

AN ANALYSIS OF METAPHOR USED ON SELECTED SONG FROM ALBUM OVEREXPOSED BY MAROON 5

¹Ahmad Adi Syukron, ²Dias Andris Susanto, ³Fitri Yulianti

e-mail: ¹ahmad.ady1818@gmail.com, ²diasandris@upgris.ac.id,

³fitriyulianti@upgris.ac.id

Affiliation: Universitas PGRI Semarang

ABSTRACT

This study explores the use of metaphors in five selected songs from Maroon 5's Overexposed album (2012) by applying Lakoff and Johnson's (1980) Conceptual Metaphor Theory. Using a qualitative descriptive approach, the research identified three types of metaphors such as: structural metaphor, ontological metaphor, and orientational metaphor. The findings reveal a total of 32 metaphorical expressions across the five selected songs. Ontological metaphors emerged as the most dominant type (47%), followed by structural metaphors (37%) and orientational metaphors (16%). The findings show that metaphors in the lyrics are not only artistic devices but also cognitive tools that help express abstract concepts such as love, pain, and emotional struggle in relatable ways. This study contributes to stylistics by demonstrating the richness of figurative language in popular music and highlights the potential of song lyrics as engaging resources for teaching and learning English, particularly in understanding figurative language and discourse analysis.

Keywords: stylistics, figurative language, metaphor, song lyrics.

INTRODUCTION

Language plays a central role in human interaction, functioning not only as a means of communication but also as a medium of expression and creativity. According to (Fajrin & Parmawati, 2021), people can communicate with one another and share their thoughts and feelings through language. Ideas can be communicated or conveyed through language, whether it be written or spoken. Language is an important tool for communication by human. Rahmasari (2022) stated that communication is process of transferring message from speaker to the listener. It means people use language as the media to deliver their information.

Within this perspective, stylistics emerges as a field of study that examines how language is used to create aesthetic and rhetorical effects. Stylistics bridges linguistics

and literature by analyzing how linguistic choices such as diction, rhythm, imagery, and figurative expressions. It shapes the way texts are understood. Simpson (2004) stated that stylistics seeks to explain the relationship between linguistic choices and meaning, emphasizing how form contributes to function. Among these features, figurative language is especially important because it adds depth and nuance to both literary and non-literary works. Its frequent use in poetry, prose, and song lyrics demonstrates its capacity to enrich meaning and engage audiences on both intellectual and emotional levels.

One of the most significant aspects of figurative language is metaphor. The researcher such as Simpson (2004) describes metaphor as more than a decorative device, identifying it as a key cognitive process through which humans conceptualize abstract ideas. Kovecses (2010) highlights that metaphors are not universal; instead, they can vary across cultural contexts, demonstrating how different societies structure meaning based on shared cultural experiences. This cultural dimension of metaphor shows that figurative expressions are essential not only for literary interpretation but also for understanding how communities construct worldview and identity. Lakoff and Johnson (1980), in their influential work *Metaphors We Live By*, argue that metaphors are fundamental to human thought and categorize them into structural, ontological, and orientational types. Their theory illustrates how metaphors shape the way people understand and interact with the world, making them crucial not only in literature but also in everyday communication.

Maroon 5, a globally recognized pop-rock band, has made significant contributions to contemporary music by blending engaging lyrics with distinctive rhythms. Their fourth studio album, *Overexposed* (2012), presents a shift toward a more pop-oriented sound while maintaining lyrical themes centered on love, heartbreak, and emotional struggle. The songs in this album make extensive use of figurative language, particularly metaphors, to capture the complexity of human emotions and relationships. As such, the album provides a rich source for stylistic analysis and an opportunity to examine how figurative language operates in popular music.

The significance of this research lies in its contribution to the study of stylistics and applied linguistics. By analyzing metaphors in the lyrics of *Overexposed*, the research not only demonstrates the artistic and cognitive functions of figurative language but also highlights its pedagogical potential. Song lyrics, as authentic and relatable texts, can be used as effective teaching materials in English language learning, particularly in introducing students to stylistic and figurative elements. In this way, the study bridges theory and practice, enriching academic discourse while offering practical applications in education.

