

**Figurative Language in a specific socio-cultural context:  
An analysis of the Broadway Musical “Sweeney Todd:  
The Demon Barber of Fleet Street”**

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**Abstract**

The objectives of this study are to identify the types, analyze the meaning, and find historically cultural examples of late 19<sup>th</sup> century British use of figurative language. There are fourteen songs selected from the Broadway Musical “Sweeney Todd :The Demon Barber of Fleet Street, ”composed by Stephen Sondheim original cast recording of 1979, as the data. Fourteen types of figurative language :allusion, apostrophe, irony, metaphor, metonymy, overstatement, oxymoron, paradox, personification, pun, simile, symbol, synecdoche, and understatement were used as the framework of analysis. The findings show that there are 73 samples of 14 types of figurative language in 14 songs. The most highly found type of figurative language was metaphor, yielding 14 examples. And second to metaphor was allusion, with 12 examples from all the songs. And the song containing the biggest number of figurative language types was “No Place Like London”. It includes 7 types: simile, metonymy, synecdoche, overstatement, personification, allusion, and pun. The findings of this study show a connection between language and historically cultural uses of figurative language embedded in lyrics.

**Keywords:** Broadway musical, Figurative language, Discourse, 19<sup>th</sup> Century

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**ภาษาอุปลักษณ์ในบริบททางสังคมวัฒนธรรมที่จำเพาะ:  
การวิเคราะห์ละครเพลงบรอดเวย์เรื่อง “Sweeney Todd:  
The Demon Barber of Fleet Street”**

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**บทคัดย่อ**

การวิจัยครั้งนี้มีวัตถุประสงค์เพื่อศึกษาภาษาภาพพจน์ วิเคราะห์ความหมาย และตัวอย่างทางวัฒนธรรมของภาษาอังกฤษในศตวรรษที่ 19 จากบทเพลง 14 เพลง โดยคัดเลือก จากละครเพลงเรื่อง “Sweeney Todd :The Demon Barber of Fleet Street ที่ประพันธ์โดย ”Stephen Sondheim และแสดงในปี พ .ศ.2522 เป็นข้อมูลในการวิเคราะห์ ภาษาภาพพจน์ 14 ประเภท คือ การอ้างอิง สมมุติภาวะ การแฝงนัย อุปลักษณ์ นามนัย อธิพจน์ ปฏิพจน์ ปฏิทรรศน์ บุคลาธิษฐาน การเล่นคำ อุปมา สัญลักษณ์ สัมพจน์ และอวพจน์ นำมาใช้เป็นกรอบการวิเคราะห์ ผลการศึกษาพบว่า ในจำนวนภาษาภาพพจน์ 73 ตัวอย่าง พบอุปลักษณ์มากที่สุดรวมทั้งสิ้น 14 ครั้ง ส่วนภาษาภาพพจน์ที่พบมากเป็นอันดับ 2 คือ การอ้างอิง พบรวมทั้งสิ้น 12 ครั้ง นอกจากนี้เพลง “No Place Like London พบภาษาภาพพจน์มากที่สุดรวม ”7 ประเภท ได้แก่ อุปมา นามนัย สัมพจน์ อธิพจน์ บุคลาธิษฐาน การอ้างอิง และ การเล่นคำ การวิเคราะห์แสดงให้เห็นถึงความสัมพันธ์ระหว่างภาษาและวัฒนธรรมในอดีตที่แฝงอยู่ในเนื้อเพลง

**คำสำคัญ:** ละครเพลง, ภาษาภาพพจน์, วาทกรรม, ศตวรรษที่ 19

**Introduction**

One of the abilities of language is to reflect the world because language is related to society, culture, beliefs and values. Since communication is based on the thinking and acting within a conceptual system, language is an important element for the system to be effective. Lakoff and Johnson (1980:3) state that looking at language is one way to find out our conceptual system. The utterances of human communication consist of words and logic which are shaped by sentence structure. Meanwhile, the speaker’s feeling of what they are saying comes through a style, tone of voice, degrees of vehemence and more (Birdwhistell, 1970:26 cited in Intercultural Communication of Sukhothai Thammathirat Open University, 2013). Music is one of tool that humans use to transmit utterances or language. Therefore, language and music are closely related. Moreover, music and language are related and have special forms and significance. The music may be useful as a means of understanding other

things about other cultures. Music is also symbolic in some ways and it often reflects the organization of society. Therefore, music is a means of understanding people and their behavior and it is a valuable tool in the analysis and understanding of a culture and society (Merriam 1964:13).

