: 1464).

Jump refers to an act of moving quickly off the ground, etc especially up into the air, by using the force of the legs and feet (1989: 678).

Close refers to an act of moving so as to cover an opening; shut (1989: 213).

Eyes refer to organ of sight (1989: 421).

So that, **From a second story window, he just jumped and closed his eyes**, conceptually, means that from a window of the second floor, Jimmy exactly moved quickly off the window on the second floor and shut his eyes.



- ***His momma said he was crazy, he said momma "I've got to try"*** (line 16)

Momma refers to female parent; woman who has adopted a child (1989: 551).

Crazy refers to condition of suffering from mental disorder; foolish (1989: 201).

So that, ***His momma said he was crazy, he said momma "I've got to try"***, conceptually, means that Jimmy's mother told his son that he was foolish. Jimmy replied to his mother by saying that he had to try.

- ***Don't you know that all my heroes died*** (line 17)

You is personal pronoun, referring to person or people being addressed (used as the subject or object of a verb or after a preposition; also used independently and after be) (1989: 1487).

Know refers to an act of having something in one's mind or memory as a result of experience or learning or information (1989: 692).

Hero refers to person who is admired by many for his noble qualities or his bravery (1989: 584).

Die refers to an act of coming to an end of life; cease to live; disappear (1989: 239).

So that, ***Don't you know that all my heroes died***, conceptually, is a sentence said by Jimmy which means that he asked his mother whether she did not know that all people he admired had disappeared.

- ***And I guess I'd rather die than fade away*** (line 18)

Would rather or ***'d rather*** is adverb used to show preference by choice; more willingly (1989: 697).

Fade away refers to an act of going slowly out of view, hearing or the memory (1989: 305).

So that, ***And I guess I'd rather die that fade away***, conceptually, means that Jimmy guesses that he prefers ending his own life rather than going slowly out of view, hearing or the memory.

□ ***These days, the stars seem out of reach*** (line 19)

Star(s) refer to any one of the distant bodies appearing as a point of light in the sky at night (1989: 1251).

Seem refers to an act of having or giving the impression or appearance of being or doing something; appear (1989: 1145).

Out of is a preposition showing that somebody or something is away from other (1989: 878).

Reach refers to an act of grasping or stretching one's hand out or up to take something (1989: 1042).

So that, ***These days, the stars seem out of reach***, conceptually, means that this time, any one of the distant bodies appearing as a point of light in the sky at night, which is usually known as star (or stars), appears to be impossible to grasp.

□ ***These days, there ain't a ladder on the streets*** (line 20)

Ladder refers to structure for climbing up and down something, consisting of two upright lengths of wood, metal or rope joined to each other by crossbars (rungs) used as steps (1989: 698).

Ain't is contracted form (non-standard or jocular) of **am/is/are not** or **has/have not** (1989: 25).

Street(s) refers to public road in a city, town or village with houses and buildings on one side or both sides (1989: 1271).

So that, ***These days, there ain't a ladder on the streets***, conceptually, means that this time there is not a structure, which is usually used for climbing up and down something, found on the public roads.

- ***These days are fast, nothing lasts in this graceless age*** (line 21)

Nothing is a negative pronoun, referring to not anything or no single thing (1989: 842).

Last refers to a condition of being continue in existence for a period of time; endure (1989: 702).

Graceless refers to a condition of being without grace or elegance (1989: 540).

Age refers to the length of time that a person has lived or a thing has existed (1989: 22).

So that, ***These days are fast, love don't last in this graceless age***, conceptually, means that time goes rapidly, and nothing stays long, especially in ungracious age.

- ***Even innocence has caught the morning train*** (line 22)

Even is adverb, used to emphasize something unexpected or surprising in what one is saying, or to invite a comparison with what might have happened, etc. It is also used to emphasize a comparative refers to still or yet (1989: 412).

Innocence refers to quality or state of being innocent (being not guilty of wrongdoing, knowing nothing of evil or wrong, or foolishly simple) (1989: 645).

Catch refers to an act of being in time for getting on something (1989: 1770).

Morning refers to a time in early part of the day between dawn and noon or before the midday meal (1989: 805).

Train refers to a railway engine with several carriages or trucks linked to and pulled by it (1989: 1360).

So that, *Even innocence has caught the morning train*, conceptually, means that even innocence has gotten on the train, which left before the midday meal.

□ ***There ain't nobody left but us these days*** (line 23)

Nobody is negative pronoun, refers to not anybody or no person (1989: 837).

Leave refers to an act of causing or allowing somebody or something to remain in a certain condition, position, place, etc (1989: 710).

Us is personal pronoun (used as the object of a verb or of a preposition; also used independently and after be), referring to me and another or others; me and you (1989: 1406).

So that, *There ain't nobody left but us these days*, conceptually, means that there is not anybody that remained in a certain condition or place except you and me.

□ ***I know Rome's still burning though the times have changed*** (line 24)

Know refers to an act of having something in one's mind or memory as a result of experience or learning or information (1989: 692).

Rome refers to a country in Europe.

Still is an adverb (usually placed in the middle position, but sometimes occurring after a direct object), referring to up to and including the present time or the time mentioned (1989: 1261).

Burn refers to an act of being destroyed or damaged by fire, heat or acid (1989: 152).

Though is a conjunction, referring to despite the fact that; although (more formal when used at the beginning of the sentence) (1989: 1335).

Change refers to an act of making or becoming different; altering (1989: 187).

Time refers to the time all the years of the past, present, and future (1989: 1343).

So that, *I know Rome's still burning though the times have changed*, conceptually, means that the singer actually feels certain that the Republic or Empire of Rome is in the progress of being destroyed or damaged by fire, heat or acid, although the time or the period itself has already been different. In other words, the fire, heat, or acid has destroyed Rome since long time ago, but it is still happening now. At least that is how he feels.

- *This world keeps turning round and round and round and round these days* (line 25)

World refers to everything that exists; the universe; the earth with all its countries and people (1989: 1475)

Keep refers to an act of continuing to be in the specified condition or position; remain or stay (1989: 683).

Turn round refers to an act of changing completely, such as for a very bad situation to a very good one; cause somebody or something facing in a different direction (1989: 1379)

These days refers to time currently, recently, not long ago or before (1989: 1334, 1049).

So that, ***This world keeps turning round and round and round and round these days***, conceptually, means that the world still continues moving in a circular direction.

□ ***These days, the stars seem out of reach*** (line 26)

Star(s) refers to any one of the distant bodies appearing as a point of light in the sky at night (1989: 1251).

Seem refers to an act of having or giving the impression or appearance of being or doing something; appear (1989: 1145).

Out of is a preposition showing that somebody or something is away from other (1989: 878).

Reach refers to an act of grasping or stretching one's hand out or up and takes something (1989: 1042).

So that, ***These days, the stars seem out of reach***, conceptually, means that this time any one of the distant bodies appearing as a point of light in the sky at night, which is usually known as star (or stars), appear to be impossible to be grasp.

□ ***These days, there ain't a ladder on the streets*** (line 27)

Ladder refers to structure built for climbing up and down something, consisting of two upright lengths of wood, metal or rope joined to each other by crossbars (rungs) used as steps (1989: 698).

Ain't is contracted form (non-standard or jocular) of am/is/are not or has/have not (1989: 25).

Street(s) refers to public road in a city, town or village with houses and buildings on one side or both sides (1989: 1271).

So that, ***These days, there ain't a ladder on the streets***, conceptually, means that this time, there is not a structure, which is usually used for climbing up and down something, found on the public roads.

□ ***These days are fast, nothing lasts*** (line 28)

Fast is adverb, referring to quickly (1989: 441).

Nothing is negative pronoun, referring to not anything or no single thing (1989: 842).

Last refers to a condition of being continue in existence for a period of time; endure (1989: 702).

So that, ***These days are fast, nothing lasts***, conceptually, means that time goes rapidly, and nothing stays long.

□ ***There ain't no time to waste*** (line 29)

Ain't is contracted form (non-standard or jocular) of is/am/are not or has/have not(1989:25).

Time refers to the time all the years of the past, present, and future (1989: 1343).

Waste refers to an act of using something extravagantly, needlessly or without an adequate result (1989: 1438).

So that, ***There ain't no time to waste***, conceptually, means that there is no time to use more than is necessary.

