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**THEMATICAL RELATIONS AND TRANSLATION
QUALITY WITHIN CONCEPTUAL METAPHORS OF
TRANSLATED SONG LYRICS: A CASE STUDY OF
DEAD BY APRIL'S METALCORE ALBUMS IN
MUSIXMATCH**

THESIS

Proposed as a Compulsory Prerequisite
for Bachelor's Degree in Applied Linguistic (S.Tr.Li)

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**STUDY PROGRAM OF ENGLISH FOR BUSINESS AND PROFESSIONAL
COMMUNICATION**

DEPARTMENT OF BUSINESS ADMINISTRATION

POLITEKNIK NEGERI JAKARTA

2024



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PREFACE

In the name of Allah, The Beneficent, The Merciful. All praises are to Allah, the Lord of the worlds, who has granted the researcher the health and strength to complete this final project proposal. Writing this final project has been a remarkable journey towards fulfilling the requirements for the Sarjana D4 in English for Business and Professional Communication at the Department of Business Administration, Politeknik Negeri Jakarta. However, this paper would not have been possible without the support, advice, help, and encouragement from various individuals and institutions. Therefore, the writer wishes to extend special thanks to the following:

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The researcher hopes that this research will give some benefits and inspiration to the readers;

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Researcher



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ABSTRACT

Muhammad Nur Vajra. English for Business and Professional Communication Study Program. Thematical Relations and Translation Quality Within Conceptual Metaphors of Translated Song Lyrics: A Case Study of Dead by April's Metalcore Albums in Musixmatch

Musixmatch serves as a versatile platform, offering extensive services for translating song lyrics from one language to another, thereby making lyrics accessible to a global audience. Musixmatch is criticized for their inability to preserve the integrity and intended meaning of the original lyrics. This thesis explores the metaphor found in Dead by April Albums within Musixmatch application to investigate thematic relations structure and the types of conceptual metaphor to find the actual meaning from English to Indonesian translations. The research methodology used is descriptive-qualitative, utilizing linguistic phenomena as data, which is metaphor. The album of "Dead by April", which consists of 13 songs, "Incomparable" which consist of 13 songs, and "Let the World Know", which consist of 15 songs serve as the data sources. Data collection involves content analysis and focus group discussions (FGD) as an analysis. The data are analyzed in four stages: domain, taxonomy, componential, and cultural themes. The key findings of the study reveal a total of 101 conceptual metaphors identified in the albums within Musixmatch. The most frequent structures are Agent-Patient relation, followed by the most frequent types of conceptual metaphor, which is structural. Understanding the structure and the types of conceptual metaphor is essential to comprehend the role and the actual meaning of songs lyric within the application, specifically Musixmatch. The study serves as a valuable resource for those interested in song/metaphor translation and invites further research in the field.

Keywords:

metaphor; thematic relation; equivalent; cultural nuances; meaning



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ABSTRAK

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Musixmatch berfungsi sebagai platform serbaguna, menawarkan layanan yang luas untuk menerjemahkan lirik lagu dari satu bahasa ke bahasa lain, sehingga membuat lirik lagu dapat diakses oleh audiens global. Musixmatch dikritik karena ketidakmampuan mereka untuk mempertahankan integritas dan makna yang dimaksudkan dari lirik aslinya. Tesis ini mengeksplorasi metafora yang ditemukan dalam album Dead by April dalam aplikasi Musixmatch untuk menyelidiki struktur hubungan tematik dan jenis-jenis metafora konseptual untuk menemukan makna yang sebenarnya dari terjemahan bahasa Inggris ke bahasa Indonesia. Metodologi penelitian yang digunakan adalah deskriptif-kualitatif, dengan menggunakan fenomena linguistik sebagai data, yaitu metafora. Album "Dead by April" yang terdiri dari 13 lagu, "Incomparable" yang terdiri dari 13 lagu, dan "Let the World Know" yang terdiri dari 15 lagu menjadi sumber data. Pengumpulan data menggunakan analisis konten dan diskusi kelompok terarah (FGD) sebagai metode analisis. Data dianalisis dalam empat tahap: domain, taksonomi, komponensial, dan tema budaya. Temuan utama dari penelitian ini mengungkapkan total 101 metafora konseptual yang teridentifikasi dalam album-album dalam Musixmatch. Struktur yang paling sering ditemukan adalah hubungan Agen-Pasien, diikuti oleh jenis metafora konseptual yang paling sering ditemukan, yaitu struktural. Memahami struktur dan jenis metafora konseptual sangat penting untuk memahami peran dan makna sebenarnya dari lirik lagu dalam aplikasi, khususnya Musixmatch. Penelitian ini berfungsi sebagai sumber daya yang berharga bagi mereka yang tertarik dengan penerjemahan lagu/metafora dan mengundang penelitian lebih lanjut di bidang ini.