LITERATURE REVIEW

Stylistic

Stylistics is the branch of linguistics that examines how language is used in literary and non-literary texts to achieve aesthetic, rhetorical, and communicative effects. According to Simpson (2004), stylistics seeks to explain the relationship between linguistic choices and meaning, emphasizing how form contributes to function. In the context of song lyrics, stylistics provides an important analytical framework because it allows researchers to investigate how words, rhythm, and imagery work together to shape interpretation. By treating song lyrics as a form of discourse, stylistics reveals how artistic language contributes not only to entertainment but also to the expression of social, emotional, and cultural values.

Figurative Language

Figurative language holds a central role because it enables expression beyond literal meaning. Figurative language refers to linguistic forms that deviate from ordinary usage in order to create imaginative and impactful effects. Simpson (2004) categorizes it as a stylistic feature, while Bradshaw (2015) defines it as combinations of words whose meanings cannot be interpreted solely from their literal components. Figurative expressions appear frequently in poetry, prose, advertising, and music, where they enrich language by evoking imagery and emotional resonance. Studies on figurative expressions in song lyrics show that they enhance emotional appeal and strengthen the listener's engagement with the message (Wirayuda et al., 2025). Similarly, a recent analysis of modern poetry demonstrates that figurative language, especially metaphor, significantly enriches imagery and intensifies emotional and interpretive depth, inviting readers to engage more deeply with the text (Aubakir et al., 2023)

Metaphor

Metaphor has been widely explored across literature, education, translation, and everyday communication. Ningrum & Wibowo (2024) found that conceptual metaphors dominate James Arthur's selected songs because they effectively express abstract emotions in relatable forms, while ontological and orientational metaphors add concreteness and emotional depth. Similarly, Sinthya et al (2022) discovered that William Blake's poetry relies heavily on ontological metaphors, showing that the meaning of each poem is shaped by the type of metaphor used. Their study emphasizes how imagination and personal experience guide Blake's moral expression. In translation studies, Ilahi et al., (2019) examined metaphors in Dan Brown's *Angels and Demons* and noted that both live and dead metaphors appear in the novel, with literal translation being the most frequently used strategy.

Beyond literature, metaphors also play an essential role in educational discourse and daily communication. Hong-bo & Wen-juan (2010) highlighted how metaphors shape teaching practices, learner beliefs, and institutional interactions, stressing their power as

tools for structuring knowledge. More recently, Yang (2023) examined metaphors in daily life and emphasized their presence in proverbs, films, digital media, and color symbolism, noting that metaphors reflect cultural and societal shifts over time. Overall, these studies reinforce the idea championed by the researchers such as Lakoff & Johnson (1980) and Simpson (2004) that metaphor is not merely a stylistic ornament but a fundamental cognitive mechanism that structures human thought and communication.

Types of Metaphor

Lakoff and Johnson in their book, *Metaphors We Live By*, classified metaphors into three major categories:

1. Structural metaphors, which allow one domain to be understood through the structure of another. For instance, in the metaphor "*argument is war*", the language of warfare is mapped onto the domain of argumentation, producing expressions such as "*He attacked my claims,*" or "*I defended my point successfully.*" Here, the entire structure of warfare, including strategies, attacks, and defenses, is used to shape the way people understand and conduct arguments.
2. Ontological metaphors, which give abstract entities physical qualities or boundaries. For example, when someone says "*She carries a lot of emotional baggage*", emotions are given physical weight and treated as objects that can be carried. Similarly, "*His mind is a container*" implies that thoughts are objects inside a bounded space, leading to expressions like "*I need to empty my mind*" or "*She filled me with ideas.*"
3. Orientational metaphors, which organize abstract concepts through spatial orientation and the way humans interact with their physical environment. For example, emotional states are frequently conceptualized through vertical orientation: "*I'm feeling up today*" versus "*He is feeling down.*" Similarly, positive values are often linked to upward direction "*Things are looking up*", while negative states are expressed downward "*He sank into despair*".