□ ***There ain't nobody left to take the blame*** (line 30)

Ain't is contracted for (non-standard or jocular) of is/am/are not or has/have not (1989: 25).

Nobody is a negative pronoun, referring to not anybody or no person (1989: 837).

Take refers to an act of accepting or receiving something (1989: 1308).

Blame refers to responsibility for something done badly or wrongly (1989: 112).

So that, ***There ain't nobody left to take the blame***, conceptually, means that there is not any person that remained to take responsibility for something done (badly or wrongly) or not done.

□ ***There ain't nobody left but us these days*** (line 31)

Ain't is contracted form (non-standard or jocular) of is/am/re not or has/have not (1989:25).

Nobody is a negative pronoun, referring to not anybody or no person (1989: 837).

Leave refers to an act of causing someone or something to remain in a certain condition, place. Etc (1989: 710).

Us is personal pronoun (used as the object of a verb or of a preposition; also used independently and after *be*), referring to me and another or others; me and you (1989: 1406).

So that, *There ain't nobody left but us these days*, conceptually, means that there is not anybody that remained in certain condition or position except you and me.

3.2.1.2.2 Connotative Meaning

- *Saw a vagabond king wear a styrofoam crown wondered if I might end up the same* (line 2).

Denotatively, the word *king* refers to title of the male ruler of an independent state, usually inheriting the position by right or birth; or person, animal, or thing regarded as best or most important in some way. Here, *King* forms a phrase with the word *vagabond*. In real life, we know that there is no king among vagabonds. The singer (or songwriter) uses the phrase *a vagabond king* in order to describe homeless people or wanderers that he meets around his neighborhood, of whom other wanderers might be afraid of or respect

The word *crown*, denotatively, refers to an ornamental head-dress made of gold, jewels, etc worn by a king or queen on official occasions. In line 2, it forms a phrase with the word *styrofoam*. *Styrofoam* is light white sheet made of klorofluokarbon (CFC) and vinilklorida. It is useful to wrap the electronic things and decorate the room. It is also OK to wrap the meal. Perhaps, there will be possibility that crown is not only made of gold or jewels. One day, crown can be made of styrofoam. A toy one, maybe. However, *a styrofoam crown*, that the singer (or songwriter) wants to

tell to his listeners, is obviously not a crown made of styrofoam. It may refer to a set of headphones or ear-muffs—a pair of ear coverings connected by a band across the top of the head, and worn to protect the ears, especially from the cold. Therefore, connotatively, *a styrofoam crown* may refer to that ear-muffs or a set of headphones.

□ *Everybody got their cross to bear these days* (line 4)

Denotatively, it is quite difficult to determine the meaning of line 4. It is also the conclusion of the previous three lines. The word *cross* refers to a thing representing a Christian emblem. However, connotatively, *cross* refers to *responsibility* or *burden*. The word *bare* itself is obviously not that '*bare*', of course. It should be *bear*. Both *bare* and *bear* are pronounced the same but with a different meaning and spelling (homophones). The singer (or songwriter) changes the word *bear* into *bare* intentionally to split the meaning. So that *cross to bare* does not necessarily mean that the cross is used to reveal or uncover something, otherwise it conveys the meaning of the previous three lines (line 1,2,3) that everyone who lives in this world has their own responsibility or burden. By having responsibility or burden on everyone's shoulder, it is expected that everyone will realize that 'this is life'. We need to struggle to make us survive from life. As a note, the singer (or songwriter) takes line 4 from Bible, after making some changes. It says:

"Who ever does not bear his own cross and come after me, cannot be My disciple"
(Luke 14:27)

- *She came looking for some shelter with a suitcase full of dreams (line 5)*

The word *shelter*, denotatively, refers to structure built to give protection, especially from rain, wind, or attack; or building providing refuge, especially for homeless people. *Shelter* may also refer to condition of being protected, kept safe, etc especially from rain, danger, attack, and refuge. It obviously shows us that the girl needs either a place or condition of being protected or kept safe from something. The girl also brings *a suitcase full of dreams*. *Dream(s)*, in reality, is something not having a physical or practical existence or abstract, and sometimes unreal. So that *a suitcase full of dreams* may refer to *hopes* that she has got in her heart.

- *To a motel room on the boulevard, guess she's trying to be James Dean (line 6)*

From line 5, we know that the girl is looking for shelter. She's got hopes that she will find it. We may note that she might run away from home. Then, she makes a reservation in a motel room on the boulevard. The singer (or songwriter) assumes *she's trying to be James Dean*. We know exactly what the singer (or songwriter) meant by *be James Dean* is not necessarily *being* a man like James Dean. Instead, what the girl does---makes a reservation in a motel---indicates James Dean's life style. James Dean was known as a nomadic person. It can be seen from his real life and his characters in his movies. As taken from his biography written by Gary Bruhn, Dean has moved from one place to another place since he was 9, when his mother died of breast cancer. While in his movies, Dean wandered from place to place, from motel to motel by motorcycle.

□ ***These days, the stars seem out of reach* (line 10)**

Denotatively, we know *star(s)* as any one of the distant bodies appearing as a point of light in the sky at night. We also know that the *stars* the singer (or songwriter) mentioned in line 10 are absolutely not that kind, which appear as a point of light in the sky at night. But the *star(s)*, connotatively, may refer to *hopes* or *dreams*, because we know that we will never be able to reach 'the real stars'. However, hopes or dreams sometimes come true.

□ ***These days, there ain't a ladder on these streets* (line 11)**

The word *ladder*, denotatively, refers to structure for climbing up and down something, consisting of two upright lengths of wood, metal or rope joined to each other by crossbars (or rungs) used as steps. However, in connotative meaning, *ladder* may refer to any thing or any one used for helping one to get to his dream or to make his dream come true. In line 11, the singer (or songwriter) wants to tell that now it is not easy for us to make our dreams come true, especially when there is no thing or no one helping us.

□ ***I know Rome's still burning though the times have changed* (line 24)**

The underlined sentence gives impression as if there is chaos caused by the fire happening in Rome. Actually, there is no chaos there. The singer (or songwriter) wants to tell that there was a bloody incident happening in the Roman Empire until the third century. The singer or songwriter thinks what has happened in Rome represents what was happening now in this world. Although, what happened in Rome

was about a long and bitter confrontation between the Roman Empire and the early Christians, and what is happening now, according to the singer (or songwriter) are not only religious turbulence, but also political and social turbulence and other aspects in life.

According to *Western Cultural History*, what has happened in Rome at that time, was the early Christian believed that it is sinful to have anything to do with the gods of the pagans as equivalent to renouncing their faith in God, since in doctrine, the Christians were strictly monotheistic. The monotheistic Jew hated them for asserting that God himself had appeared on earth in the human form of Jesus. The skeptical Greeks would have nothing of the story of the resurrection and of the teaching that as Jesus rose from the dead so all men would one day rise in the flesh. The religion in the Greco-Roman was largely a political matter, the city itself promoting worship. Their pagan neighbors declared they were 'atheist' because they denied the gods and the divinity of the Emperor, who personified the Roman Empire. Refusing to participate in festivals, office holding, service in the army, and reading of patriotic literature, Christians were regarded as being uncivil, unpatriotic, and generally undesirable. Polytheism was generally tolerant, but in times of public worship, before the Emperor's image that the stage might be saved. Citizens were eventually required to worship the Emperor in public to prove they were not Christians. Those who refused because of their faith were cruelly persecuted--crucified, thrown to beast in the amphitheater, mutilated tortured, and beheaded. These persecutions gave rise to many a lurid tale that illuminates the martyrology of the Christians church. The history of the early martyrs furnishes an extensive collection of striking stories, many of which

are historically true, though some are largely legendary. In all there were ten great persecutions, during the first of which Peter was crucified and Paul beheaded about the year 67 under the Emperor Nero, who accused the Christians of having set fire to Rome; the last and most severe was prompted by diocletian, Emperor from 284 to 305, who wanted to wipe out Christianity completely.

Perhaps, based on his knowledge of Roman history and his understanding of its significance, the singer (or songwriter) wants to remind everyone who is listening to his song that such chaos, though not necessarily stemming from the same problem, will probably happen in the future.