Kata kunci:

metafora; hubungan tematik; ekuivalen; nuansa budaya; makna



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CHAPTER I INTRODUCTION

1.1 Background of the Study

Translation is a fundamental component of contemporary communication, serving a vital function in connecting diverse cultures and languages. This process involves converting meaning from one language to another, facilitating mutual understanding of ideas, thoughts, and perspectives among people from various linguistic backgrounds. Among the various types of translation, translating figurative language, particularly metaphors, is considered one of the most tricky and complex tasks. This difficulty arises from the need for a profound understanding of the context, cultural nuances, and grammatical structures of the target language. According to Lakoff and Johnson (2003), metaphorical expressions in language exist because they reflect the metaphorical aspects inherent in a person's conceptual system. This suggests that metaphorical language in lyrics can resonate with human cognition and emotions related to concepts such as love, life, and death. Hyde (2004) explains that metaphors in song lyrics not only create strong imagery but also can transform and enrich the listening experience for the audience. Furthermore, North (2003) states that the use of metaphors in song lyrics can enhance the attractiveness and emotional engagement of the audience towards the song. These findings indicate that metaphors serve not only as literary devices but also as a means to connect listeners with the message and emotions conveyed by the songwriter.

As in this case, often referred to as the "Swedish metal Backstreet Boys," Dead by April band is primarily categorized as metalcore which uses a lot of unique metaphors in demonstrating their meaning of the song. The band is recognized for incorporating diverse musical elements from orchestral rock, techno, nu metal, melodic death metal, and emo genres. According to their website, aprilarmy.world, Dead by April is unique in blending these genres together while featuring numerous metaphors within their lyrical content. Also, the choice of Dead by April and their

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metalcore albums as a research focus stems from the unique challenges posed by their metaphor-rich lyrics. Their songs delve into dark and introspective themes, presenting a compelling case for examining how metaphors are translated and perceived by listeners, especially on platforms like Musixmatch.

Musixmatch serves as a versatile platform, offering extensive services for translating song lyrics from one language to another, thereby making lyrics accessible to a global audience. However, despite its wide applicability, the translations produced by Musixmatch often appear to be mechanistic, resembling outputs generated by artificial intelligence, and may not fully capture the subtleties, emotional nuances, or intended meanings of the original lyrics. This mechanical nature of the translations raises concerns about the platform's capability to effectively convey the artistic and thematic essence of the lyrics, particularly in genres that rely heavily on metaphorical and poetic language.

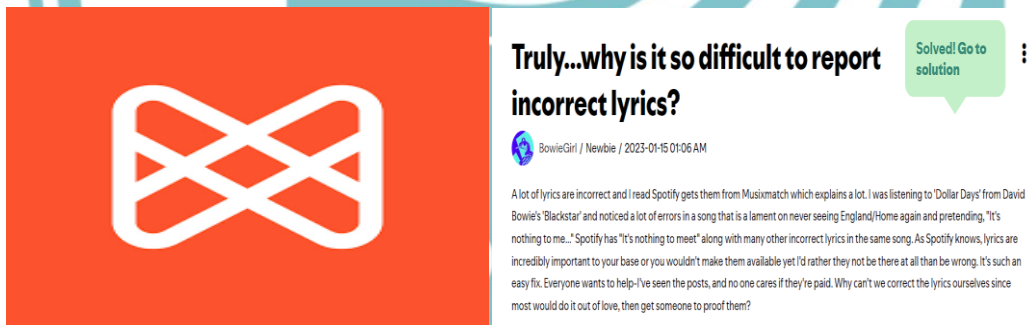


Figure 1. 1 Musixmatch Logo and Community Complain

The mechanistic nature of these translations suggests a heavy reliance on AI-driven translation technology, which inherently struggles with interpreting and accurately translating conceptual metaphors. Metaphors often carry deep cultural and contextual meanings that are challenging for AI to comprehend and translate adequately. As a result, the translated lyrics frequently fail to maintain the thematic and metaphorical richness of the original content, leading to a loss of lyrical quality and interpretative depth. Despite Musixmatch incorporating a feature that allows users to contribute translations, this approach introduces its own set of challenges. The open contribution model, while leveraging collective intelligence, results in



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translations produced by individuals with varying levels of linguistic and musical expertise. This can lead to significant inaccuracies and inconsistencies in the translations. User-generated content, lacking professional oversight, often does not meet the high standards required for accurately translating complex and nuanced lyrics.

The translation of conceptual metaphors is particularly problematic. These metaphors, which are pivotal in conveying the artistic essence and emotional depth of song lyrics, often get lost or misinterpreted when translated by individuals or AI lacking the necessary expertise or context. Consequently, many translations on Musixmatch are criticized for their inability to preserve the integrity and intended meaning of the original lyrics. According to feedback from the Musixmatch community, numerous translated lyrics are inaccurate, undermining the platform's reliability as a source for accurate lyric translations. Frequent complaints from music enthusiasts highlight the vital importance of precision in lyrical translation and emphasize the need for better quality control measures on the platform. The community's observations underscore the limitations of both AI-driven and user-contributed translations in effectively conveying the thematic and metaphorical elements of song lyrics.

