

CHAPTER I

INTRODUCTION

This chapter deals with introduction that consists of background of the study, problems of the study, objectives of the study, significance of the study and definition of key term.

1.1 Background

Gothic is not only formed as a kind of fashion that exists in the present life but also something that ever been in the past. Punter and Byron explain (2004:8) that Gothic was the archaic, the pagan, that which was prior to, or was opposed to, or resisted the establishment of civilized values and a well-regulated society. That is the reason why many people often considered the term of “Gothic” as the term of rebellion movement to the progress and from the term also the meaning of “Gothicism” within this research paper be intended. Such as what Sanders explains (1994:341) that Gothic was and is essentially a reaction against comfort and security, against political stability and commercial progress.

Gothic has become something popular as well as the development of communication media in the present time, even when the genre of Gothic enters musical domain as a genre. Punter and Byron explain (2004:59) that Gothic subcultures have their roots in the Britain since the late of 1970s and early 1980s,

when a style of 'dark', atmospheric and introspective music began to emerge out of and in opposition to punk, glam rock and new romantic.

Phillips (2007:3) explains that there are in general, what makes a work distinctly Gothic is some combination of the following elements: Castle or decrepit houses, dungeons, basements, graveyard, candlelight, night sky, moonlight, extreme landscapes, omens or curses, maidens in distress, villain or madmen and magic or supernatural manifestations. That is why the music of the various Gothic genre (the lyrics) are may offer the most promising areas of research.

Such as case that happen inside Cradle of Filth's song lyric. Cradle of Filth is an England's popular Gothic Metal band (Olsson, 2010:5) that commercially successful and become a more suitable object of study as its lyrics are read by and available to a wider audience (Harju, 2001:37). Furthermore, Moynihan explains (1998:282) that Cradle of Filth are employing evocative aesthetics in the album artwork, and heavily influenced by Gothic literature, poetry, mythology and horror films, so that they wield considerable influence over the next generation of young musician, writers, and artist.

In other hand, song lyric as a kind of literature has a different function than the ordinary language that used in the common life. Wellek and Warren (1949:15) explain that the best way to consider a work as literature is according to the aesthetic function which dominant inside the work. According to the theory, metaphor has ability to make the similar aesthetic function as they explained about.

Forms of metaphor mostly appear in every line inside Cradle of Filth's lyrics verbally when the lyrics sung or non-verbally when the lyrics written down in a paper. Play with metaphor means play with meaning, numbers of metaphors which exist inside Cradle of Filth's song lyric make the meaning hard to be understood by the audience; and that is the main problem of this research.

Music is arguably one of the most powerful influences in our society that ever present force which can serve both good and nefarious purposes. Good if it makes people happy and bad when it has been the reason of violent people have committed crimes. Music can either be pleasant or unpleasant, trigger emotions such as joy, anger, sadness or depression. Quoting from Gove (2011:2), Aristotle explains if music has a power of forming the character of a person. Due to his thought, it means that a speedy (inharmonic) music as Metal genre can give negative impacts to the listeners, moreover when Gothic (as a rebellion movement) take place inside the lyrics. Unfortunately, it is not an easy way to interpret the meaning of song lyric moreover to which where metaphors and unusual terms appeared inside; because metaphorical language has the capacity to defamiliarize words (Bennet, 2004:80).

As a consequence, the researcher has to find the general meaning of those song lyric that the metaphors and unusual terms exist inside to minimize the negative impacts; especially to an object (*Dusk and Her Embrace* album) that becomes one of 100 definitive metal albums which represent the genre over its various styles and eras (Weinstein, 2009:295).

There are some researches that discussing about Metal song lyric and the meaning inside. Harju in his thesis (2001) which entitled “Articulation of Femininity in Black Metal Lyrics: A case study on the lyrics of Cradle of Filth” explains about two songs from Cradle of Filth (*Of Dark Blood and Fu*king* and *Thirteen Autumns and a Widow*). The study investigates issues that are central concern in gender studies. Harju explains (2001:7) that in the present study femininity is understood as having to do with gender (power and politics) rather than sex (biology), gender and femininity are considered cultural and political constructions rather than natural phenomena or facts. So, the research gives him a chance to analyze about the themes which are relating to the role of femininity and the power of a popular culture.

Different with Harju, Leikoka in the thesis (2009) which entitled “Metaphors of Death in Contemporary Finnish Metal Lyrics” explains that death seems to be an unending source of inspiration as it is approached and explored in a number of ways within the lines and verses of Finish songs; and to avoid repetition of the term itself, on many occasions it is spoken with metaphors.

From the previous researches study above about Metal song lyric and the meaning, they are concerned to their own study (Harju with gender study and Leikoka about death’s metaphor). Therefore in this research, the researcher explores and explains much longer about the meaning of Gothicism inside Cradle of Filth’s song lyric as a popular Gothic Metal Band, on the album name *Dusk and Her Embrace* as one of 100 definitive metal albums which represent the genre over its various styles and eras.

1.2 Problem of the study

Based on the description above, main problem of the research laid to the form of Gothic (as rebellion movement) that represented in metaphors within Cradle of Filth's song lyric on the album name *Dusk and Her Embrace*. As a medium that influential on one's character, music can give some impacts to the listeners but numbers of metaphor and the ability of it to defamiliarize words makes the readers hard to understand what kind of things that described inside. So, in accordance with the problem, the research questions are:

- a. What are the Gothic elements in Cradle of Filth's *Dusk and Her Embrace* lyrics?
- b. How the Gothic elements represented in Cradle of Filth's *Dusk and Her Embrace* lyrics?

1.3 Objectives of the Study

Based on the points of research questions above, the objective of the research are:

- a. To find out the Gothic elements in Cradle of Filth's *Dusk and Her Embrace* lyrics.
- b. To figure out the Gothic elements that represented in Cradle of Filth's *Dusk and Her Embrace* lyrics.

1.4 Significance of the Study

a. General World

This research could be used as a reference for those who are interested with the study of Gothic and the meaning of song lyric especially for English Department's students and the listeners of Cradle of Filth music.

b. The researcher

The researcher himself as an English Department's student who loves Metal music use this research as a medium to escalate his knowledge about something that he finds in his everyday life; between lesson and hobby.

1.5 Definition of Key Terms

In order to synchronize the researcher's and readers' perspective, the researcher explains some essential terms which are related to this research, the terms are:

a. Metaphor

A kind of figurative language that known with the ability of making ambiguous sense within some meanings which if used in a song lyric then causes misunderstanding thought in the whole lyrics comprehension.

b. Gothic

A kind of genre/movement whether in literature or music forms that dealt with supernatural, mysterious or ghastly events and the apprehension or production of terror.

c. Gothic Elements

Elements that exist in the genre/movement of Gothic as the smallest part and also as the things that purposed to product the feeling of terror and fear which appeared in the forms of Gothic.

d. Lyric

Any fairly short poem that consisted by the utterance of a single speaker who expresses a state of mind or a process of perception, thought, and feeling; that also useful as the place where the elements of Gothic appeared inside.

e. Cradle of Filth

A famous Gothic Metal band that come from England (Suffolk) and formed in 1991 that often used the elements of Gothic inside their metaphorical lyrics.

f. *Dusk and Her Embrace*

Cradle of Filth's second album that produced in 1996 and becomes one of 100 definitive metal albums which represent the genre over its various styles and eras.