3.2.1.2.2.1 Summary

Connotative meaning is what is communicated by virtue of what language refers to. It implies that another meaning exists in the mind of language users. Some connotative meaning that can be found in the lyric of *THESE DAYS* are as follows:

- *Saw a vagabond king wear a styrofoam crown, wondered if I might end up the same (line 2).*
- *Everybody got their cross to bare these days (line 4).*
- *She came looking for some shelter with a suitcase full of dreams (line 5).*
- *To a motel room on the boulevard, guess she's trying to be James Dean (line 6).*
- *These days, the stars seem out of reach (line 10).*
- *These days, there ain't a ladder on these streets (line 11).*
- *I know Rome's still burning though the times have changed (line 24).*

3.2.1.2.3 Stylistic Meaning

□ *Everybody got their cross to bare these days* (line 4)

If we check line 1,2, and 3, we will find out that line 4 is the conclusion of the previous three lines. The singer (or songwriter) wants to tell us that everybody who lives in this world has got his or her own responsibilities to take. If we check closer, we will also find out that line 4 is obviously not the singer's (or songwriter's) own sentence; it can be understood as an allusion to the Bible because the line is taken from Bible, although the singer (or songwriter) has rewritten it and made some changes. It says:

"Who ever does not bear his own cross and come after me, cannot be My disciple"
(Luke 14: 27)

The underlined sentence is the original line taken from Bible, which is rewritten by the singer (or songwriter), into *everybody got their cross to bare*. The word *bare* is intentionally used by the singer (or songwriter) to replace *bear*. Both *bare* and *bear* are homophones with quite different meanings conveyed. However, we can still say that by partly citing the above quotation, the singer (or songwriter) is in some way using biblical style.

□ *There ain't nobody left but us, these days* (line 13)

The word *ain't* is taken from Black English morphology. It is a contracted form of *is/am/are not* or *has/have not*. Black English is one of the majority of United States dialects spoken by a large section of non-middle-class Blacks. It is usually referred to as Negro English or Nonstandard Negro English. We know that the band is from New Jersey, United States, in where a number of blacks live. Therefore, it is possible that

Black English may influence the language spoken by white Americans; especially the language used by the singer (or songwriter) in creating *These Days* is less formal.

In line 13 we can also find that Black English syntactical construction is used. The word *nobody* is the negative forms of indefinite pronoun *somebody*. In Black English, when the verb is negated, the indefinite pronouns *something*, *somebody*, and *some* become the negative indefinites *nothing*, *nobody*, and *none* (Fromkin, 1988: 265)

- *These days, the stars seem out of reach* (line 10)
- These days, there ain't a ladder on these streets* (line 11)

Line 10 and 11 are part of refrain. The word *these days* is put at the beginning of the lines. Whereas in line 4, 8, and 9, *these days* are put at the end of the lines. Actually, there is no changing in meaning whether the singer (or songwriter) puts *these days* at the end or at the beginning of the lines. It is only a style chosen by the singer (or songwriter), a matter of choice between alternative grammatical constructions. The singer (or songwriter) may choose

The stars seem out of reach these days
There ain't a ladder on these streets these days

Instead of *These days, the stars seem out of reach*
These days, there ain't a ladder on these streets

- *And I guess I'd rather die than fade away* (line 18)

Line 18 is considered as a comparative sentence, since we can find the word *would rather...than....* We can also find the words *die* and *fade away* are compared. The writer considers the words to have stylistic meaning, since both words are poetic. We know that a song itself may come from a poem, which is set to music and intended to

be sung. The singer (or songwriter) tends to use *fade away* rather than *disappear* or *disperse*, since it is poetic. We can also find the word *fade away* in the fifth song of the album, called *Lie to Me*. It says *cause I can realize the danger when forgiveness fades away*.

3.2.1.2.3.1 Summary

Stylistic meaning is what is communicated of the social circumstances of the language use. Some stylistic meaning that can be found in the lyric of *THESE DAYS* are as follows:

- *Everybody got their cross to bare these days* (line 4).
- *These days, the stars seem out of reach* (line 10).
- *These days, there ain't a ladder on these streets* (line 11).
- *There ain't nobody left but us these days* (line 13).
- *And I guess I'd rather die than fade away* (line 18).

3.2.1.2.4 Reflected Meaning

- *Saw a vagabond king wear a styrofoam crown, wondered if I might end up the same* (line 2)

In line 2, we can find the word *king* and *crown*. On hearing, the word *king* we are taken to glamour, aristocracy or nobility, and *crown* also refers to an ornamental head-dress made of gold, jewels, etc worn by a king or queen on official occasions. On the contrary, both words *king* and *crown* in line 2 do not seem to refer to any of one senses mentioned above. There is no *king* among *vagabonds*, and he does not

wear any *crow*n made of *styrofoam*. *A vagabond king wear a styrofoam crown* is only a phrase used by the singer (or songwriter) to express a particular Niger he saw wearing a pair of ear-muffs. So, in this case the singer (or songwriter) has intentionally chosen the two words to create some illusion of extravagance or luxury even it combined with some idea of cheapness as represented by the words *vagabond* and *styrofoam*.

□ *Everybody got their cross to bare these days* (line 4)

From stylistic meaning, we know that line 4 is taken from Bible (Luke 14: 27):

“Who ever does not bear his own cross and come after me, cannot be My disciple”.

The singer (or songwriter) intentionally makes some changes before rewriting it, especially he changes the word *bear* into *bare* in order to split the meaning. From the word *everybody* mentioned in the beginning of line 4, it reflects the singer’s (or songwriter’s) opinion that all people in this world are Christians. Although, there are some particular systems of faith and worship based on such a belief, such as Islam, Christian, Buddhist, Hindu, and so on. Actually, It is not only Christian, who has responsibilities to take, but also an Islam, a Buddhist or a Hindu, they also get their own responsibilities in life.

3.2.1.2.4.1 Summary

Reflected meaning is what is communicated through association with another sense of the same expressions. Some reflected meaning that can be found in the lyric of *THESE DAYS* are as follows:

- *Saw a vagabond king wear a styrofoam crown, wondered if I might end up the same* (line 2).
- *Everybody got their cross to bare these days* (line 4).

3.2.1.2.5 Affective Meaning

- *She's seen all the disciples and all the "wanna be's"* (line 7)

The word *wanna be's*, connotatively, refers to a person who has a strong desire to copy his idol, to be as good as his idol. The idol itself can be anybody, such as James Dean. The use of *wanna be's* shows the attitude of the singer (or songwriter) towards those fanatic admirers. The singer (or songwriter) may use *imitators* instead of *wanna be's*. By replacing *wanna be's* with *imitator*, it will give some negative impressions, since the singer (or songwriter) himself has an idol, and he probably wants to be as good as his idol. It is also possible that the singer (or songwriter) has a number of idols and they want to be like him.

- *There ain't nobody left but us these days* (line 13)

By saying *there ain't nobody left but us these days*, it gives impression that the singer (or songwriter) is under pressure or desperate. He feels that this world is getting worse each day. Everything is going wrong and out of control. Nothing or *nobody* is left but *us* that refer to the singer (or songwriter) himself and anybody who are listening to his song.

□ ***These days are fast, nothing last in this graceless age*** (line 21)

The word ***graceless*** refers to condition of being without grace or elegance. ***Graceless age*** is an expression used by the singer (or songwriter) to express to the world that has been existed for such a long time ago. The line shows the attitude of the singer (or songwriter) towards anything that happened in the past, that is happening now, and probably will happen in the future. He seems to show great despair and ready to do anything regardless of danger. It shows his skepticism toward the world in which he is living.

3.2.1.2.5.1 Summary

Affective meaning is what is communicated of the feelings and attitudes of the speaker (or writer). Some affective meaning that can be found in the lyric of ***THESE DAYS*** are as follows:

- *She's seen all the disciples and all the "wanna be's"* (line 7).
- *There ain't nobody left but us these days* (line 13).
- *These days are fast, nothing lasts in this graceless age* (line 28).

3.2.1.2.6 Collocative Meaning

□ ***To a motel room on the boulevard, guess she's trying to be James Dean*** (line 6)

The word ***motel room*** refers to a place in a hotel for motorists. While ***boulevard*** refers to wide city street or broad main road, often with trees on each side. Both ***motel room*** and ***boulevard*** collocate, since we know that most travelers stay or spend the night in a motel that can be found along the boulevard. The collocative meaning that

we get from from this line is the typical kind of life and surrounding that the singer (or songwriter) wants to portrait through his song.