When it comes to a metaphor, every aspect of language is matter as it requires to convey the actual meaning of the word. The discussion surrounding the concept of meaning in the field of Semantics has long been a topic of debate. Both philosophers and modern linguists continue to grapple with understanding the nature of meaning in human language. Lord (1966) suggested that meaning is inherently ambiguous, contentious, and contradictory. As a result, the challenge of agreeing on a singular and universally accepted definition has led to numerous and frequent attempts to redefine the concept. According to Agbedo (2015), semantics is defined as the study of meaning. It encompasses the ways in which words and sentences of different grammatical structures are employed and understood by native or proficient speakers of a specific language. In linguistics, semantics focuses on the interpretation of signs used within a particular environment or context.



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Furthermore, this definition itself speak for how important the definition of semantic is when translating any text.

Hurford et al. (2007: 1) said, the theory of semantics is a discipline within linguistics that focuses on the study of meaning in language. Moreover, Wang et al., (2017: 1913) added that semantic roles or thematic relation, a subfield of semantics, involve the analysis of different roles or functions performed by participants in events Semantic roles serve as a useful tool for researchers to interpret utterances by labeling the roles of each word, which is crucial for understanding the subject of this study, which is a song lyrics text. According to Dallin (1994), “Lyrics serve as a means of communication between the songwriter and the audience. Often, they convey a message intended to inspire listeners to contemplate its meaning. This purposeful interaction through lyrics is shaped by the cultural context of the individuals, including their musical tastes, era, and other relevant factors.”

Furthermore, understanding the impact of thematical relations of metaphorical language in song lyrics, especially within the genre of metalcore, underscores the importance of assessing translation quality to effectively convey the intended emotional and thematic nuances to diverse audiences.

According to Nababan, et al. (2012:46), the assessment of translation quality can be obtained through evaluation of three main aspects: accuracy, acceptability, and readability. These three aspects are considered important indicators in assessing the quality of a translation text. Evaluation of these three criteria is conducted by informants who are experts in the field. They provide assessments based on the established quality scale of translation, which includes accuracy, acceptability, and readability. In this case, acceptability and accuracy is considered the most important aspect in assessing the quality of translating the lyrics of a song. According to Mona Baker (2018), acceptability is the ability of a translation to be well-received by readers or listeners in their cultural and linguistic context. While Accuracy involves more than simply translating words correctly; it also requires conveying the intended meaning, tone, and context of the original text. Baker asserts that attaining



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accuracy necessitates a profound understanding of both the source and target languages, along with the cultural subtleties inherent in each.

There are many studies that have been conducted related with the research, such as Sholihah (2018), focused on analyzing the semantics within the lyrics of the songs Pamarta (2022) which has a purpose to analyze the Accuracy of the ten songs translation and also to analyze the Acceptability of the ten songs translation, Putri (2002) aims to describe the process of translating spiritual songs from English to Indonesian and vice versa, Kardijan, D. (2019), aimed to identify and describe the translation technique, method, and ideology used in translating on the song lyric, Yuliana (2023), focused on examining the semantics within the lyrics, Yonatan (2017), aimed to analyze the metaphor in the song lyrics using Haley Model Theory, and Arba, et al. (2023), to find out the language errors of google translate in the lyrics of the song

However, in those studies, there is a novelty that has not been explored, which is how thematic relation and classification of conceptual metaphors can be combined to be a useful method to find the actual meaning and context from the metaphor translation structure. The novelty also lies in the term of exploring the specific metaphor in metalcore genre band, which has not been analyzed in the previous studies. This will also provide new insights into how metaphorical meanings are maintained or changed in translation and how these variables and analyses can influence the assessment of acceptability and accuracy in metaphor. Taking this factor into consideration, the author raises the research theme entitled "**Thematical Relations and Translation Quality Within Conceptual Metaphors of Translated Song Lyrics: A Case Study of Dead by April's Metalcore Albums in Musixmatch**".



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1.2 Statement of the Problems

Based on the background, the problems in this study are formulated as follows:

1. What are the most frequent thematic relations structures found within Dead by April's song lyrics that utilize conceptual metaphors
2. What is the most used type of conceptual metaphors found within Dead by April's song lyrics that utilize conceptual metaphors?
3. How is the accuracy and acceptability aspects of the conceptual metaphors considering thematic relations structure and types of conceptual metaphors in metalcore albums song lyrics of Dead by April band in Musixmatch?

1.3 Objectives of the Study

Based on the formulation of the problem above, the objectives of this study are as follows:

1. to identify the most frequent thematic relations structures within each of the conceptual metaphors sentence in Dead by April's song lyrics
2. to analyze the usage of type of conceptual metaphors employed within their conceptual metaphors
3. to investigate how thematic relations structures and types of conceptual metaphors within the translated metaphors of Dead by April's songs might influence the accuracy and acceptability aspects of the metaphors for non-English speaking metalcore fans in Musixmatch Application.

1.4 Limitations of the Study

1. The study limits itself to analyzing translations provided by the Musixmatch platform. This excludes other translation services or human translators, potentially restricting the generalizability of findings.
2. The study focuses on Dead by April's metalcore songs, especially their 3 albums, and the results might not be directly applicable to other metalcore bands or musical genres in general.