Song Lyrics

Song lyrics provide a particularly rich site for metaphorical analysis because giving the listeners a specific meaning and unique interpretation (Lolyta et al., 2024). They often rely on figurative language to convey emotions and abstract concepts. As Cacciari & Glucksberg (1994) note, metaphors are essential for expressing complex ideas in accessible ways, and music offers a natural medium for this function. In the case of Maroon 5's *Overexposed* album, metaphors are extensively employed to express themes of love, loss, hope, and personal struggle. The combination of stylistics and metaphor theory therefore provides a comprehensive framework for analyzing how the band's lyrics construct meaning and connect with audiences.

Previous Studies

Several recent studies provide a relevant foundation for analyzing metaphors in Maroon 5's *Overexposed* album. Kurniawan, Suwandi, and Susanto (2025) examined WhatsApp-based teaching and emphasized how digital communication shapes meaning interpretation, highlighting the importance of context in understanding messages—an aspect also crucial for interpreting metaphors in song lyrics. Research on media language further supports this study: Zabella, Susanto, and Setyaji (2025) analyzed directive speech acts in *Jumanji: The Next Level* and showed how linguistic forms convey intentions, while Huda, Susanto, and Wiyaka (2025) demonstrated that textual features in advertisement content influence how readers construct meaning. These findings illustrate that language in popular media carries nuanced pragmatic and semantic meanings similar to metaphors in music. Additional insights come from Zainudin, Wiyaka, and Susanto (2025), who highlighted key features of descriptive writing, and from Susanto (2025), who examined narrative development through journaling. Both studies underline how linguistic choices create deeper meanings, supporting the present study's focus on metaphorical expressions in selected *Overexposed* songs.

Several related studies on discourse and language learning provide additional support for analyzing metaphors in Maroon 5's *Overexposed* album. Susanto (2025) examined spoken discourse and appraisal in classroom interaction, showing how interpersonal meaning is built through evaluative language—an idea relevant to how metaphors express emotion and stance in song lyrics. Similarly, Susanto, Bimo, and Pinandhita (2025) explored discourse in speaking competence and emphasized how learners interpret and construct meaning in oral communication, reinforcing the importance of semantic and pragmatic understanding when analyzing figurative expressions. Dias Andris (2025) further highlighted the role of discourse features in shaping ELT classroom communication, demonstrating how language choices reflect deeper meanings. Additional perspectives come from Wibowo and Susanto (2025), who discussed learner autonomy through Duolingo, and Alruwani and Susanto (2025), who identified challenges in punctuation among Libyan EFL students. Although focusing on different skills, both studies underline the need for careful textual interpretation—supporting this study's focus on identifying and interpreting metaphors in selected *Overexposed* songs.

METHODOLOGY

This research employed a qualitative descriptive method to explore the use of metaphors in Maroon 5's *Overexposed* album, released in 2012. The writer chose five songs from the album. There are *Payphone*, *One More Night*, *Lucky Strike*, *Love Somebody*, and *Beautiful Goodbye*. Five songs from the album were selected as the primary data because

they represent diverse themes such as love, heartbreak, emotional struggle, and personal reflection, which make them rich sources for figurative language analysis. The lyrics were obtained from reliable online sources, then read repeatedly to gain familiarity before identifying metaphorical expressions. These steps ensured that the data were systematically collected and ready for further analysis.

The analysis process was guided by Lakoff & Johnson (1980) Conceptual Metaphor Theory, which classifies metaphors into three categories: structural, ontological, and orientational. After identification, each metaphor was classified according to this framework and examined in terms of its meaning and contribution to the song's overall message. This categorization allowed the researcher to demonstrate how Maroon 5's lyrics employ metaphors not merely for artistic effect, but also as cognitive tools that shape listeners' interpretations and emotional responses. The findings highlight the role of figurative language, especially metaphor, in contemporary music and its relevance to the field of stylistics.