□ ***Don't you know that all my heroes died*** (line 17)

The word ***hero(s)*** refers to person who is admired by many for his noble qualities or his bravery. Mostly people think that ***hero(s)*** is no longer alive. In other words, a person can be called or considered as a hero if he died while doing something very brave or noble, or he has died for one particular reason, then he receives a ***hero*** title for what he has done during his life. It makes both ***hero(s)*** and ***die*** collocates, although in different circumstances, we can also call a person ***hero*** though he is still alive.

3.2.1.2.6.1 Summary

Collocative meaning is what is communicated through association with words, which tend to occur in the environment of other words. Some collocative meaning that can be found in the lyric of *THESE DAYS* are as follows:

- *To a motel room on the boulevard, guess she's trying to be James Dean* (line 6).
- *Don't you know that all my heroes died* (line 17).

3.2.1.2.7 Thematic Meaning

□ ***Noone wants to be themselves these days*** (line 8)

Line 8 is the conclusion of the previous three lines (line 5, 6, and 7). The singer (or songwriter) wants to emphasize the meaning by making a statement that nowadays there is nobody in this world that wants to be themselves. Everybody wants to imitate

others, especially those whom they greatly admired. The word *noone* indicates the emphasis, because thematically, it is the theme of the message.

□ ***Still there's nothing to hold on to but these days*** (line 9)

The word *still* in line 9 is used by the singer (or songwriter) to give stress and intonation that highlights information in one part of the sentence. The word *still* gives contrastive stress when it is put at the beginning of the line or a sentence. The effect is to focus attention on that word as containing new information, against a background of what is already assumed to be known, especially the information mentioned in the previous lines (that there is no single thing or no person to retain). The singer (or songwriter) may put the word *still* in the middle position, since it is usually put there, although sometimes occurring after a direct object. It will be *there's still nothing to hold on to but these days*. Both sentences obviously have, in a sense, 'the same meaning'; but all the same, we need to acknowledge that their communicative effect may be somewhat different; they will not each be equally appropriate within the same context. By putting *still* in the middle, the sentence will have a different meaning. It is the idea of opposition or contradiction that the writer wants to emphasize here.

- ***These days, the stars seem out of reach*** (line 10)
These days, there ain't a ladder on these streets (line 11)

In stylistic meaning, we note that it is a style chosen by the singer (or songwriter). However, in thematic meaning, it is not only a matter of choice between alternative grammatical constructions. The singer (or songwriter) may choose:

***The stars seem out of reach these days
There ain't a ladder on these streets these days***

Instead of ***These days, the stars seem out of reach
These days, there ain't a ladder on these streets***

By putting the adverb of time ***these days*** at the beginning of the lines, it gives emphasis to the meaning or the message the singer (or songwriter) wants to communicate (that everything that he writes in his song happens now, have happened in the past, and probably will happen in the future). If ***these days*** is put at the end of the lines, the message would be less focused.

□ ***Even innocence has caught the morning train*** (line 22)

The word ***even*** in line 22 is used by the singer (or songwriter) as an adverb that emphasizes something unexpected or surprising, that is that ***innocence***—covering sincerity, purity, honesty, and humility— has already been gone. ***Even innocence*** has also left us. People no longer have such feelings in this world full of hypocrisy.

3.2.1.2.7.1 Summary

Thematic meaning is what is communicated by the way in which the message is organized in terms of order and emphasis. Some thematic meaning that can be found in the lyric of ***THESE DAYS*** are as follows:

- ***No one wants to be themselves these days*** (line 8).
- ***Still there's nothing to hold on to but these days*** (line 9).
- ***These days, the stars seem out of reach*** (line 10).
- ***These days, there ain't a ladder on these streets*** (line 11).

- *Even innocence has caught the morning train* (line 22).

3.2.2 Leech's Seven Types of Meaning found in (IT'S HARD) LETTING YOU GO

3.2.2.1 List of Leech Seven Types of Meaning Found in (IT'S HARD) LETTING YOU GO

Types of Meaning	Line(s)
Conceptual Meaning	Line 1-24
Connotative Meaning	<i>It ain't no fun lying down to sleep and there ain't no secrets left for me to keep</i> (line 1)
	<i>I wish the stars up in the sky would all just call in sick</i> (line 2)
	<i>And the clouds would take the moon out on some one way trip</i> (line 3)
	<i>I drove all night down the streets that wouldn't bend</i> (line 4)
	<i>But somehow they drove me back here once again</i> (line 5)
	<i>To the place I lost at love and the place I lost my soul</i> (line 6)
	<i>I wish I'd just burn down this place that we called home</i> (line 7)
	<i>It would all have been so easy if you'd only made me cry</i> (line 8)
	<i>And told me how you're leaving me to some organ grinder's lullaby</i> (line 9)
	<i>Now the sky, it shines a different kind of blue</i> (line 12)
	<i>And the neighbor's dog don't bark like he used to</i> (line 13)
	<i>Some tarot card shark said I'll draw you a heart and we'll find you somebody else new</i> (line 19)

	<i>But I've made my last trip to those carnival lips, when I bet all that I had on you (line 20)</i>
Stylistic Meaning	<i>It ain't no fun lying down to sleep and there ain't no secrets left for me to keep (line 1)</i>
	<i>And the neighbor's dog don't bark like he used to (line 13)</i>
Reflected Meaning	<i>I wish the stars up in the sky would all just call in sick (line 2)</i>
	<i>Some tarot card shark said I'll draw you a heart and we'll find you somebody else new (line 19)</i>
Affective Meaning	<i>I wish the stars up in the sky would all just call in sick (line 2)</i>
	<i>And the clouds would take the moon out on some one way trip (line 3)</i>
	<i>I wish I'd just burn down this place that we called home (line 7)</i>
	<i>It would all have been so easy if you'd only made me cry (line 8)</i>
	<i>And told me how you're leaving me to some organ grinder's lullaby (line 9)</i>
	<i>Now the sky, it shines a different kind of blue (line 12)</i>
	<i>And the neighbor's dog don't bark like he used to (line 13)</i>
Collocative Meaning	<i>I wish the stars up in the sky would all just call in sick (line 2)</i>
	<i>And the neighbor's dog don't bark like he used to (line 13)</i>
	<i>Some tarot card shark said I'll draw you a heart and we'll find you somebody else new (line 19)</i>
	<i>But I've made my last trip to those carnival lips whaen I bet all that I had on you (line 20)</i>

Thematic Meaning	<i>It's hard, so hard, it's tearing out my heart</i> (line 10)
	<i>It's hard letting you go</i> (line 11)
	<i>Well-me, these days, I just miss you, it's the night that I go insane</i> (line 14)
	<i>For me, that's one thing I know that won't change</i> (line 16)

3.2.2.2 Description of Leech's Seven Types of meaning Found in *(IT'S HARD) LETTING YOU GO*

3.2.2.2.1 Conceptual Meaning

In analyzing conceptual meaning of *(It's Hard) Letting You Go*, the writer used the *Oxford Advanced Learner's Dictionary* published by Oxford University Press. The analysis are as follows:

- *It ain't no fun lying down to sleep and there ain't no secrets left for me to keep* (line 1)

Fun refers to enjoyment; pleasure (1989: 501).

Lay down refers to an act of placing something in a certain position or a surface (1989: 706).

Secrets refers to fact, decision, etc that is or must be kept from the knowledge or view of others; not known by others (1989: 1142).

Keep refers to an act of not revealing (a secret) (1989:683).

So that, *It ain't no fun lying down to sleep and there ain't no secrets left for me to keep*, conceptually, means that the singer (or songwriter) felt that he found no

pleasure while he was lying down to sleep, and he got no facts that must be kept from the knowledge of others.

□ *I wish the stars up in the sky would all just call in sick* (line 2)

Stars refers to any one of the distant bodies appearing as a point of light in the sky at night (1989: 1251)

Wish is a verb used to express a desire for something or somebody, especially something or somebody that is likely to be achieved or obtained only by good fortune; a desire that is unfulfilled or unlikely to be fulfilled (1989: 1466).

Sky refers to the space seen when one looks upwards from the earth, where clouds and the sun, moon and stars appear (1989: 1195).

Call in refers to an act of ordering or requesting the return of something; make a short visit, go to somebody's house (to get something or to go somewhere with him) (1989: 161).

Sick refers to a condition of physically or mentally unwell; ill (1989: 1180).