According to Jorgensen and Philips (2002) ‘discourse’ is sometimes defined as the analysis of language, ‘beyond the sentence’. Discourse is the general idea that language is structured according to different patterns of people’s utterances when they take part in different domains of social life. The primary definition of a discourse is ‘a particular way of talking about and understanding the world (or an aspect of the world). Discourse analysis approaches take as a starting point the claim of structuralism and poststructuralist linguistic philosophy that language is an access to reality. Language is sometimes a channel through which information about underlying mental states and behaviors of facts about the world are communicated. Mostly, language is a ‘machine’ that generates the social world. This extends to the constitution of social identities and social relations.

A universal definition of music is offered by Farnsworth (1985:17 cited in Merriam 1964) who states: “Music is made of socially accepted patterns of sounds.” And Merriam cited him stating: “Music is a complex of activities, ideas and objects that are patterned into culturally meaningful sounds recognized to exist on a level different from secular communication”. Moreover, the lyrics of a song are a poetic and musical language expressing emotion, thought, belief and communication of humans in society (Merriam 1964). Thus, one approach to developing a worldview of society through music is to consider lyrics and analyze their use of figurative language.

According to Corbett (1971:460), figurative language is a form of speech artfully varied from common usage. Using figurative language is a method of constructing connotative meanings and provides a meaningful message to a certain audience but requires interpretation. Lyricists often apply figurative language and connotative meaning in their works in order to make songs more artistic and have greater aesthetic value (Lestari, 2009). Figurative language is found extensively in songs and poems. It can be noted that figurative language is a language that conveys beyond the literal or ordinary meaning of words. Figurative language is a literary device in which words carry deeper meanings. There are some reasons for the effectiveness of figurative use. First, the audience will have pleasure of imagining via figurative language. It is good to imagine likenesses between unlike things. Second, figurative language makes the abstract concrete. Third, a figure of speech allows one

to add emotional intensity and attitudes to information. Fourth, it saves time in saying something (Walidain, 2013).

Moreover, as figurative language is “artfully varied” use of language by the language user, it is also connected to specific socio-cultural conditions. In the studies of Bongkhao (2004), Chaihiranwattana (2008) and Tocharoen (2012), specific socio-cultural context was found in Thai literature, folk songs and National Anthems. As Chaihiranwattana (2008) found there is an interrelation between figurative languages in central Thai folk songs and society, economics, politics, and ecology.

Therefore, analyzing figurative language in song lyrics is significant for these reasons: it helps the people who sing to know the real meaning of the lyricist and it helps people who listen to understand the non-literal meaning which can provide some knowledge and fruitful information about the song, story, culture and the society from which it originates.

Broadway Theater commonly known as Broadway refers to the theatrical performances located in Midtown Manhattan, New York City. Broadway theaters are widely considered as the highest level of commercial theater among people who speak English as their first language. Most Broadway shows are musicals. Broadway has had a long history with many world famous play writes, two such figures will be the focus of this analysis. Oscar Hammerstein II was a friendly next- door neighbor of Stephen Sondheim when he and his mother moved to Bucks Country, Pennsylvania, after divorcing. Oscar Hammerstein II gave the young Sondheim advice and tutelage in musical theater and became Sondheim’s personal teacher and mentor, challenging him to create new work. Twenty-five years later, Hammerstein’s student is recognized as the premiere living composer of the American genre, the musical comedy. Sondheim’s major works includes *A Funny Thing Happened on The Way to the Forum* (1962), *Sunday in the Park with George* (1984), *Into the Woods* (1987-the latter was made into a 2014 film), and *Sweeney Todd* (1979-the latter was made into a 2007 film of Tim Burton) which was a gory melodrama set in Victorian London.