DISCUSSION

In this study, the data have been collected from five selected songs in the album *Overexposed*, which are Payphone, One More Night, Lucky Strike, Love Somebody, and Beautiful Goodbye. The findings of this study focus on the metaphors found in these songs. All data findings analysed using Lakoff and Johnson's theory.

1. The Meaning of Metaphor used in *Overexposed* album selected songs

The research problem in this study relates to the meaning of metaphors contained in selected songs from Maroon 5's album *Overexposed*. The writer took several examples from the data, which will be explained as follows:

a. Structural Metaphor

Structural metaphors occur when one conceptual domain is understood in terms of the structure of another. This type of metaphor provides a coherent framework through which abstract processes can be conceptualized and discussed.

1) All of our *bridges burned down* – (Payphone)

This lyric is classified as structural metaphor because relationship is described as paths or connections represented by *bridges*. A *bridge* that has been completely burned down means that there is no way back or possibility of repairing the relationship. This indicates an irreversible end.

2) You and I go hard at each other like we're *going to war* – (One More Night)

This lyric is classified as a structural metaphor because *war* is used as a metaphor for a fight. The singer makes the fight seem like a battlefield against his partner.

- 3) You're such an *motivator*, I gotta get you where – (Lucky Strike)
You in the lyric, is structured in term of other thing, *motivator*. *You* is obviously a human being, but it is structured in term of *motivator* to show that she is his encouragement who always motivate and support him.
- 4) I know we're only *half way* there – (Love Somebody)
Relationship is an abstract thing. In this lyric, relationships are described as a *half way*. *Half way* explain that their relationship journey have only reached part of the goal which is full commitment or a deep relationship.

b. Ontological Metaphor

Ontological metaphors involve attributing concrete qualities or physical boundaries to abstract entities, thereby allowing people to treat intangible concepts as if they were objects, substances, or containers.

- 1) I gave you *my love to borrow* – (Payphone)
This lyric is classified as ontological metaphor because “Love” as an abstract concept, is likened to a physical object that can be borrowed. In this lyric, the idea that *love to borrow* implies that love is something so valuable that it is worth lending to the person you love.
- 2) I *stopped using my head* – (One More Night)
This lyric is classified as ontological metaphor because *head* has the implied meaning of mind. The mind, as an abstract object, in this lyric is described as a physical object that can be stopped. In the meaning of this lyric, the singer is so sick of his partner that he chooses not to think about her anymore and let her go.
- 3) Hey, you're *taking all my pain away* – (Lucky Strike)
This lyric is classified as ontological metaphor because *pain* in this lyric is described as something that can be taken. The *pain* meaning is heartache. Heartache is an abstract object but is described as a concrete object that can be taken like a physical object. The meaning of this song is that the musician's partner has the capability to take away or heal all the pain he has suffered.
- 4) *Clever words can't help me now* – (Beautiful Goodbye)
This lyric is classified as ontological metaphor because *clever words* are abstract things, it cannot help someone. In this lyric, *clever words* are compared to having the ability to help like human beings. The singer likens it to how words of praise can't make him feel better about being left by his partner.

c. Orientational Metaphor

Oriental metaphors are grounded in spatial orientation and organize concepts in relation to directions such as up/down, in/out, or front/back. These metaphors are closely tied to bodily experiences and the way humans interact with their physical environment.

- 1) Made it from the *bottom*, now when you see me, I'm *stuntin'* – (Payphone)

This lyric contains two expressions that are classified into orientational metaphor, which are *from the bottom* and *I'm stuntin'*. *From the bottom* means a bottom condition, while *I'm stuntin'* is an up condition. *Made it from the bottom* means that when the singer is in a very bad situation, while *I'm stuntin'* means that the singer is in a very good condition and achieved success. Both are classified as orientational metaphors.

- 2) And I don't wanna go *down*, go *down* – (Lucky Strike)

The lyric *don't wanna go down* means that the singer do not want to feel blue or sad. Feeling blue or sad is down condition or bad condition. That is why this lyric is classified into orientational metaphor.