So that, *I wish the stars up in the sky would all just call in sick*, conceptually, has two meanings. The first meaning is that the singer (or songwriter) had unfulfilled desire that any one of the distant bodies appearing as a point of light (**stars**) in the space upwards (**sky**) would withdraw the **stars** from the **sky**, for a certain reason. The singer (or songwriter) thought that the **stars** were physically unwell. The second meaning is that the singer (or songwriter) had unfulfilled desire that the stars would drop in to a particular place to visit somebody who is physically or mentally unwell,

that may be he himself. Here, the writer tends to use the first meaning or interpretation, since it relates to the meaning of the next line.

□ ***And the clouds would take the moon out on some one way trip*** (line 3)

Clouds refers to separate mass of visible water vapour floating in the sky; mass of smoke, dust, sand, etc in the air (1989: 214).

Take out refers to an act of taking something away (1989: 1310).

Moon refers to the natural body that moves round the earth once every 28 days and shines at night by light reflected from the sun (1989: 803).

One way refers to state condition of allowing movement in one direction only (1989: 803).

Trip refers to (usually) short journey, especially for pleasure (1989: 1370).

So that, ***And the clouds would take the moon out on some one way trip***, conceptually, means that the singer (or songwriter) had also unfulfilled desire that the separate mass of visible water vapour floating in the sky (***clouds***) would take the natural body that moves round the earth once every 28 days and shines and night by the light reflected by the sun (***moon***) away on a journey and never to come back.

□ ***I drove all night down the streets that wouldn't bend*** (line 4)

Drive refers to an act of coming or going somewhere in a car, van, etc (1989: 370).

All night refers to time throughout the whole night (1989: 834).

Street refers to public road in a city, town, or village with houses or buildings on one side or both sides (1989: 1271).

Bend refers to an act of forcing (something that was straight) into an angle; making crooked or curved; turning something in a new direction (1989: 99).

So that, ***I drove all night down the streets that would not bend***, conceptually, means that the singer (or songwriter) was going somewhere throughout the night. He drove his car along the streets in his town, and that he knew exactly the streets were straight.

□ ***But somehow they drove me back here once again*** (line 5)

Somehow is an indefinite adverb, used for a reason that is unknown or unspecified (1989: 1218).

Back is an adverb, referring to in return; in (to) an earlier position, condition, or stage (1989: 74).

Here refers to the earlier position, condition, or stage.

Once again is an adverb, referring to one more time as before (1989: 863).

So that, ***But somehow they drove me back here once again***, conceptually, means that the singer (or songwriter) felt uncertain during his driving, and he did not know how but suddenly without unspecified reason that he knew, he was taken to earlier position or his former place one more time as before.

□ ***To the place I lost at love, and the place I lost my soul*** (line 6)

Place refers to particular area or position in space occupied by somebody or something; house or home (1989: 941-942).

Lose refers to an act of having something or somebody taken away from one by accident, misfortune, old age, death, etc (1989: 739).

Love refers to warm liking or affection; affectionate devotion (1989: 741).

Soul refers to decency and honesty of feeling; emotional, moral, and intellectual energy, as reveal in works of arts; spiritual or non-material part of a person believed to exist after death (1989: 1221).

So that, ***To the place I lost at love and the place I lost my soul***, conceptually, means that the singer (or songwriter) was taken back to a particular area, where his love and spirit were taken away.

□ ***I wish I'd just burn down this place that we called home*** (line 7)

Just is an adverb, when used informally in spoken English, it refers to really, truly, emphatically (1989: 680).

Burn down refers to an act of causing something to be destroyed to the foundation by fire (1989: 152).

Home refers to a place where one lives, especially with one's family (1989: 595).

We is personal pronoun, referring to I and another (the singer and another person) (1989: 1443).

So that, *I wish I'd just burn down this place that we called home*, conceptually, means that the singer (or songwriter) had unfulfilled desire that he would really cause the place to be destroyed by fire. This place, he and somebody else used to call home.

□ *It would all have been so easy if you'd only made me cry* (line 8)

Easy refers to a condition of getting no difficulty; feeling free from pain, discomfort, anxiety, trouble, etc (1989: 382).

Make refers to an act of forcing or compelling somebody to do something (1989: 752)

Cry refers to an act of making loud wordless sound expressing fear, pain, joy, etc (1989: 288).

If is a conjunction, referring to supposing; on condition that (when it is used with a past tense expressing an imaginary situation) (1989: 616-617).

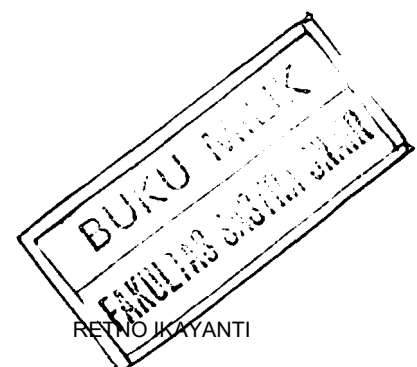
You is personal pronoun, referring to person or people being addressed (1989: 1487).

So that, *It would all have been so easy if you'd only made me cry*, conceptually, means that The singer (or songwriter) also had another unfulfilled desire that he would have felt free from any pain, discomfort, anxiety, or trouble, on condition that the person being addressed had only forced him to make loud wordless sound expressing fear or pain. But it was only in his imagination (his imagined situation).

□ *And told me how you're leaving me to some organ grinder's lullaby* (line 9)

Tell refers to an act of giving information to somebody (1989: 1321).

Me refer to the singer (or songwriter).



Leave refers to an act of going away from a person or place (1989: 710).

Organ grinder refers to person who plays a barrel organ (1989: 872).

Lullaby refers to soft gentle song sung to make a child go to sleep (1989: 744).

How is a conjunction, when used informally, it refers to the/any way in which (1989: 606).

So that, ***And told me how you're leaving me to some organ grinder's lullaby***, conceptually, means that the singer (or songwriter) wanted somebody to tell him the way in which the person mentioned before is going away from him, and leaving him to a person who usually plays a barrel organ, playing soft gentle song to make a child go to sleep.

□ ***It's hard, so hard-It's tearing out my heart*** (line 10)

Hard refers to a condition of difficult to do or understand or answer (1989: 568).

Tear refers to an act of destroying the peace of (something) (1989: 1319).

Heart refers to center of a person's thoughts and emotions, especially of love; ability to feel emotion (1989: 578).

So that, ***It's hard, so hard-it's tearing out my heart***, conceptually, means that the singer (or songwriter) felt that it was difficult to understand, extremely difficult that it was destroying his heart.

□ ***It's hard letting you go*** (line 11)

Let (somebody or something) refers to an act of releasing (one's hold of) somebody or something; no longer restrain one's feelings, desires, etc (1989: 715).

So that, *it's hard letting you go*, conceptually, means that the singer (or songwriter) felt that it was difficult to release that particular person.

□ ***Now the sky, it shines a different kind of blue*** (line 12)

Now is an adverb, referring to the present time (1989: 843).

It refers to the sky.

Shine refers to an act of giving out or reflecting light; being bright (1989: 11700).

Different is an adjective, referring to a state condition of not the same as somebody or something; distinct (1989: 333).

Kind refers to group having similar characteristic; sort, type, variety (1989: 687).

Blue refers to blue colour; the colour of a clear sky or the sea on a sunny day (1989: 118-119).

So that, *Now the sky-it shines a different kind of blue*, conceptually, means that the singer (or songwriter) thought that at present, the space seen when one looks upwards from the earth, where clouds and the sun, moon and stars appear (*sky*) reflects a distinct sort of blue colour.

□ ***And the neighbor's dog don't bark like he used to*** (line 13)

Neighbor refers to person living next to or near another (1989: 829).

Dog refers to common domestic animal kept by human beings for work, hunting, etc or as a pet (1989: 356).

Bark refers to the sharp harsh sound made by dogs or foxes (1989: 83).

He refers to the dog.

Used to refers to an act of having learned to accept something; accustomed to something, expressing a frequent or continuous action in the past (1989:1407).

So that, ***And the neighbor's dog don't bark like he used to***, conceptually, means that the singer (or songwriter) found out that the dog belonging to one of his neighbors did not make sharp harsh sound that he usually did.

- ***Well-me, these days. I just miss you-It's the nights that I go insane*** (line 14)

Well is an interjection (especially in spoken English) used when resuming a conversation, etc or changing the subject after a pause (1989: 1450).

Me refer to the singer (or songwriter).