The benefits of the study are for those who are interested in contributing the knowledge of linguistics, especially discourse analysis and the relation between figurative language and literary works. Also, this study will facilitate the readers’ knowledge, thoughts, and feelings, especially in figurative language of the Broadway Musical “Sweeney Todd :The Demon Barber of Fleet Street ”song lyrics, a thriller story. The musical was selected as it provides unique examples of figurative language of the 19<sup>th</sup> century British culture. Therefore, it offers an opportunity to study language of a specific socio-cultural environment. After

understanding the deeper meanings embedded in figurative language, the readers will learn the history of 19<sup>th</sup> century London regarding its social, environmental, living conditions, and historically cultural examples especially for non-native English speakers .

### Objectives of the study

The study was undertaken to achieve three objectives:1) to identify the types of figurative language 2) to analyze the meaning of the figurative language and 3) to find historically cultural examples of 19<sup>th</sup> century British figurative language found in the Broadway Musical “Sweeney Todd: The Demon Barber of Fleet Street” song lyrics.

### Materials and methods

This study was a qualitative descriptive research and quantitative research which was done by describing the data, and then continued with analysis of the data, and explanations of findings. The data was purposive sampling 50% of all song lyrics, 14 of the 28 song lyrics, from the Broadway musical “Sweeney Todd: The Demon Barber of Fleet Street” composed by Stephen Sondheim, and based on the Original Broadway Cast Recording of Sweeney Todd: The Demon Barber of Fleet Street.

The selected songs were from the following:

*Act I :The Ballad of Sweeney Todd, No Place Like London, The Barber and His Wife, The Worst Pies in London, My Friends, Greenfinch and Linnet Bird, Pirelli’s Miracle Elixir, The Contest, Wait, and Pretty Woman*

*Act II :God That’s Good, Johanna Quartet, By The Sea, and Not While I’m Around.*

Fourteen types of figurative language were selected for the framework of analysis of the songs in this study: allusion, apostrophe, irony, metaphor, metonymy, overstatement, oxymoron, paradox, personification, pun, simile, symbol, synecdoche, and understatement. All definitions of the fourteen types of figurative language were compiled from the Concise Oxford Dictionary of Literary Terms (Baldick, 2001).

Table 1: Types of figurative language and definition.

| Types of Figurative Language | Definition  |
|------------------------------|---|
| Allusion                     | is an indirect or reference to some event, person, place or the nature and relevance that relies on the reader’s familiarity, which the writer did not give exactly.  |
| Apostrophe                   | is a figure of speech that the speaker speaks to a dead or absent person, or an abstraction or inanimate object, or an animal as they have sense to understand human speech .   |
| Irony                        | is a subtly humorous perception of inconsistency, in which an apparently straightforward statement or event is undermined by its context so as to give it a very different significance.                              |
| Metaphor                     | is a figure of speech that one thing, idea, or action is referred to by a word or expression normally denoting another thing, idea, or action, so as to suggest some common quality shared by two .                   |
| Metonymy                     | is a figure of speech that replaces the name of one thing with the name of another thing that is closely related to it.   |
| Oxymoron                     | is a figure of speech that combines two contradictory terms in a compressed word or phrase.   |
| Overstatement or Hyperbole   | is an exaggeration for the sake of emphasis in a figure of speech not meant literally.  |
| Paradox                      | is a statement or expression or surprisingly self-contradictory as to provoke the audience into seeking another sense or context in which it would be true.   |
| Personification              | is a figure of speech by which animals, abstract ideas, or inanimate things are referred to as if they were human .The term is sometimes applied to the impersonation of non-human things and ideas by human actors . |
| Pun                          | is an expression of humor through ambiguity; one word has two different meanings )polysemy (or a word has two similar-sounds) homophone.(   |
| Simile                       | is an explicit comparison between two different things, actions, or feelings, using the words ‘as ’or ‘like.’   |