- 3) I don't know where to start, I'm *just a little lost* – (Love Somebody)

The lyric *I'm just a little lost* shows the singer's helplessness. Lost uses the spatial orientation “down” which describes the singer as being in a bad condition. The lyrics have a meaning about the singer's helplessness if he loses his partner.

- 4) I count the ways I *let you down* – (Beautiful Goodbye)

The lyric *let you down* uses the spatial orientation “down” to describe failure or disappointment. Failure or disappointment is a negative condition. In the meaning of this lyric, it is as if the singer has disappointed their partner by failing to meet the expectations they had shared together.

2. The most dominant Metaphor used in Overexposed album selected songs

The writer highlights the most significant findings of this study in this section. The writer attempts to identify the types of metaphors in the data and determine the most dominant types of metaphors. The analysis involves grouping each word to determine the various types of metaphors as follows:

a. Structural Metaphor

The writer has found twelve (12) data of Structural metaphor in five (5) songs from the Overexposed album by Maroon 5 that become data for this research.

No	Lyrics
1.	All of our bridges burned down.
2.	Had a really good game, but you missed your last shot.
3.	You and I go hard at each other like we're going to war.

4.	You and I get so damn dysfunctional we stop keeping score.
5.	You're such a motivator
6.	You're such an instigator
7.	One in a million, my lucky strike
8.	And it's a hard pill for you to swallow.
9.	You're such a hard act for me to follow
10.	If I fall for you, I'll never recover.
11.	I know we're only half way there
12.	When did the rain become a storm?

Table 2.1 Structural metaphor used on Overexposed album

b. Ontological Metaphor

The writer has found fifteen (15) data of Ontological Metaphor in five (5) songs from the Overexposed album by Maroon 5 that become data for this research.

No	Lyrics
1.	I gave you my love to borrow.
2.	Where have the times gone?
3.	Where are the plans we made for two?
4.	Got you stuck on my body, on my body like a tattoo.
5.	I stopped using my head, let it all go.
6.	So I cross my heart, and I hope to die.
7.	But My body keeps on telling you, "Yes".
8.	But Your lipstick got me so out of breath.
9.	You're taking all my pain away.
10.	I know your insides are feeling so hollow.
11.	We got knocked off course by a natural force.
12.	Clever words can't help me now.
13.	Beautiful goodbye, It's dripping from your eyes
14.	And now I'm kissing your tears goodnight.
15.	All the pain you try to hide

Table 2.2 Ontological metaphor used on Overexposed album

c. Orientational Metaphor

The writer has found five (5) data of Orientational Metaphor in four (4) out of five (5) songs from the Overexposed album by Maroon 5 that become data for this research.

No	Lyrics
1.	Wondering why it wasn't you who came up from nothin'.
2.	Made it from the bottom, now when you see me, I'm stuntin'
3.	And I don't wanna go down, go down
4.	I don't know where to start, I'm just a little lost
5.	I count the ways I let you down

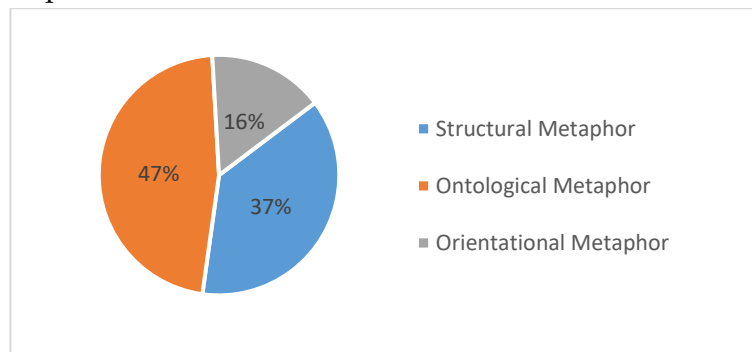
Table 2.3 Orientational metaphor used on Overexposed album

From the tables above, the writer calculated the total of the data collected and explained it in the following table:

No	Type of Metaphor	Frequency	Percentage
1.	Structural Metaphor	12	37%
2.	Ontological Metaphor	15	47%
3.	Orientational Metaphor	5	16%
Scores		32	100%

Table 2.4 The types of metaphor used on Overexposed album

It can be stated, that the dominant type of metaphor found on the album Overexposed by Maroon 5 was Ontological Metaphor (47%). The apparent and complete analysis was explained by the picture below.