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3. While acknowledging the type of metaphors, the study prioritizes analyzing thematic relations within those metaphors, specifically conceptual metaphors. This limits the exploration of other aspects of the metaphors themselves.
4. The study might not directly assess listener comprehension through surveys or interviews. It will likely rely on analysis of the translations and potential for misunderstandings based on thematic relation changes.
5. The study only focuses on assessing the conceptual metaphors sentence within albums song lyrics in Dead by April band with only acceptability and accuracy aspect, without considering any other aspect.

1.5 Significances of the Study

1. Theoretical Significances

This research strengthens the connection between thematic relations and metaphor analysis. It demonstrates the importance of examining thematic roles within metaphors to understand their meaning and how they function in communication, particularly in the context of song lyrics. Moreover, this research adds to the understanding of how figurative language, specifically metaphors, is handled in translation, especially in the appraisal of its acceptability and accuracy aspect. By focusing on thematic relations, it offers valuable insights into the challenges and strategies involved in translating metaphors while preserving their meaning and impact.

2. Practical Significances

This research sheds light on how thematic relations within metaphors are handled in translations, specifically focusing on Musixmatch and the metalcore genre. The findings can inform Musixmatch and similar platforms about potential areas for improvement in their translation algorithms to better preserve the meaning and impact of metaphors in song lyrics. Furthermore, this research can contribute to improved listening experiences for non-English speaking metalcore fans. Accurate translations that preserve the intended meaning of the metaphors will allow fans to connect more deeply with the music and appreciate the artistic expression of the lyrics.



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CHAPTER V CLOSING

5.1 Conclusion

1. In conclusion, this study reveals that the most prevalent thematic relation in Dead by April's lyrics, which employ conceptual metaphors, is the Agent-Patient relation. This relation allows lyricists to clearly express the emotional dynamics and interactions between characters by identifying who performs the action (Agent) and who or what is affected by it (Patient). Additionally, conceptual metaphors are often easier to apply and comprehend within this context, particularly when related to structural metaphors, such as "Love is War," which further enriches the metaphorical language used in the lyrics.
2. This study highlights that structural metaphors are the most prevalent type of conceptual metaphor in Dead by April's lyrics. These metaphors help lyricists convey complex emotions and abstract concepts by using the structure of more concrete ideas, making the lyrics more comprehensible for listeners. Structural metaphors also provide a clear framework for interpretation, aiding translators in preserving the original meaning in the target language. Since these metaphors often rely on universal or easily recognizable concepts, they allow for culturally appropriate translations that maintain consistency and clarity, such as the easily translatable metaphor "Life is a journey."
3. Based on the assessment of the quality of accuracy and acceptability aspects with raters, the accuracy has an average score of 2.45 and 1.85 for acceptability. The average accuracy score indicates that the translation results have good accuracy and sometimes preserve the meaning of the metaphor. However, because it is a metaphor, a literal translation in the Musixmatch application is not suitable for conveying the metaphor's meaning. In contrast, the acceptability value shows that some good metaphor translations override the literal translations provided by the application. However, the majority of the lyrics' meanings are not conveyed, making Musixmatch slightly unusable for those who need an accurate interpretation of the metaphors in the lyrics. Moreover, based on the evaluation



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results, the Musixmatch application proves to be more disappointing than satisfying for users seeking accurate metaphor translations. This dissatisfaction stems from the application's tendency to produce literal translations, which are inadequate for conveying the nuanced meanings of metaphors.

Furthermore, the analysis of the translation quality of conceptual metaphors in Dead by April's metalcore album lyrics on Musixmatch reveals that thematic relations and types of conceptual metaphors actually play a significant role. By classifying the source and target domains, thematic relations help in uncovering the actual meaning of the metaphors. Additionally, understanding the types of conceptual metaphors provides valuable insights into the context of the metaphors, thereby enhancing the overall translation quality. This approach ensures that the translated lyrics preserve the original metaphorical meaning and context, maintaining the integrity and emotional impact of the songs.

5.2 Suggestions

Based on the results and discussion, there are some issues with the quality of the translation due to inappropriate or incomprehensible word choices in Musixmatch application translation, which can negatively impact the acceptability of the translated text within the cultural nuances of the target language. This means that even if the translation is otherwise accurate and faithful to the original. It can still be difficult for readers to understand the actual meaning to be conveyed in cultural nuances of target language. Therefore, it is suggested that:

1. Translators should prioritize understanding the cultural context and nuances of both the source and target languages to ensure that metaphors effectively conveyed.
2. Musixmatch should incorporate a more nuanced approach to translate metaphors, possibly by integrating context-aware translation techniques or providing translators with guidelines on how to handle figurative language.
3. For additional translation evaluation, it is recommended to devise a methodology of descriptive-qualitative for assessing the quality of song lyric translations,



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particularly focusing on the translation of conceptual metaphors. This approach could entail the formation of an evaluation panel comprising language experts and music enthusiasts.