|                              |   |
|------------------------------|---|
| Symbol                       | is anything that represents for something else beyond it which usually an idea conventionally associated with it .In word usage, the term denotes a kind of sign that has no natural or resembling connection with its referent, only a conventional one .In literary usage, a symbol is a word or phrase referring to a concrete object, scene, or action which also has some further significance associated with it. |
| Synecdoche                   | is a figure of speech in which something is referred to indirectly, either by naming only some part or constituent of it or by naming some more comprehensive entity of which it is a part.   |
| Understatement<br>or meiosis | is a figure of speech by which something is referred to in terms that are less important than it really deserves .The favored form of meiosis is Litotes, in which an affirmation is made indirectly by denying its opposite.   |

There were several steps taken in analyzing the data .First, the 28 song lyrics were thoroughly read and comprehended in order to summarize the story of the songs, in addition to watching the Broadway Musical of Sweeney Todd :The Demon Barber of Fleet Street) 1982-telecast of national tour (via website YouTube.com. Then purposive sampling was used for selecting 14 song lyrics (50% of all). Second, the underlined verses of selected lyrics were analyzed based on the types of figurative language, figurative expressions and types of use and meanings in each song .Third, a table was drawn showing the types of figurative language, figurative expressions and types of their meanings. Fourth, the explanations and reasons were provided in descriptive sentences .Finally, the conclusion was drawn from the whole analysis to find out the answer to the study questions .The frequencies of the type of figurative language used in each song were presented. Then, the table of types and frequencies were presented to inter-raters for validating. Dr. Rebecca Webb and Dr. Nakonthep Tipayasuparat verified the accuracy of the identification and classification of each type.

## Results

As the results show, the types of figurative language identified in this text are 73 samples of 14 types of figurative language applied in 14 songs. There were 14 samples of metaphor which was the most commonly used rhetorical device. The least frequent figures of speech found in the songs are symbol, paradox and oxymoron which were used once for each type. The song *ACT I :No Place Like London* contains the greatest number of rhetorical devices, 7 types of figures of speech; simile, metonymy, synecdoche, overstatement, personification, allusion, and pun.

In addition, after analyzing the meaning of each type and example, the researcher found many examples that were specific to the 19<sup>th</sup> century London historical period suggesting that figurative language is rooted in socio-cultural environments.

The frequencies of each type of figurative language in fourteen songs and a total of the types of figurative language in each song are presented in figure 1 and 2.