These days refers to nowadays; at the present time (1989: 304).

Miss refers to an act of feeling regret at the absence or loss of somebody or something (1989: 793).

Nights is an adverb, referring to in the night time repeatedly (1989: 835).

Go refers to an act of passing into the specified condition; become (1989: 529).

Insane refers to a condition of not sane, mad, senseless (1989: 646).

So that, ***Well-me-these days-I just miss you-It's the nights that I go insane***, conceptually, means that the singer (or songwriter) tried to change the subject by pointing to himself. He said that nowadays he just felt sad at the absence of somebody. He thought that was the time he became mad. This happened repeatedly in the night-time.

□ ***Unless you're coming back*** (line 15)

Unless is a conjunction, that referring to *except if* or *except when; if...not* (1989: 1398).

Come back refers to an act of replying to somebody about something after a period of time; return (1989: 226).

So that, ***Unless you're coming back***, conceptually, means that the singer (or songwriter) thought that he would not become mad, if somebody that was absent was returning to him.

□ ***For me, that's one thing I know that won't change*** (line 16)

For is a preposition, indicating that the person intended to receive or benefit from something (1989: 479).

Me refer to the singer (or songwriter).

Know refers to an act of having something in one's mind or memory as a result of experience or learning or information (1989: 692).

Change refers to an act of causing somebody or something to become different; alter (1989: 186).

So that, ***For me-that's one thing I know that won't change***, conceptually, means that the singer (or songwriter) thought that for him, the returning of somebody who was absent, was the only way to stop him from crying and getting sad, was one thing he exactly knew would not become different.

- ***Now some tarot card shark said I'll draw you a heart and we'll find you somebody else new*** (line 19)

Tarot refers to any one of a special pack of cards used mainly for fortune telling (1989: 1315).

Shark refers to any of various types of sea fish with a triangular fin on its back, some of which are large and dangerous to bathers; (informal derogatory) person who extorts money from others or lends money at very high interest rates; swindler (1989: 1165).

Draw refers to an act of pulling something smoothly out of its present position (1989: 366).

Heart refers to playing card of this suit; thing shaped like a heart, especially a regular red shape used to represent a heart, to symbolize love or on playing-card (1989: 578).

Find refers to an act of obtaining something; provide, supply (1989: 455).

Else is an adverb (with indefinite, interrogative or negative pronouns and adverbs) in addition to or apart from (that already mentioned) (1989: 391).

New refer to a condition of not existing before; seen introduced, made invented, etc recently or for the first time (1989: 832).

So that, ***Now some tarot card shark said I'll draw you a heart and we'll find you somebody else new***, conceptually, means that the singer (or songwriter) said that according to the swindler, he would pull a playing card with a picture of a heart smoothly out of its present position. Then, the swindler told him that they both (the singer and another person) would obtain somebody else not existing before.

Here, the writer tends to interpret the *tarot card shark* as a person (a fortune teller, in particular), since he or she has a sharp and dangerous tongue as a shark's. Besides, the dictionary itself has already given alternative meaning to the word *shark*; fish and a person.

- *But I've made my last trip to those carnival lips, when I bet all that I had you* (line 20)

Last is an adjective (attributive) referring to latest, most recent (1989: 701).

Trip refers to (usually) short journey, especially for pleasure (1989: 1370).

Carnival refers to public festivities and merry-making occurring at a regular time of year (1989: 171).

Lips refers to both of the fleshy edges of the opening of the mouth (1989: 727).

Bet refers to an act of risking (money) on a race or on some other event of which the result is doubtful (1989: 102).

Have refers to an act of possessing or owning something (1989: 572).

So that, *But I've made my last trip to those carnival lips when I bet all that I had on you*, conceptually, means that the singer (or songwriter) said that he had made his most recent short journey to such public festivities, when he risked (money) that he had on somebody.

3.2.2.2.2 Connotative Meaning

- *It ain't no fun lying down to sleep and there ain't no secrets left for me to keep* (line 1)

From the title (*It's hard*) *Letting You Go*, we know that the singer (or songwriter) found difficulty in releasing somebody, who could be his girlfriend. He was so in love with her, and at the same time, he had to break up with her; to let her go.

In line 1, the singer (or songwriter) was not feeling happy or pleasant when he laid down to sleep. He felt that way since he got *no secrets* left to keep. The word *secrets*, connotatively, may refer to memory, either happy or unhappy one. The singer (or songwriter) thought that it would be strange when we had no memory to remember. No matter how beautiful or bad it is. Although, we are not supposed to live entirely in memories, or "*Do not live in your memory*" so the saying goes, we still have to keep something in our mind, yet as a memory.

If we check the title once again, the word *secrets* or memory that is mentioned in line 1 obviously refers to the memory of the singer (or songwriter), maybe of his girlfriend that he greatly loved.

- *I wish the stars up in the sky would all just call in sick* (line 2)

The word *call in*, denotatively, refers to an act of making a short visit; going to somebody's house (to get something or to go somewhere with him); order or request the return of something. While *sick* refers to condition of physically or mentally unwell; ill. So that, *call in sick*, connotatively may refer to an act of expecting the stars to come and console, or at least show some sympathy towards the singer's (or

songwriter's) misery. *Call in sick* may also refer to an act of expecting the stars to withdraw or disappear because they are unable to come and keep him company. In line 2, we can see that the singer (or songwriter) had a wish to make the *stars* would just disappear. He found out that the stars were too beautiful with their twinkling lights. It was so obviously contradictory to what he felt that night. The word *stars*, connotatively, may represent the memory. Therefore, connotatively, the singer (or songwriter) wished *a starless night* or *a memoriless life*.

□ *And the clouds would take the moon out on some one way trip* (line 3)

The word *one way trip*, denotatively, refers to a short journey, especially for pleasure in one direction only. This line is the continuation of the previous line (line 2). Since the singer (or songwriter) felt great despair, it was not only the *stars* or the memory that he wanted to get rid of. He also wanted the clouds to take the moon away, or to make it disappear, and never to come back.

Both lines (line 2 and 3) are completely contrary to the previous line (line 1). In line 1, the singer (or songwriter) wanted some memory left to remember. Otherwise, in line 2 and 3, he wanted to wipe all of the memory completely out of his mind, since he felt extremely hurt. As if he no longer wanted to remember anything. This shows us how unpredictable a man is. That is what we can see of how the singer (or songwriter) might have felt.

- *I drove all night down the streets that wouldn't bend (line 4)
But somehow they drove me back here once again (line 5)*

In line 4 and 5, we can see that the singer (or songwriter) had been through the good times and the bad times in his life. Somehow, the life brought him back to the past, to the memory when he was still with his girlfriend. Here, the singer (or songwriter) uses the word *streets* that connotatively, may represent life. We know that, denotatively or in reality, some *streets* may seem endless without even seeming to bend. Life is also like that, straight and endless. Streets seem to bend only as the effect of a rounded shape of the world. As an illustration, if we go straight to the east, we would soon come to the west. Life does change. However, it is unavoidable if we have to be in the worst time of our life over again. Even if sometimes we feel that we have left something unfavourable behind, the fact is that often such a sad thing still comes back. That is, more or less, has been experienced by the singer (or songwriter), as apparent from the connotative meaning of his song.

- *To the place I lost at love and the place I lost my soul (line 6)*

As the writer mentioned before, the singer (or songwriter) was taken back to the past time. At that time he had to face the reality that he was (once again) dealing with somebody or something that reminded him of his girlfriend, or of the time when they broke up, to the time when he lost his spirit because of the separation. Since the girl had been part of his life.

□ ***I wish I'd just burn down this place that we called home*** (line 7)

Line 7 is an expression used by the singer (or songwriter) to express how great his despair of ever seeing somebody or something that reminded him of the past, that is his girlfriend. That was why he made a wish that quite on the contrary or the opposite of what he really wanted. He wished he would only burn down the memorable thing (*home*), since the thing had given him such good and bad memories that he no longer wanted to remember. The word *home*, connotatively, may refer to any memorable thing. However, memory could not be eliminated, absolutely. Memory could only be kept in our mind.