4. For further research, it is suggested to have a deeper analysis of how the thematic relation structure and types of conceptual metaphors contributes to the narrative and themes within song lyrics. This can include a study of how this relationship is used to develop characters or convey moral messages in metaphor.





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CURRICULUM VITAE



Muhammad Nur Vajra is a graduate of the English for Business and Professional Communication program at Politeknik Negeri Jakarta, majoring in Business Administration. Having completed his studies, he has earned a Bachelor's Degree in Applied Linguistics (S.Tr.Li). During his time at university, he completed an internship at the Environment Agency.

Vajra has a diverse range of translation experience, covering legal, marketing, academic, and journalistic documents. Additionally, he is skilled in subtitling and localization. His interest in management is demonstrated through various relevant activities and projects he has undertaken in his internship place at Environment Agency, showcasing his commitment to the field.

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APPENDICES

No.	Source Language	Target Language	Thematic Relations Structure	Type of Conceptual Metaphors	Translation Quality						
					Accuracy			Acceptability			
					1	2	3	1	2	3	
Dead by April - Trapped											
1.	I fade my way into the last of my dream world	Aku berjalan ke dalam dunia mimpi yang terakhir	Agent: "I" Goal: "into the last of my dream world"	Orientation al				✓			✓
2.	It's a place of trust, would you meet me there	Ini adalah tempat kepercayaan, maukah Anda menemui saya di sana	Theme: "A place of trust" Location: "There" Goal: "Would you meet me there"	Orientation al				✓	✓		
3.	I got trapped inside my own dreams	Aku terjebak di dalam mimpi sendiri	Agent: "I" State: "got trapped" Location: "inside my own dreams"	Structural				✓			✓
4.	My tries to not think of you, they just end up in one million thoughts	Aku mencoba untuk tidak memikirkanmu, mereka hanya berakhir dalam satu juta pikiran	Agent: "My tries" Location: "in one million thoughts"	Ontologica l				✓		✓	
Dead by April - Angels of Clarity											
5.	My life was brought into a nightmare	Hidupku terbawa mimpi buruk	Agent: "My life" Theme: "nightmare"	Ontologica l				✓		✓	
6.	It's buried deep within me	Itu terkubur jauh di dalam diriku	Experience r: "diriku" (me) Agent: "It"	Ontologica l				✓			✓
7.	I'm completely blinded by agony	Aku sepenuhnya dibutakan oleh penderitaan	Experience r: "I" Theme: "agony"	Ontologica l				✓		✓	
8.	The mind tricks are haunting me	Aku diganggu oleh tipuan pikiran itu	Agent: "The mind tricks" Experience r: "me"	Ontologica l		✓				✓	

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Dead by April – Losing you										
9.	Loneliness infecting me	Kesendirian menghampiriku	Agent: "Loneliness" Patient: "Me" Experience r: "Me"	Ontologica 1		✓				✓
Dead by April – What Can I Say										
10.	With you I am tearing your heart	Denganmu aku hanya menyakitimu	Agent: "I" Patient: "your heart" Location: "With you"	Ontologica 1		✓			✓	
11.	This time you really had my everything	Kali ini Anda merebut segalanya dariku	Agent: "You" Patient: "My everything"	Ontologica 1			✓			✓
Dead by April - Erased										
12.	I am walking through fire	Aku berjalan di tengah api	Agent: "I" Theme: "walking through fire"	Structural			✓			✓
13.	What is now turning black	Apa yang sekarang berubah menjadi gelap	Theme: "turning black"	Structural			✓		✓	
Dead by April – Promise Me										
14.	Into the fire on my own, hey	Ke dalam api saya sendiri, hei	Goal: "the fire" Location: "Into"	Structural			✓	✓		
15.	The absence of you is killing me, hey-ey	Ketidakhadiran mu membunuhku, hei-ey.	Agent: "The absence of you" Patient: "Me"	Structural		✓				✓
Dead by April – Falling Behind										
16.	I'm fading to grey	Saya memudar menjadi abu-abu	Agent: "I"	Structural		✓		✓		
17.	I'm shattered in pieces	Saya hancur berkeping-keping	Agent: "I" Experience r: "I"	Structural			✓	✓		
18.	I open my heart for you	Saya membuka hatiku untukmu	Agent: "I" Experience r: "I"	Ontologica 1		✓		✓		
Dead by April – Sorry for Everything										
19.	I wish that I could stop your tears from	Aku berharap bisa menghentikan air matamu jatuh	Agent: "I" Experience r: "Your" Patient: "Tears"	Ontologica 1			✓			✓

