



**LOVE AS REFLECTED IN JAMES ARTHUR'S
"MAYBE" AND "SAY YOU WON'T LET GO"**

A THESIS

**In Partial Fulfillment of the Requirements for
the Strata-1 Degree Majoring in English Department
Faculty of Humanities Diponegoro University**

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The writer honestly states that this thesis entitled “Love as Reflected in James Arthur’s “Maybe” and “Say You Won’t Let Go”” is written by herself without taking any works from other researchers in diploma, S-1, S-2, and S-3 degree. The writer also ascertains that she did not take any material from the other sources except from the references mentioned.

Semarang, 20th April 2021

Nimas Harini Putri

MOTTO AND DEDICATION

Indeed what is to come will be better for you than what has gone by.

Quran (93:4)

Believe you can and you're halfway.

Theodore Roosevelt

In three words I can sum up everything I've learned about life: it goes on.

Robert Frost

*This thesis is sincerely dedicated to
my beloved parents, little sister,
friends, and those who I love the most.*

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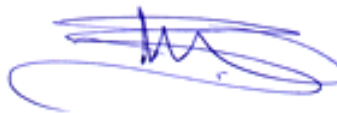
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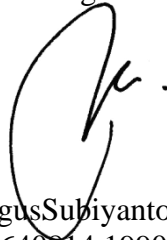
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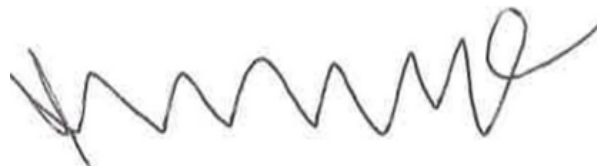
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Semarang, 20th April 2021

Nimas Harini Putri

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ABSTRACT

James Arthur's "Maybe" and "Say You Won't Let Go" are chosen to be analyzed in this study. The purpose of this study is to analyze the reflection of the speaker's love and the types of imagery and figurative language. This study is strengthened by Sternberg's *The Triangular Theory of Love* and Arp and Perrine's *imagery and figurative language*. Library research and close reading method are used to get the data from the songs and some theory, qualitative method to analyze the whole data, and contextual literary method to analyze the intrinsic and extrinsic elements. The result of this study shows that visual imagery, auditory imagery, organic imagery, and kinesthetic refer to the different ending of the songs. The ending of "Maybe" refers to reciprocal love, and the ending of "Say You Won't Let Go" refers to one-sided love. Meanwhile, simile, symbol, hyperbole, personification, and metaphor refer to the speaker's Consummate love both of the songs. It can be concluded that the same uses of imagery can differ the ending of the speaker's love struggle, while the different uses of figurative language can refer to the speaker's same kinds of love in James Arthur's "Maybe" and "Say You Won't Let Go".

Keywords: triangular love, imagery, figurative language, "Maybe", "Say You Won't Let Go".

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Nowadays, most of people ignore the importance of learning a literature. In fact, literature is one of the ways to get a lot of knowledge dealing with life. In literature, there are some kinds of literary works, such as drama, novel, and poetry (Allan, 2014). Poetry has some beautiful words, and it also contains the pouring of emotions. Feelings of sadness, happiness, love, and anger can be expressed in poetry (Plath, 2005: 116). A poetry contains some elements, such as imagery, to show the poet's style and also to show the poet's feeling in order to influence the reader's senses (Perrine & Arp, 1982: 54 & 64).

A song has some characteristics like poetry, and it cannot be separated from rhythm, tempo, and cadence (Cowan, 2014). A song tells a story, history, and expression of the speaker, and it consists of intro, verse, refrain, prechorus, chorus, bridge, outro, and hook (Lorinczi, 2019). Feelings of sadness, happiness, love, and anger also can be expressed in a song through the description of imagery and figurative language.

1.2 Research Problems

The research problem of this study can be seen below:

How is the reflection of the speaker's love based on the uses of imagery and figurative language in James Arthur's "Maybe" and "Say You Won't Let Go"?

1.3 Objectives of the Study

The objective of this study is explained below:

To analyze the reflection of the speaker's love based on the uses of imagery and figurative language in James Arthur's "Maybe" and "Say You Won't Let Go".

1.4 Previous Studies

There are some articles about "Maybe" and "Say You Won't Let Go" by James Arthur. There are some articles that discuss about "Maybe". First, the article entitled "Review: James Arthur is buried in sadness in new weak album" discusses about a review of the song's sadness (Kennedy, 2019). The second article entitled "James Arthur's new album shows a different side of him" tells about the singer's different sides in releasing the song (Pennington, 2019).

Some articles about "Say You Won't Let Go" also can be found. First, the article entitled "Weekly Billboard Theory — Say You Won't Let Go" discusses about a review of the its note and chord (Joffred, 2017). The second article entitled "Review:

James Arthur – ‘Say You Won’t Let Go’” tells the song's tone (Russell, 2016). The next two articles, “James Arthur Breaks Down The Lyrics On “Say You Won’t Let Go”” and “James Arthur's 'Say You Won't Let Go' Among Top-Trending Love Songs Around the World” discuss about the worldwide song's trending (Hernandez, 2016 & Zellner, 2017). The last article, “Say You Won’t Let Go – James Arthur”, discusses the song’s meaning (Ormandy, et al, 2016) However, this study aims to discuss the expression of the speaker’s love based on the three components of love and also discusses the uses of imagery and figurative language in “Maybe” and “Say You Won’t Let Go” by James Arthur.