□ ***It would all have been so easy if you'd only made me cry*** (line 8)

The phrase *made me cry*, connotatively, may refer to many things, such as slap somebody's face, or punch somebody on the nose, or any painful thing that is felt or suffered physically. The singer (or songwriter) thought that by doing one of the actions mentioned above would make it easier for him to forget the girl, since hurting somebody physically would be easily healed. As the saying says, "*time heals the pain*". But, hurting somebody mentally would not be easily healed, because whatever has happened, would keep lingering in somebody's mind, and there is a possibility that we would feel hurt all over again when we suddenly remember, if only the girl had punched him or slapped him on his face, but she did not do any of them. Another way of making the man suffer and, maybe, also cry is telling the man bluntly that she (the girl) did not love him anymore. But even this, she did not do either. The singer

(or songwriter) seems to think that if only she had done any or all of these, it would have been easier for him to handle or to bear. But why did not she do that?

- *And told me how you're leaving me to some organ grinder's lullaby* (line 9)

The word *organ grinder* refers to a person who plays a barrel organ; a mechanical instrument from which music is produced by turning a handle, usually played in the streets for money. Therefore, *organ grinder's lullaby*, connotatively, may refer to a person who plays soft gentle songs, including a sad song, and not only to a child to make him go to sleep, but also to anyone hearing his song. In this line, the singer (or songwriter) thought that everything would also be much easier if only the girl had told him first before she was going to leave him. But what happened to him was the girl had left him with telling him nothing, and left him to *organ grinder* so he would soon forget everything had happened while listening to the song. In other words, the singer (or songwriter) would soon fall asleep while listening to *some organ grinder's lullaby* and he finally forgot his problem.

- *Now the sky, it shines a different kind of blue* (line 12)
- And the neighbor's dog don't bark like he used to* (line 13)

Line 12 and 13 are expressions used by the singer (or songwriter) to express his sadness or gloomy feeling. Since he lost his girlfriend, he felt everything had change. He found out the sky was no longer beautiful as before. His world would never be the same again, though he walked under the same sky, met the same people, did the things he used to do. His whole life was completely different. All seemed to be cold and meaningless. Even life itself did not seem worth it anymore. Everything was all

because of the loss of the girl. The word *sky*, connotatively, may refer to everything in his surrounding. While the word *neighbor's dog* that is not barking anymore, connotatively, may refer to anything which is suggestive of the change, is also applicable to the situation of the singer (or songwriter) himself.

- *Now some tarot card shark said I'll draw you a heart and we'll find you somebody else new* (line 19)

The word *tarot card shark*, connotatively, refers to fortune teller who tells people fortune, destiny or future, no matter how good or bad it is. He/she is considered as a *shark* since he/she has a very sharp and dangerous mouth as a shark's. So that, according to line 19, the singer (or songwriter) has been to a fortune teller before the fortune teller told him that he/she would pick a card with a *heart* on it. A *heart* card, connotatively, means that both the singer (or songwriter) and his girl would meet another person. The singer (or songwriter) would get another new girlfriend, and vice versa.

- *But I've made my last trip to those carnival lips, when I bet all that I had on you* (line 20)

Line 20 is the continuation of line 19. The word *carnival lips*, connotatively, obviously refers to *tarot card shark* mentioned in line 19. We know that fortune teller can only be found in carnival or circus. This line tells us that the singer (or songwriter) has been to a fortune teller, to the same fortune teller. Moreover, the

fortune teller exactly told him the same thing when he broke up with his previous girlfriend. Then he met his new girlfriend that (also) has already broken up with him.

3.2.2.2.1 Summary

Connotative meaning is what is communicated by virtue of what language refers to. It implies that another meaning exists in the mind of language users. Some connotative meaning that can be found in the lyric of *(IT'S HARD) LETTING YOU GO* are as follows:

- *It ain't no fun lying down to sleep and there ain't no secrets left for me to keep (line 1).*
- *I wish the stars up in the sky would all just call in sick (line 2).*
- *And the clouds would take the moon out on some one way trip (line 3).*
- *I drove all night down the streets that wouldn't bend (line 4).*
- *But somehow they drove me back here once again (line 5).*
- *To the place I lost at love and the place I lost my soul (line 6).*
- *I wish I'd just burn down this place that we called home (line 7).*
- *It would all have been so easy if you'd only made me cry (line 8).*
- *And told me how you're leaving me to some organ grinder's lullaby (line 9).*
- *Now the sky, it shines a different kind of blue (line 12).*
- *And the neighbor's dog don't bark like he used to (line 13).*
- *Some tarot card shark said I'll draw you a heart and we'll find you somebody else new (line 19).*

- *But I've made my last trip to those carnival lips when I bet all that I had on you*
(line 20).

3.2.2.2.3 Stylistic Meaning

- *It ain't no fun lying down to sleep and there ain't no secrets left for me to keep*
(line 1)

As the writer mentioned in the analysis of *These Days*, the word *ain't* is taken from Black English. It is a contracted form of is/am/are not or have/has not (Fromkin, 1988: 266). It is substandard language that influences the singer (or songwriter) in creating a song.

In this line, we can also find the use of double negations. The word *ain't* gives a negative meaning towards the sentence. Then, it is followed by a negative adverb *no* which is followed by adjectives *fun* and *secret*. These double negations are also the influence of Black English syntactical construction, and these two negatives may derive a positive meaning. The speakers of Black English are known as illogical users; they use the language illogically (Fromkin, 1988: 267).

The implication is that the singer (or songwriter) wants to identify himself as part of the common people; that is looking at things from their viewpoint.

- *And the neighbor's dog don't bark like he used to* (line 13)

The underlined word is also using the style of Black English syntactical construction. The word *neighbor's dog* is a singular subject, since the dog, which is mentioned, is only one. It should be followed by *doesn't* instead of *don't*. However, in Black

English, there is no difference between the singular or plural object. It always uses *don't* for the negative form in present tense. (Fromkin, 1988: 266).

This, again, highlights the point mentioned above.

3.2.2.2.3.1 Summary

Stylistic meaning is what is communicated of the social circumstances of the language use. Some stylistic meaning that can be found in the lyric of *(IT'S HARD) LETTING YOU GO* are as follows:

- *It ain't no fun lying down to sleep and there ain't no secrets left for me to keep* (line 1).
- *And the neighbor's dog don't bark like he used to* (line 13).

3.2.2.2.4 Reflected Meaning

- *I wish the stars up in the sky would all just call in sick* (line 2)

In line 2, we can find the words *stars* and *sky*. On hearing the word *stars*, we are taken both to any one of the distant bodies appearing as a point of light in the sky at night and famous or brilliant singer, performer, sportsman, etc. The word *sky* also both refers to the space seen when we look upwards from the earth, where clouds and the sun, moon and *stars* appear, and to the world or the universe. Here, the singer (or songwriter) intentionally uses the word *stars* and *sky* to split the listeners' interpretation because at the same time the word *stars* and *sky* both refer to the meaning mentioned above. The fact that when reading this, we are taken to think

about the physical planet and sky is the power that the singer (or songwriter) uses of the reflected meaning.

- *Now some tarot card shark said I'll draw you a heart and we'll find you somebody else new* (line 19)

As the writer mentioned in the analysis of conceptual and connotative meaning, the word *tarot card shark* obviously refers to a fortune teller with an evil tongue, who often tells somebody else's future or destiny. Generally, the word shark has already generated people's assumption, reminded us to the monytrosity of the shark as a fish. Even the dictionary has explicitly given two meanings to the expression, so that it sounds like giving the additional meaning which is interpretative as part of its literal meaning. By using the word *tarot card shark*, the singer (or songwriter) wants to tell his listeners that a fortune teller is as dangerous as a shark.

3.2.2.2.4.1 Summary

Reflected meaning is what is communicated through association with another sense of the same expression. Some reflected meaning that can be found in the lyric of *(IT'S HARD) LETTING YOU GO* are as follows:

- *I wish the stars up in the sky would all just call in sick* (line 2).
- *Some tarot card shark said I'll draw you a heart and we'll find you somebody else new* (line 19).

3.2.2.2.5 Affective Meaning

- *I wish the stars up in the sky would all just call in sick* (line 2)
- And the clouds would take the moon out on some one way trip* (line 3)

In line 2 and line 3, we can see that the singer (or songwriter) mentioned some things from outer space, such as *stars*, *sky*, *clouds*, and *moon*. All those things mentioned shows his uncertain feeling; in decisiveness. Those two lines are expressions used by the singer (or songwriter) to express his feeling at that time. On one hand, he felt so alone with nobody around him, including his girlfriend. On the other, he wanted to be alone. When he looked up there, he could see the stars, the sky, the clouds and the moon that he thought it reflected to his girlfriend. At times, when she was happy, the moon would seem to smile down at everyone. At times when she was sad, the moon would seem to shed a tear. Though at that time, the moon looked cold and lonely. It did not seem to fit into the picture of a starlit sky, where the stars seem to smile and spread its happiness by its twinkling light.