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	falling down		Goal: "Falling down"							
20.	I'm seconds away from breaking apart	Hitungan detik, aku akan terurai	Agent: "I" Goal: "From breaking apart"	Structural	✓				✓	
21.	We're minutes away	Sedikit lagi	Agent: "We"	Orientation al		✓				✓
Dead by April – In my Arms										
22.	Don't look down, don't look back	Jangan melihat ke bawah, jangan melihat ke belakang	Theme: "Look down, Look back"	Structural				✓		✓
23.	In my arms you'll be fine	Aku memelukmu, kau akan baik-baik saja.	Theme: "Be fine" Location: "In my arms" Experience r: "You"	Ontologica l		✓				✓
24.	We will find a way to erase the past	Kita akan menemukan solusi untuk menghapus masa lalu	Agent: "We" Theme: "The past" Goal: "Will find a way to erase"	Structural				✓		✓
Dead by April - Stronger										
25.	My despair plagues me no longer	Keputusanaa tidak lagi mengganggu saya	Agent: "My despair" Patient: "Me"	Structural				✓	✓	
26.	I've found my escape out from your prison	Aku telah menemukan jalan untuk melepaskan diri dari belenggu penjaramu	Theme: "My escape" Location: "Your Prison" Experience r: "I" Source: "Your Prison"	Structural				✓		✓
Dead by April – Carry me										
27.	Im still alone, turning to stone	Aku masih sendiri, berubah menjadi batu	Experience r: "I" Theme: "Turning to stone"	Structural				✓		✓



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28.	So many tears in me have fallen	Begitu banyak air mata dalam diriku telah jatuh	Patient: "Tears"	Structural			✓		✓	
29.	So many steps, I have been crawling	Begitu banyak langkah yang telah saya telusuri	Agent: "I" Theme: "So many steps"	Structural		✓		✓		
Dead by April – A promise										
30.	Without you I break in every way	Tanpamu aku patah dalam segala hal	Experience r: "I"	Structural	✓				✓	
31.	With broken wings i can't even try	Dengan sayap ini aku bahkan tidak bisa mencoba	Experience r: "I" Instrument : "With broken wings"	Structural		✓			✓	
32.	I have lost the will to fly	Aku telah kehilangan keinginan untuk terbang	Agent: "I" Patient: "The will" Theme: "to fly"	Structural			✓		✓	
Dead by April – I Made It										
33.	Gone are the pain	Kehilangan adalah kesakitan	Patient: "The pain"	Structural			✓			✓
34.	Gone are the tears and pain	Kehilangan adalah air mata dan kesakitan	Patient: "The tears and pain"	Structural			✓			✓
Incomparable - Dreaming										
35.	Can feel no gravity	Bisa merasakan tanpa gravitasi	Patient: "No gravity"	Orientation al			✓		✓	
36.	I'm walking in the clouds	Saya berjalan di awan	Agent: "I" Location: "In the clouds"	Orientation al			✓		✓	
37.	I'm almost touching the stars	Saya hampir menyentuh bintang-bintang	Agent: "I" Patient: "The stars"	Orientation al			✓		✓	
38.	Moving in slow motion, I guess I must be dreaming	Berjalan dalam gerakan lambat, saya rasa saya bermimpi	Experience r: "I"	Orientation al				✓	✓	
Incomparable – Real & True										
39.	Hurting me, burning me, Breaking me	Menyakiti saya," 'Membakar saya,' "Menghancurkan saya	Patient: "Me" Experience r: "Me"	Structural			✓		✓	
Incomparable – Within My Heart										



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40.	What once was strong and filled with passion has withered away and turned to nothing	Apa yang dulunya kuat dan penuh dengan gairah telah layu dan tidak ada artinya	Patient: "What once was strong and filled with passion" Goal: "Nothing"	Structural			✓	✓		
41.	Every little beat within my heart, it's still beating for us	Setiap detak kecil di dalam hatiku, masih berdetak untuk kita	Location: "Within my heart" Goal: "For us"	Orientation al		✓		✓		
42.	Within my heart you'll have a place deep within my heart, a special place for you	Di dalam hatiku, kamu akan selalu ada di dalam hatiku, tempat khusus untukmu	Patient: "A place" Location: "Within my heart" Experience r: "You" Goal: "For you"	Structural		✓		✓		
Incomparable – More than Yesterday										
43.	With you the grass is always greener	Denganmu, hariku selalu indah	Agent: "You" Patient: "The grass"	Structural	✓					✓
44.	My heart isn't next in line	Hatiku tidak berada di urutan berikutnya	Patient: "My heart"	Structural		✓			✓	
45.	The clouds are free from rain	Awan bebas dari hujan	Patient: "The clouds"	Structural			✓			✓
46.	The silence is my dear friend	Keheningan adalah teman baikk	Patient: "The silence" Experience r: "I"	Ontologica l			✓			✓
Incomparable - Calling										
47.	My feelings flowered up, they came naturally	Perasaanku berbunga-bunga, itu datang secara alami	Patient: "My feelings"	Structural			✓		✓	
48.	It is like I'm naked out in the rain	Hal ini seperti aku telanjang di tengah hujan	Experience r: "I"	Structural		✓		✓		
Incomparable – Two Faced										