Figure 1 :Frequency of each type of figurative language in fourteen songs

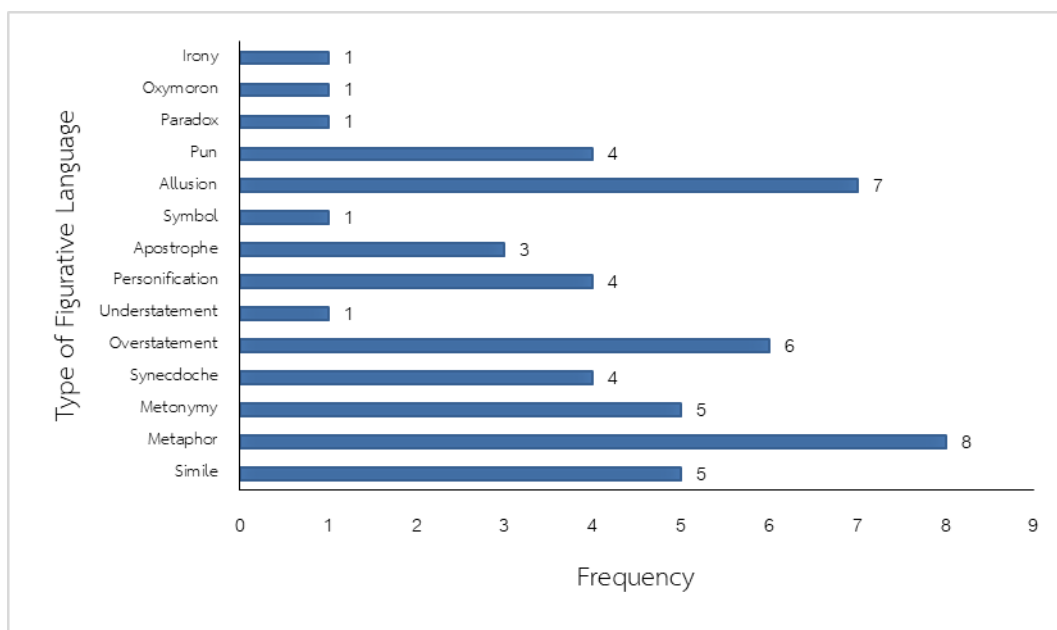
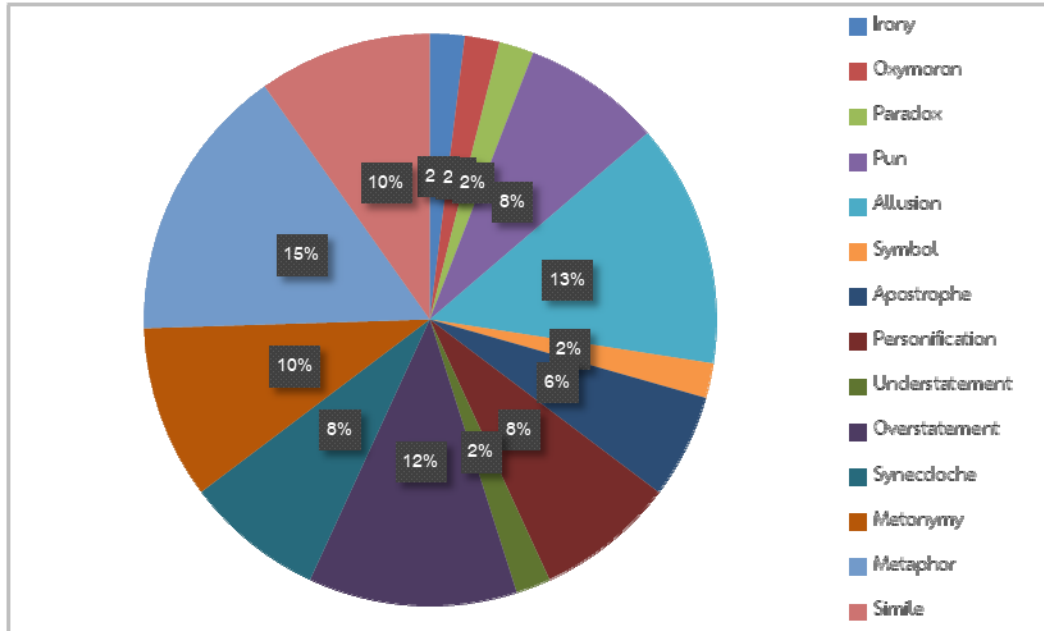




Figure 2: Percentage of each types of figurative language in fourteen songs



As shown in Figure 1 and 2, metaphor showed significantly more often as a type of figurative language found in 8 songs or 15.7% of the Broadway Musical “Sweeney Todd :The Demon Barber of Fleet Street .” Allusion was found in 7 songs (13.7%) and overstatement was found in 6 songs (11.8%). Metonymy and simile were found in 5 songs (9.8%) . Personification, pun and synecdoche were found in 4 songs (7.8%) .Apostrophe was found in 3 songs (5.9%) .Irony, oxymoron, paradox, symbol and understatement were found in one song (2.0%) in this study .

As an example of the most representative types of figurative language that also reflect language of 19<sup>th</sup> century London, the researcher will present some samples of figurative language as follows:

- 1) Simile, overstatement, and allusion in *No Place Like London*:

Todd: “There’s a hole in the world like a great black pit”

- Simile: The line compares injustice of people to a hole in the world and it compares the hole to a great black pit. Thus, this line means this world has many people who do not receive justice.