- *I wish I'd just burn down this place that we called home* (line 7)

As the writer mentioned in the analysis of connotative meaning, the word *wish* is used by the singer (or songwriter) because he wants reality to be different, to be exactly the opposite, so that he does not really want to burn down the home, whether it is his home or his girlfriend's. Line 7 is only an expression used by the singer (or songwriter) to express how hopeless or restless he is. He can do nothing to make up his relationship with his girlfriend. When he saw the home, he felt hurt. It makes him remember how beautiful moments that they have shared in that place.

□ ***It would all have been so easy if you'd only made me cry*** (line 8)

From line 8, we can see how sorry the singer (or songwriter) is. He thinks that everything will be much easier if the girl broke up with him instead, and declared the separation explicitly. Then, she run off with some guy and would never to be seen again. Of course, a part of him would die, but at least she would be happy. Not sad and heartbroken as she was now. Maybe if it were only he suffering, the pain would be easier. At least he would only feel the ache in his heart and the void in his soul. And not the pain that was written on her face, and the sad shade of her smile. It just made the hurting worse, much worse.

□ ***And told me how you're leaving me to some organ grinder's lullaby*** (line 9)

We know that *organ grinder's lullaby* refers to soft gentle songs played by a person to make a child go to sleep with a barrel organ. The singer (or songwriter) thinks that everything that has happened to him can be forgotten just the way people would be taken asleep by the songs played by the organ grinder, or it is also another sad story that can be played as a lullaby. This is how he feels about the situation.

□ ***Now the sky, it shines a different kind of blue*** (line 12)
And the neighbor's dog don't bark like he used to (line 13)

In line 12 and 13, once again, the singer (or songwriter) wants to tell how he feels by describing his surrounding. Actually, what he meant by *now the sky, it shines a different kind of blue* or *the neighbor's dog don't bark like he used to*, may be that they were just an expression. There was no different kind of blue on the shining sky. The weather was fine, beautiful. The sun was shining; there was not a cloud in the

sky. But in his mind, it was not the same anymore. Everything has changed. It was different. No matter how bright the sun's ray may be, it will never compare to the brightness of his girlfriend's smile. No matter how sweet the bird sings, it can never compare to her sweet laughter. His world will never be the same again. Though he walked under the same sky, meet the same people, did the things he used to do, his whole life was different now. All seemed to be cold and meaningless.

3.2.2.2.5.1 Summary

Affective meaning is what is communicated of the feelings and attitudes of the speaker (or writer). Some affective meaning that can be found in the lyric of *(IT'S HARD) LETTING YOU GO* are as follows:

- *I wish the stars up in the sky would all just call in sick (line 2).*
- *And the clouds would take the moon out on some one way trip (line 3).*
- *I wish I'd just burn down this place that we called home (line 7).*
- *It would all have been so easy if you'd only made me cry (line 8).*
- *And told me how you're leaving me to some organ grinder's lullaby (line 9).*
- *Now the sky, it shines a different kind of blue (line 12).*
- *And the neighbor's dog don't bark like he used to (line 13).*

3.2.2.2.6 Collocative Meaning

- *I wish the stars up in the sky would all just call in sick (line 2)*

The word *star(s)* refers to any one of the distant bodies appearing as a point of light in the sky at night. While *sky* refers to the space seen when we look upwards from the

earth, where clouds and the sun, moon and stars appear. Both *stars* and *sky* collocate, since *stars* can only be found up there in the *sky*.

- *And the neighbor's dog don't bark like he used to* (line 13)

The word *dog* refers to common domestic animal kept by human beings for work, hunting etc or as a pet. And *bark* refers to sharp harsh sound made by dogs and foxes. It makes *dog* and *bark* collocate, just like *bird* and *sing* or *cat* and *meow*.

- *Now some tarot card shark said I'll draw you a heart and we'll find you somebody else new* (line 19)

But I've made my last trip to those carnival lips, when I bet all that I had on you (line 20).

The word *card* refers to games played with a set of playing cards. While *bet* refers to an arrangement to risk money on a race or on some other events of which the result is doubtful. Both *card* and *bet* are considered to collocate, since any kind of game that uses *cards* has always something to do with *betting*, especially money.

This collocation is used by the singer (or songwriter) both to impress the listener (or reader) and to emphasize the fact. Here, collocation plays an important part to make people pay attention to what the singer (or songwriter) wants to say, or the message that the singer (or songwriter) wants to transfer.

3.2.2.2.6.1 Summary

Collocative meaning is what is communicated through association with words, which tend to occur in the environment of other words. Some collocative meaning that can be found in the lyric of *(IT'S HARD) LETTING YOU GO* are as follows:

- *I wish the stars up in the sky would all just call in sick (line 2).*
- *And the neighbor's dog don't bark like he used to (line 13).*
- *Some tarot card shark said I'll draw you a heart and we'll find you somebody else new (line 19).*
- *But I've made my last trip to those carnival lips, when I bet all that I had on you (line 20).*

3.2.2.2.7 Thematic Meaning

- *It's hard, so hard-It's tearing out my heart (line 10)*
It's hard letting you go (line 11)

The word *it's hard* in line 10 and 11 give emphasis to the meaning or the message that the singer (or songwriter) wants to communicate. The use of impersonal *it* at the beginning of the lines emphasize the message. Both *it* (line 10 and 11) refer to the hard time that has been experienced by the singer (or songwriter); that tearing out his heart is hard, or letting someone's leaving him is hard. The singer (or songwriter) uses a gerund with *it* since he is talking about a particular situation and wants to give the idea of "while": *The singer (or songwriter) was still in love with his girlfriend. It was hard letting the girl go. It was so hard till he felt as if somebody had torn his heart. We would find hard times while we were letting someone that we greatly loved go.*

- *Well-me, these days, I just miss you-It's the night I go insane (line 14)*

The word *well* in line 14 is an interjection (especially in spoken English) used when resuming a conversation, etc or changing the subject after a pause. What we are talking now is not necessarily a two-way communication. But, it is a one way

communication with the singer (or songwriter) as the speaker and the listeners as the hearer, but there is no direct feedback. The singer (or songwriter) uses *well* and gives a dash (-), then put *me* afterwards. In the previous lines the singer (or songwriter) talks about his surroundings, about the *sky* or the *neighbor's dog*. Then, he suddenly changes the subject and tries to get his listeners' attention by talking about himself. By mentioning *well-me*, the singer (or songwriter) wants to focus the listeners' attention on him.

In line 14, we can also find the word *these days*. It is an adverb of time and, once again, it is put in the beginning of the line. It gives emphasis to the meaning or the message that the singer (or songwriter) wants to communicate; that *right at this time*, the singer (or songwriter) feels regret at the absence or loss of his girlfriend, he misses her so much that the feeling makes him go mad.

□ ***For me, that's one thing I know that won't change*** (line 16)

The word *for me* gives stress and intonation that highlights information in one part of the sentence. It gives contrastive stress when it is put at the beginning of the line or a sentence. The effect is to focus attention on that word as containing new information, against a background of what is already assumed to be known, especially information mentioned in the previous line; that it is impossible for him to make up his relationship with his girl or to come back to her. The singer (or songwriter) may put the word *for me* at the end of the line, since it is usually put there. It will be *that's one thing I know that won't change for me*. Both sentences obviously have, in a sense, 'the same meaning'; but all the same, we need to acknowledge that their

communicative effect maybe somewhat different; they will not each be equally appropriate within the same context. By putting the word *for me* at the end of the line, the sentence will get less attention; the message would not be focused.

3.2.2.2.7.1 Summary

Thematic meaning is what is communicated by the way in which the message is organized in terms of order and emphasis. Some thematic meaning that can be found in the lyric of *(IT'S HARD) LETTING YOU GO* are as follows:

- *It's hard, so hard, it's tearing out my heart (line 10).*
- *It's hard letting you go (line 11).*
- *Well-me, these days, I just miss you, it's the night that I go insane (line 14).*
- *For me, that's one thing I know that won't change (line 16).*

CHAPTER IV

CONCLUSION