

## TABLE OF CONTENTS

<b>ABSTRACT .....</b>	iii
<b>ABSTRAK.....</b>	iv
<b>PREFACE .....</b>	v
<b>ACKNOWLEDGEMENT.....</b>	vi
<b>TABLE OF CONTENTS .....</b>	viii
<b>CHAPTER I .....</b>	1
<b>INTRODUCTION .....</b>	1
<b>1.1. Research Background .....</b>	1
<b>1.2. Research Questions.....</b>	5
<b>1.3. Research Objective .....</b>	5
<b>1.4. Research Significance .....</b>	6
<b>1.5. Conceptual Framework.....</b>	7
<b>1.6. Previous Studies.....</b>	9
<b>1.7. Definition of Key Terms .....</b>	13
<b>1.7.1. Sociolinguistics.....</b>	13
<b>1.7.2. Language Style.....</b>	14
<b>1.7.3. Figurative Language .....</b>	14
<b>1.7.4. Lyrics.....</b>	15
<b>1.7.5. Hardcore Music .....</b>	15
<b>1.7.6. Counterparts.....</b>	15
<b>1.7.7. A Eulogy For Those Still Here.....</b>	16
<b>1.8. Organization of the Writing.....</b>	16
<b>CHAPTER II.....</b>	18
<b>THEORETICAL FOUNDATION.....</b>	18
<b>2.1. Linguistics .....</b>	18
<b>2.2. Sociolinguistics .....</b>	19
<b>2.2.1. Sociolinguistics by Martin Joos .....</b>	23
<b>2.2.2. Language Style.....</b>	24
<b>1. Frozen Style (Static Style) .....</b>	26
<b>2. Formal Style.....</b>	27
<b>3. Consultative Style .....</b>	27
<b>4. Casual Style.....</b>	28
<b>5. Intimate Style .....</b>	28

<b>2.2.3.</b>	<b>The Role of Sociolinguistics in Music Analysis</b>	29
<b>2.2.4.</b>	<b>Figurative Language</b>	31
1.	<b>Simile</b>	33
2.	<b>Metaphor</b>	33
3.	<b>Personification</b>	34
4.	<b>Hyperbole</b>	34
5.	<b>Onomatopoeia</b>	34
6.	<b>Irony</b>	35
7.	<b>Alliteration</b>	35
<b>2.2.5.</b>	<b>Figurative Language in Song Lyrics</b>	36
<b>2.2.6.</b>	<b>Conceptual Metaphor Theory (CMT)</b>	38
<b>2.3.</b>	<b>Theory of Context in Meaning Construction</b>	41
<b>2.4.</b>	<b>Meaning</b>	42
2.4.1.	<b>Contextual Meaning</b>	43
2.4.2.	<b>Social Meaning</b>	44
2.4.3.	<b>Figurative and Symbolic Meaning</b>	44
2.4.4.	<b>Pragmatic Meaning</b>	45
2.4.5.	<b>Ideological Meaning</b>	46
2.4.6.	<b>Negotiated Meaning and Reception</b>	46
2.5.	<b>Lyrics</b>	47
2.6.	<b>Hardcore Lyrics as Sociolinguistic Texts</b>	49
2.7.	<b>Counterparts' Lyrics and Community Identity</b>	54
<b>CHAPTER III</b>		57
<b>RESEARCH METHOD</b>		57
3.1.	<b>Research Design</b>	57
3.2.	<b>Object of the Study</b>	60
3.3.	<b>Source of Data</b>	60
3.4.	<b>Sample of Data</b>	63
3.5.	<b>Technique of Collecting Data</b>	66
3.6.	<b>Technique of Analysis Data</b>	68
3.7.	<b>Validity of the Data</b>	70
<b>CHAPTER IV</b>		71
<b>FINDINGS AND DISCUSSION</b>		71
4.1.	<b>Kinds of Language Style that Used in '<i>A Eulogy for those Still Here</i> by Counterparts Songs</b>	71
1.	<b>Formal Style</b>	72

<b>2.</b>	<b>Consultative Style .....</b>	74
<b>3.</b>	<b>Casual Style.....</b>	77
<b>4.</b>	<b>Intimate Style .....</b>	79
<b>4.1.1.</b>	<b>Discussion of Language Style.....</b>	81
<b>4.2.</b>	<b>Kinds of Figurative Language that Used in ‘<i>A Eulogy for those Still Here</i> by Counterparts Songs .....</b>	83
<b>1.</b>	<b>Metaphor.....</b>	85
<b>2.</b>	<b>Simile .....</b>	87
<b>3.</b>	<b>Hyperbole .....</b>	88
<b>4.</b>	<b>Personification .....</b>	90
<b>5.</b>	<b>Symbolism .....</b>	91
<b>6.</b>	<b>Imagery .....</b>	93
<b>4.2.1.</b>	<b>Discussion of Figurative Language.....</b>	96
<b>4.3.</b>	<b>The Meaning and Context of Figurative Language in Relation to Thematic and Emotional Tone.....</b>	99
<b>1.</b>	<b>Metaphor.....</b>	99
<b>2.</b>	<b>Simile .....</b>	100
<b>3.</b>	<b>Hyperbole .....</b>	100
<b>4.</b>	<b>Personification .....</b>	100
<b>5.</b>	<b>Symbolism .....</b>	101
<b>6.</b>	<b>Imagery .....</b>	101
<b>4.4.</b>	<b>Overall Findings and Thematic Implications .....</b>	102
<b>CHAPTER V .....</b>		104
<b>CONCLUSION AND SUGGESTIONS.....</b>		104
<b>5.1.</b>	<b>Conclusion.....</b>	104
<b>5.2.</b>	<b>Suggestions .....</b>	106
<b>APPENDIX.....</b>		108
<b>Appendix No. 1 Song Lyrics .....</b>		108
<b>Appendix No. 2 Table of Language Style findings.....</b>		125
<b>Appendix No. 3 Table of Figurative Language findings .....</b>		128
<b>REFERENCES .....</b>		131