- Overstatement: There is no big hole in the world. The line emphasizes injustices of people in Todd’s vision.
- Allusion: The line provides an excellent example of a socio-cultural reference to London of the 19<sup>th</sup> century in which the living conditions of Britain during the Industrial revolution had many effects on the standard of living. Most people moved from their countryside to towns thus slum areas grew quickly. Standard of living became poor and non-hygienic. Therefore, the line refers to image of the environment at that time as a black hole, a pit, or the black seed at the center of fruit.

2) Metaphor and irony in *The Ballad of Sweeney Todd*:

Company: “Freely flows the blood of those who moralize!”

- Metaphor: The line compares the blood to a river. When Todd slashes his customer’s throat, the blood is gushing out like a river that overflows its banks. Therefore, the word ‘the blood’ is a tenor while a vehicle is ‘river’ as the lyricist applies ‘flow’ to it.
- Irony: The line implies that Sweeney Todd will kill someone who is moral, commonly understood as right behavior. The line shows something suspicious that a good man will be killed, because he may not really be good. Thus, this line illustrates a figure of speech of irony as ‘to moralize’ is ‘not the same as being moral’.

3) Understatement and allusion in *The Worst Pie in London*:

Mrs. Lovett: “Would you like a drop of ale”

- Understatement: Mrs. Lovett asks Todd to have drinks, or a glass of ale. Normally, ale will be served in a cup or a glass but this line is figurative and uses understatement because she says ‘a drop of ale’ which is less than usual, or less than what would normally be in a cup.
- Allusion: Living in London was unsanitary. Dirt, dust, human and animal waste, dead animals, and the occasional human corpse lined the street. The River Thames, running through the center of London, was the public source of water in 18<sup>th</sup> century. It was the place where all sewage and trash got dumped, and it was crowded with boats and barges. Of course, there is no water treatment to protect people from the pollution. Thus, nobody would ask for anything that has water in it. As in this line, Mrs. Lovett offers Todd to drink ale.

4) Pun and personification in *No Place Like London*:

Beggar Woman: “How would you like a little squiff, dear

A little jig-jig, a little bounce around the bush

Wouldn't you like to push me crumpet?

It looks to me, dear, like you've got plenty there to push"

- Pun: The beggar woman tries to persuade Anthony and Todd to have sex with her. In the 1<sup>st</sup> line, the word 'squiff' could refer to the word 'squiffy' which means slightly drunk. It reflects some kinds of men who like to get drunk before having sex. The 2<sup>nd</sup> line, the word 'jig-jig' is slang which means sex. The word 'bounce' denotatively means to move or to strike the ground or other surface and rebound. And the word 'bush' denotatively means a low plant with many branches that arise from or near the ground which also could be referring to the woman's sex-organs, mons pubis, that it has hair cover the organ. Thus, the word 'bush' is a pun in figurative language.
- Personification: The beggar woman looks to Anthony's crotch while she says 'it'. This could be understood by the audience that she means Anthony's penis. The line 'It looks to me, dear' uses human act with the human organ. A human organ, such as his penis cannot look because it has no eyes. Thus, this line is a personification in figurative language.

##### 5) Oxymoron in *The Barber and His Wife*:

Todd: "A pious vulture of the law"

In 19<sup>th</sup> century, it was the time of industrial revolution .Political power was in the hands of rich people .They mostly take benefit from people in the middle and lower classes. Thus, the word 'a pious vulture 'is an oxymoron because 'pious 'means connotative in a positive respectful way, while on the other hand 'vulture 'means a person who takes profit from sufferers .

As the results indicate, the figurative language reflects the 19<sup>th</sup> century London society in terms of social, economic, political and ecological aspects.