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49.	Fighting this addiction	Melawan kecanduan ini	Agent: "I" Patient: "This is addiction"	Structural			✓			✓
50.	Evil is on my left, good is on my right	Kejahatan ada di sebelah kiri saya, kebaikan ada di sebelah kanan saya	Location: Spatial arrangement of evil and good, with evil on the left and good on the right.	Orientation al			✓	✓		
51.	Im standing at the crossroads now	Saya berada di beberapa pilihan saat ini	Agent: "I" Location: "At the crossroads"	Structural	✓					✓
52.	We need to close the door	Kita harus menutup pintu	Agent: "We" Patient: "The door"	Structural			✓	✓		
Incomparable – Incomparable										
53.	I would carry the world	Aku akan membawa dunia	Agent: "I" Patient: "The world"	Structural			✓	✓		
54.	No hurricane can move me	Tidak ada badai yang bisa menggerakkan u	Agent: "No hurricane" Patient: "Me" Experience r: "I"	Structural			✓			✓
Incomparable – Too Late										
55.	The pulse is pounding in my chest	Jantungku berdebar kencang	Agent: "The pulse" Location: "In my chest" Experience r: "I"	Ontological	✓					✓
56.	Got to get this out of my system	Harus mendapatkan ini keluar dari diri saya	Patient: "This" Experience r: "I"	Structural		✓		✓		
57.	I've gathered my strength, ripped my blindfold off	Sekarang aku melihat dan tersadar	Experience r: "I"	Structural	✓					✓
Incomparable -You Shoud Know										
58.	I am falling to pieces	Aku hancur berkeping-keping tanpamu di sini	Patient: "I" Experience r: "I"	Structural			✓			✓

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	without you here												
Incomparable – When You Wake Up													
59.	I'm never taking my eyes off of you	Aku akan terus menjangamu	Agent: "I" Goal: "you"	Orientation al	✓								✓
60.	When hope is fading out, you can trust me I'll be there	Ketika harapan memudar, Anda dapat mempercayai saya, saya akan berada di sana	Agent: "I" Experience r: "You"	Structural			✓	✓					
Incomparable – Lost													
61.	The dust is choking me	Debu mencekikku	Agent: "The dust" Patient: "Me" Experience r: "Me"	Ontologica l			✓	✓					
62.	Lost in time, feels like I'm fading	Tersesat dalam waktu, terasa seperti saya memudar	Experience r: "I"	Ontologica l			✓	✓					
Incomparable – Last Goodbye													
63.	Like a closing door, I'm slowly shutting down	Seperti pintu yang tertutup, saya terjebak	Agent: "I" (the one slowly shutting down). Experience r: "I" (the one feeling the process of shutting down).	Structural		✓							✓
64.	It will take a lifetime before I love again	Ini akan memakan waktu seumur hidup sebelum aku mencintai lagi	Patient: "I"	Structural			✓					✓	
65.	All the broken pieces shattered all around me	Semua pecahan hancur di sekitar ku	Agent: The broken pieces Patient: "Me" Location: "All around me"	Ontologica l			✓	✓					
Let the World Know – Beautiful Nightmare													
66.	It started with the blink of an eye	Dimulai dengan kedipan mata	Theme: "It"	Orientation al		✓		✓					



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67.	Beautiful nightmare, couldn't survive on the battlefield	Mimpi buruk yang indah, tidak bisa bertahan di medan perang	Agent: "Beautiful nightmare" Location: "On the battlefield"	Structural			✓	✓		
68.	Cause it was worth it all along, despite the panic attacks	Karena itu sepadan, meskipun panik menyerang	Theme: "It"	Structural			✓		✓	
Let the World Know – Abnormal										
69.	I've got blood in my eyes	Ada darah di mataku	Agent: "I" Patient: "Blood" Location: "In my eyes"	Ontologica 1			✓	✓		
Let the World Know – Empathy										
70.	My heart gets in the way	Hatiku menghalangi	Agent: "My heart"	Ontologica 1		✓				✓
71.	But your mind plus your heart makes two	Tapi pikiran Anda ditambah hati Anda membuat dua	Agent: "Your mind plus your heart" Theme: The combination of "your mind plus your heart."	Structural		✓		✓		
Let the World Know – Done with Broken Hearts										
72.	You cut me to pieces	Kau hancurkan aku	Agent: "You" Patient: "Me"	Ontologica 1	✓					✓
73.	You will never be breaking mine again	Anda tidak akan pernah melanggar milikku lagi	Agent: "You" Patient: "Mine"	Structural		✓		✓		
Let the World Know – As a Butterfly										
74.	The line between life and death doesn't become any clearer than this	Garis antara hidup dan mati tidak menjadi lebih jelas dari ini.	Agent: "The line between life and death"	Structural			✓	✓		
75.	The heart machines are ticking	Mesin Jantung Berdetak	Theme: "The heart machines"	Ontologica 1			✓	✓		
76.	Silent as a butterfly,	Senyap seperti kupu-kupu, aku	Agent: "I"	Orientation al			✓	✓		