Picture 2.1 The most dominant types of metaphor used on Overexposed album

Picture 2.1 states that the dominant kind of metaphor was Ontological Metaphor (47%), followed by Structural Metaphor (37%), and the least dominant type is Orientational Metaphor, accounting for (16%) with a frequency.

3. The contribution in learning stylistics

The research findings discussed in the previous chapter highlight the significant role that song lyrics can play in the teaching of stylistics, particularly for students learning English. The writer emphasizes the practical benefits of using analyzed songs as assignments, which allows students to engage with the material in a meaningful way. The findings reveal that metaphors in song lyrics are not just decorative but serve as essential cognitive mechanisms that shape how individuals understand and internalize meaning. An analysis of Maroon 5's album Overexposed illustrates the sophisticated use of metaphors in pop music, challenging the notion that this genre is linguistically simplistic. The study underscores the cognitive and emotional depth present in seemingly straightforward language, while also providing references that can enhance the teaching of stylistics.

Moreover, the study advocates for a cross-disciplinary approach to stylistic research, integrating insights from cognitive linguistics and music studies. This perspective positions stylistics as a dynamic field that engages with contemporary forms of expression. By viewing language as a fluid system influenced by human thought and culture, the research promotes a more inclusive and student-centered approach to language learning. Ultimately, this study enriches the field of stylistics by applying metaphor theory to contemporary music, demonstrating that figurative language in pop lyrics is both cognitively and emotionally significant, and providing a practical model for teaching that enhances students' critical engagement with the media they encounter.

CONCLUSION

This study has examined that metaphor plays a vital role in shaping the meaning of Maroon 5's *Overexposed* album lyrics. By applying Lakoff and Johnson's Conceptual Metaphor Theory, the study revealed three types of metaphors including: Structural Metaphor, Ontological Metaphor, and Orientational Metaphor. Ontological metaphors emerging as the most dominant with percentage 47%. These findings indicate that abstract concepts such as love, pain, and emotional struggle are often expressed through metaphors that make them more concrete and relatable. The presence of multiple types of metaphors demonstrates the richness of figurative language in contemporary music, which goes beyond entertainment to reflect human cognition and experience.

Furthermore, the study contributes to the field of stylistics and applied linguistics by highlighting the pedagogical potential of song lyrics. The analysis proves that lyrics are not merely artistic expressions but also valuable learning resources that can enhance students' understanding of figurative language. By engaging with metaphors in popular music, learners can develop greater linguistic awareness and interpretive skills while connecting academic theories with real-life cultural texts. In this way, the research bridges theory and practice, offering insights that are both academically significant and practically useful for language learning and teaching.