## Discussion

The results reveal that metaphor is mostly applied in the lyrics analyzed here .This is because the Broadway Musical "Sweeney Todd :The Demon Barber of Fleet Street "is a musical thriller for which most of the audience who are adults can connect the connotational meaning or implicit comparison of the utterances to their personal experiences and backgrounds, both moral and aesthetic .The same results are found in the study of Savayo (2012), who found metaphors were the dominant form of figurative language

used in the 18 songs analyzed at 29%, and Keskomon (2014) who found 34 examples of metaphors in ten of fourteen songs.

The second most used figurative language is allusion which was applied 7 times. Allusion is a figure of speech that passes reference of some event, person, place which is not explained but relies on the audience’s familiarity, e.g. *Demon* in the metonymy sample draws the background of Christian religion about the ‘fallen angel’ who did terrible things. The same with metonymy which is a figure of speech that replaces the name of one thing with the name of something else that it is closely associated with it, e.g. *Demon* for bad person as shown in the name of the Broadway Musical “Sweeney Todd: The Demon Barber of Fleet Street.” However, the study of Bongkhao (2004), Chaihiranwattana (2008) and Tocharoen (2012) share something in common: the figurative language also reflects cultures, societies and norms in which audiences can perceive the real messages and understand the connotative meanings.

According to the results of allusion, the second most common type, it can be noticed that language is a medium of the culture and society. Sondheim, the composer, wrote the lyrics to deliver a 19<sup>th</sup> century perspective to the audience through his language. Most of the characters of the play are of the lower-class or working class, which can be noted from the language that they speak. For example, in *Act I: No Place Like London*; the beggar woman offers herself to them by using the colloquial, lower class phrase: “*How would you like a little squiff, dear. A little jig-jig, a little bounce around the bush. Wouldn’t you like to push me crumpet? It looks to me, dear, like you’ve got plenty there to push*”. Since the society in 19<sup>th</sup> century view a woman who has no money, no husband, and lost her mind as ‘mad’, people who are not ‘mad’ can treat badly the one who is ‘mad’. Thus, once the beggar woman asks Todd and Anthony for a penny, she can return them with herself and allows them to behave toward her in a way that is disrespectful. Also, the language of the beggar woman: ‘squiff’, ‘jig-jig’, ‘bounce’, and ‘bush’ are persuading the men to have sex with her. This shows a similarity to Saussure (1960) who explains that the signs consist of two sides, form (significant) and content (signifié), and they are *arbitrary*. The beggar woman is ‘mad’ and her words are signs that have many forms and contents as social conventions to which people will connect certain meanings with certain sounds, body language, and historically cultural context.

Irony, understatement, symbol, paradox, and oxymoron are each used only once. The Broadway Musical “Sweeney Todd: The Demon Barber of Fleet Street” is a musical

thriller and a dark comedy mainly based on crime and murder to which producer wants to draw the attention of the audience to the physicality and visual violence of such acts. Therefore, these non-visually or -sensibly stimulating figures of speech are not received enthusiastically by the audience because they require more thought or study to ‘get’ the meaning thus they are found only once in this study.

## Conclusion

Music is a useful tool for learning a language because it reflects society, culture, beliefs, and values of the world. Music is a means of understanding people and behavior and it is a valuable tool in the analysis of culture and society (Merriam 1964:13). The present study focused on analyzing figurative language, meanings, and historically cultural examples of 19<sup>th</sup> century England in the Broadway Musical “Sweeney Todd: The Demon Barber of Fleet Street” lyrics from the original broadcast recording of 1979.

In terms of figurative language use, allusion, apostrophe, irony, metaphor, metonymy, overstatement, oxymoron, paradox, personification, pun, simile, symbol, synecdoche, and understatement are respectively related in the study. To analyze the lyrics one is required to think deeply and study the historically cultural use and origins of language from the play.

The interesting aspects of the Broadway Musical “Sweeney Todd: The Demon Barber of Fleet Street” are its use of indirect or even misdirection of language through figurative language that is sometimes culturally specific language, but is, nonetheless, timeless in its ability to convey deeper meaning to the audience.