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	I'll be flying beside you	akan terbang di sampingmu	Location: "Beside you"									
Let the World Know – Same Star												
77.	You're more beautiful than any diamond found in this world	Kau adalah berlian terindah di dunia ini	Agent: "You" Location: "In this world"	Ontologica l			✓					✓
78.	I want it to be much more than a fading distant memory of the two of us	Aku ingin menjadi lebih jauh lagi dari kenangan yang memudar dari kami berdua	Patient: "It a fading distant memory of the two of us" Experience r: "I"	Structural			✓				✓	
79.	I turn to the sky wondering where you are	Aku menoleh ke langit bertanya di mana engkau berada	Agent: "I" Location: "The sky"	Orientation al				✓				✓
Let the World Know – Let the World Know												
80.	I'm willing to go the distance	Aku bersedia untuk pergi di kejauhan	Agent: "I" Goal: "The distance"	Structural				✓	✓			
81.	But i'm a little bit fragile	Tapi aku sedikit rapuh	Experience r: "I"	Ontologica l				✓				✓
Let the World Know – Piece of Mind												
82.	You will not achieve peace of mind	Anda tidak akan mencapai ketenangan pikiran	Agent: "You" Patient: "Peace of mind" Goal: "Achieve Peace of mind"	Structural				✓	✓			
83.	Bring down the walls you've built up	Runtuhkan tembok yang telah Anda bangun	Agent: "You" Patient: "The walls"	Structural				✓	✓			
Let the World Know – Freeze Frame												
84.	Awakenin g feelings buried in the past, like dirt, like dirt, like dirt	Membangkitkan perasaan yang terkubur di masa lalu, tak ada artinya	Patient: "Feelings" Theme: "Awakening feelings" Location: "In the past"	Ontologica l				✓				✓



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85.	Freeze frame right here, right now stop the clock and the hands of time	Bekukan bingkai di sini, sekarang hentikan jam dan jarum waktu	Patient: "The frame," "the clock," "the hands of time" Theme: "Freezing the frame and stopping the clock" Location: "Right here, right now"	Orientation al			✓	✓		
86.	Bringing old memories back to life	Hidupkan kembali masa lalu	Patient: "Old memories" Theme: "Bringing old memories back to life"	Structural		✓				✓
Let the World Know – Infinity x Infinity										
87.	Inside I'm bleeding, bleeding	Di dalam aku berdarah, berdarah	Location: "Inside" Experience r: "I"	Structural			✓	✓		
88.	At night I'm thinking of sweet revenge	Di malam hari aku memikirkan balas dendam yang manis	Theme: "Sweet revenge" Location: "At night" Experience r: "I"	Structural			✓	✓		
Let the World Know – My Tomorrow										
89.	Gotta fight to the finish	Harus berjuang hingga akhir	Theme: "Fighting" Goal: "The finish"	Structural			✓			✓
90.	I'll be on top of the world by tomorrow	Aku akan berada di puncak dunia esok hari	Location: "On top of the world" Experience r: "I"	Orientation al			✓			✓
91.	Feel uncared for, dead and empty	Merasa terabaikan, mati dan kosong	Theme: "Feeling uncared for, dead, and empty"	Structural			✓	✓		
Let the World Know – Hold On										
92.	I'd put a knife to my wrist, and part of	Jika aku bunuh diri, maka berakhirlah kisah ini	Agent: "I" Patient: "My wrist" Instrument : "A knife"	Structural	✓					✓



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	my story ends																		
93.	Been approaching my inner self the wrong way	Telah mendekati batin saya dengan cara yang salah	Patient: "My inner self"	Structural				✓	✓										
Let the World Know – Replace You																			
94.	I'm lost in your eyes	Ku terpana olehmu	Agent: "I" Location: "Your eyes"	Ontologica 1	✓														✓
95.	I can't put on words how I feel	Tak bisa kukatakan apa yang dirasakan	Experience r: "I"	Structural				✓											✓
Let the World Know – Cause I Need You																			
96.	Living with regret is a pain with no mercy	Hidup dengan penyesalan merupakan rasa sakit tanpa belas kasihan	Patient: "Living with regret" Experience r: The one who feels "a pain with no mercy" due to living with regret.	Structural				✓	✓										
Let the World Know – Feeding Demons																			
97.	Try making friends with the monster in me	Cobalah berteman dengan monster dalam diri saya	Patient: "The monster in me" Theme: "Making friends"	Structural				✓	✓										
98.	This work of art of needle marks is hard to come by	Karya seni tanda jarum ini sulit didapat	Patient: "This work of art of needle marks" Theme: "Work of art of needle marks"	Ontologica 1				✓											✓
99.	Jekyll is destroyed by Hyde (every time)	Jekyll dihancurkan oleh Hyde (setiap saat)	Agent: "Hyde" Patient: "Jekyll"	Ontologica 1				✓											✓
100.	Brick by brick I'm almost done	Perlahan, kan kucapai	Agent: "I" Experience r: "I" Goal: "Almost done"	Structural	✓														✓



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101	This time I'm building a wall around the demon I feed	Kali ini aku membangun tembok di sekeliling iblis yang aku beri makan	Agent: "I" Theme: "Building a wall" Location: "Around the demon" Goal: "Building a wall around the demon"	Structural			✓	✓		
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