REFERENCES

- Alruwani, M. M., & Susanto, D. A. (2025). Challenges in punctuation usage among Libyan EFL secondary students. *English Review: Journal of English Education*, 13(1), 397-406.
- Aubakir, S. S., Kitibaeva, A. K., Ospanova, Z. T. (2023). An Analysis of Figurative Language in the Interpretation of Contemporary English poetry. *Bulletin of the Karaganda University*, 11329(1), 16-23.
- Ayu Ningrum, D., & Wibowo, H. (2024). An Analysis Metaphor in Selected Song by James Arthur. *Teaching English as Foreign Language, Literature and Linguistics*, 4(2), 45-50.
- Bradshaw, R. I. (2015). *Figures of Speech*. September, 1-14.
- Budiono Wibowo, A. D., & Susanto, D. A. (2025). The Use of Duolingo Application to Develop High School Students' Self-Reliance. *KnE Social Sciences*.
- Cacciari, C., & Glucksberg, S. (1994). *Understanding figurative language*.
- Dias Andris, S. (2025). Discourse in the ELT Classroom.
- Fajrin, M. Y., & Parmawati, A. (2021). *An Analysis of Figurative Language Found in Song of Bruno Mars Entitled "Grenade."* 4(4), 588-594.
- Hong-bo, Z., & Wen-juan, S. (2010). *Metaphor analysis in the educational discourse : A critical review*. 8(9), 42-49.
- Huda, A. N., Susanto, D. A., & Wiyaka, W. (2025). Voices from the Virtual Space: EFL Learners' Perspectives on Business English Advertisement Text in Social Media. *Linguistics and Education Journal*, 5(1), 024-039.
- Ilahi, R. N., Lailiyah, S., & Firdaus, A. Y. (2019). The Analysis of Metaphor Traslation in The Novel Angels and Demons by Dan Brown. *PIONEER: Journal of Language and Literature*, 10(2), 43-53.
- Kovecses, Z. (2010). *Metaphor: A Practical Introduction*. Oxford university press.
- Lakoff, G., & Johnson, M. (1980). *Metaphors We Live By*. Chicago: University of Chicago press.
- Kurniawan, A. Y., Suwandi, S., & Susanto, D. A. (2025). Enhancing Learning Quality via Teacher Satisfaction with WhatsApp Usage in Teaching at SMA Laboratorium UPGRI Semarang. *Linguistics and Education Journal*, 5(2), 100-119.
- Lolyta, B. A., Sukmaningrun, R., & Setyaji, A. (2024). An Analysis of Figurative Language in The Song Lyrics Album Midnights (The Till Dawn Edition) by Taylor Swift. *English Teaching, Literature, and Linguistics (ETERNAL) Conference*, 4(1), 154-164.
- Rahmasari, A. (2022). An Analysis of Figurative Language in City of Evil by Avenged Sevenfold. *Cakrawala Pendidikan*, 26(2), 102-111.
- Simpson, P. (2004). *Stylistics: A resource book for students*. Psychology Press.
- Sinthya, F., Dahnilyah, & Erni. (2022). An Analysis of Conceptual Metaphor in the Poems Entitled "Classic Poetry Series" by William Blake. *An Analysis of Conceptual Metaphor in the Poems Entitled "Classic Poetry Series" by William Blake*, 10(2), 1655-1661. <https://doi.org/10.24256/ideas.v10i2.3368>
- Susanto, D. A. (2025). Journaling as a Medium for Narrative Discourse Development: A Qualitative Analysis in an Indonesian EFL Setting. *Global Synthesis in Education Journal*, 3(2), 24-36.
- Susanto, D. A. (2025). Spoken Discourse and Appraisal in ELT: Exploring Interpersonal

- Meaning in Classroom Communication. *IJELT: Indonesian Journal of Education, Language, and Technology*, 1(2), 402-410.
- Susanto, D. A., Bimo, D. S., & Pinandhita, F. (2025). Discourse in the Language Classroom: A Qualitative Exploration of Speaking Competence in SLA Contexts. *IJELT: Indonesian Journal of Education, Language, and Technology*, 1(2), 154-165.
- Wirayuda, A. P., Abdussamad, Z., Syarifaturrahman, W. K., & Supatmiwati, D. (2025). *An Analysis of Figurative Language in James Arthur's Song Lyrics*. 11(2), 233-244. <https://doi.org/10.30812/humanitatis.v11i2.4609>
- Yang, M. (2023). *An Analysis of Metaphors in Daily Life*. 7(1), 1-4.
- Zabella, P. Z. Z., Susanto, D. A., & Setyaji, A. (2025). An analysis of directive speech acts in the text of Jumanji: the next level movie directed by Jake Kasdan. *Indonesian Journal of Education and Pedagogy*, 2(2), 81-91.
- Zainudin, M., Wiyaka, W., & Susanto, D. A. (2025). Core-iFree Model Utilizing Padlet and the Deep Learning Approach in Teaching Descriptive Text Writing. *Linguistics and Education Journal*, 5(1), 040-049.