First, using words that are indirect and misdirection, as the musical is the thriller, crime and murder, but there is no example of a direct use of words of killing. For example, the words kill, murder, slash one’s throat, blood, and death, do not appear in any of the lyrics. Instead, the lyrics convey the meaning of death, blood, and kill by using figurative language in highly aesthetic ways. One sample from the song *My Friends* the word ‘rubies’ refers to ‘blood’ as the lyricist shows the beautiful perspective of ruby as it is red and shiny like blood. Also, the lyricist never gives the exact identity of Mr. Sweeney Todd that he is the murderer, but rather uses figures of speech related to the word ‘Demon’. Therefore, this Broadway Musical “Sweeney Todd: The Demon Barber of Fleet Street” is very interesting because every lyric draws on the audiences’ visual stimulation, background knowledge, and experience to convey the ideas and actions of each character and the story.

The second interesting point of this study is that music and its lyrics is a timeless language within each culture. The Broadway Musical “Sweeney Todd: The Demon Barber of Fleet Street”, composed by Stephen Sondheim and created in the year 1979 as a Broadway production and has been played in many Broadway Theaters, schools, universities, countries ever since. These lyrics have been played for the past 38 years for various audiences of all ages, and nations, and who even speak different languages. However, even though each audience member has their own culture and language, most can still enjoy and understand the show as long as they share some basic knowledge of the culture. These features do not change among languages and cultures, only the culturally specific allusions and references may change. For example, the ruby is a gem known throughout the world. Each culture has notions of its deep red tones as being very similar to blood. Thus, in Asia it is called a blood stone, in Europe it is a red ruby, but both will use it figuratively to mean blood. This is because language is a communication system which consists of (1) a set of meaningful symbols (words) and (2) a set of rules for combining those symbols (syntax) into larger meaningful units (sentence). Music has syntax such as notes, chords, and intervals: none of these elements have meaning on their own. Together with the melody and uttering the prosody of speech, it becomes a larger structure that conveys emotional meaning. Since, music and language share features in common, all audiences process the language and also process the music similarly. Language has sound in itself from nature. The sound differs in consonants, vowels, words and stress. The poetry makes use of these natural differences of sound and rhythm to create poetry that conveys senses, meaning, feeling, and beauty. Thus, sound sense and meaning all belong together (Chaisilwattana, 1979).

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**Appendix***Act I: No Place Like London Lyric*

Anthony: I have sailed the world, beheld its wonders

From the Dardanelles to the mountains of Peru

But there's no place like London!

I feel home again

I could hear the city bells ring

Whatever I would do

Todd: No, there's no place like London!

Anthony: Mr. Todd, sir

Todd: You are young

Life has been kind to you

You will learn

So Antony, it is here we go our several ways

Farewell, I shall not soon forget the good ship bountiful

Nor the young man who saved my life

Beggar Woman: Alms, alms for a miserable woman

On a miserable chilly mornin'

Oh, thank you, sir, thank you

How would you like a little squiff, dear

A little jig-jig, a little bounce around the bush

Wouldn't you like to push me crumpet?

It looks to me, dear, like you've got plenty there to push

Alms, alms for a pitiful woman

What's got wandering wits

Hey, don't I know you, mister?



Todd: Must you glare at me, woman?

Off with you, off I say

Beggar Woman: Then how would you like to fish me squiff, Mister?

We'll go jig-jig, a little

Todd: Off I said to the devil with you!

Beggar Woman: Alms, alms for a desperate woman

Anthony: Pardon me, sir

But there's no need to fear the likes of her

She's only a half-crazed beggar woman

London's full of them

Todd: There's a hole in the world like a great black pit

And the vermin of the world inhabit it

And it's morals aren't worth what a pig can spit

And it goes by the name of London

At the top of the hole sit the privileged few

Making mock of the vermin in the lower zoo

Turning beauty into filth and greed

I too have sailed the world and seen its wonders

For the cruelty of men is as wondrous as Peru

But there's no place like London