1.5 Scope of the Study

This study stresses on the reflection of the speaker’s love based on the uses of imagery and figurative language in James Arthur's two selected songs, “Maybe” and “Say You Won’t Let Go”. Through the analysis, the differences about how love is described both of the songs can be clearly obtained.

1.6 Organization of the Writing

This study is divided into four chapters, and they are subdivided into sub-chapters.

The four chapters are as follows:

1. CHAPTER I: INTRODUCTION

Introduction consists of background of the study, research problems, objectives of the study, scope of the study, previous studies, and the organization of the study.

2. CHAPTER II: THEORY AND METHOD

This part contains some supporting theories to emphasize the analysis and the method that is used in this study.

3. CHAPTER III: DATA ANALYSIS

This chapter is divided into two points. The first point discusses the analysis of the intrinsic elements, the uses of imagery and figurative language. The second point discusses the reflection of the speaker's love by analyzing the existence of the three components of love, namely intimacy, passion, and commitment.

4. CHAPTER IV: CONCLUSION

This chapter explains the conclusion of the whole analysis, including the answer of the research problem, summary of the analysis, the new information that has been analyzed by the writer, and some recommendations for the future study.

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

This part contains some supporting theories to emphasize the analysis. There are two points of the theoretical framework, namely intrinsic and extrinsic elements.

2.1.1 Intrinsic Elements

There are some kinds of intrinsic elements that are usually used in a literary work. The analysis of imagery and figurative language is the core of this section.

2.1.1.1 Imagery

Imagery means the elements in a poem that explain about human's senses. There are seven kinds of imagery, namely visual imagery, auditory imagery, olfactory imagery, gustatory imagery, tactile imagery, organic imagery, and kinesthetic imagery (Arp & Perrine, 1963: 24). This study focuses on the uses of visual imagery, auditory imagery, organic imagery, and kinesthetic imagery to emphasize the reflection of the speaker's love both of the songs, "Maybe" and "Say You Won't Let Go" by James Arthur.

2.1.1.1.1 Visual Imagery

Visual imagery is used by poets to create images in the mind of the readers (Arp & Perrine, 1963: 24). One of visual imagery in a poem can be noticed below:

*masses of flowers
load the cherry branches*

Carlos Williams (1883-1963)

In Carlos Williams' "The Widow's Lament in Spring Time", those lines can influence the readers' minds to imagine the situation of spring time, especially the existence of some flowers and cherry branches.

2.1.1.1.2 Auditory Imagery

Auditory imagery is used to organize and analyze sounds, including enjoyable sounds, noises, and the lack of noise (Arp & Perrine, 1963: 24). There is an example of auditory imagery.

*the voice of the last cricket
across the first frost*

Carl Sandburg (1878-1967)

In Carl Sandburg's "Splinter", those lines show that the readers can imagine the sound by using their senses of hearing, especially the autumn situation through the description of the cricket's sound.

2.1.1.1.3 Organic Imagery

Organic imagery describes about the internal feelings, namely sadness, happiness, thirst, and others (Arp & Perrine, 1963: 24).

*So was I once myself a swinger of birches.
And so I dream of going back to be.*

Robert Frost (1874-1963)

In Robert Frost's "Birches", those lines describe the speaker's loneliness, so the readers can feel the speaker's feeling.

2.1.1.1.4 Kinesthetic Imagery

Kinesthetic imagery describes about movement and tension (Arp & Perrine, 1963: 24). There is an example of kinesthetic imagery.

*A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed*

W.B. Yeats (1865-1939)

Those lines in "Leda and the Swan" make the readers imagine the bird's beating wings above the girl's "thighs".

2.1.1.2 Figurative Language

Figurative language relates to the language that cannot be meant literally (Arp & Perrine, 1963: 28). There are some kinds of figurative language, but this study focuses on simile, symbol, hyperbole, personification, and metaphor.

2.1.1.2.1 Simile

Simile is used to compare things by using some expressions, such as *seems*, *like*, *as*, *resembles*, *similar to*, or *than* (Arp & Perrine, 1963: 28-29). The example of simile can be seen below.

*You are beautiful and faded
Like an old opera tune*

Amy Lowell (1874-1925)

In Amy Lowell's "A Lady", the speaker compares a woman with "opera tune" that makes the speaker remembers about the tune's romance and beauty, so does the woman.

2.1.1.2.2 Symbol

Laurence Perrine and Thomas R. Arp in "Sound and Sense" state that symbol relates to something that means more than what it is (1963: 37). Here is the example of its use.

*A light exists in Spring
Not present on the year*

Emily Dickinson (1830-1886)

Those lines in Emily Dickinson's "A Light Exists in Spring", the word "light" symbolizes bliss and hope.

2.1.1.2.3 Hyperbole

It relates to an exaggeration (Arp & Perrine, 1963: 47). Its example can be found below.

*Yet the Man would at once run away with your heart;
And I for five centuries right gladly would be*

William Wordsworth (1770-1850)

In "A Character", the speaker shows the exaggeration that she will be very glad if she spend that "five centuries" with the lover.

2.1.1.2.4 Personification

Laurence Perrine and Thomas R. Arp in "Sound and Sense" state that personification relates to attributes of human being in animal, object, or concept (1963: 30). The example is described below.

*When all at once I saw a crowd
A host, of golden daffodils
Beside the lake, beneath the trees
Fluttering and dancing in the breeze*

William Wordsworth (1770-1850)

In "I Wandered Lonely as a Cloud", the speaker personifies the daffodils as people in a crowd that "fluttering and dancing".

2.1.1.2.5 Metaphor

Metaphor is also used to compare things, but it uses implied comparison (Arp & Perrine, 1963: 28-29). The example of metaphor in a poem can be found below.

*She is all states, and all Princes, I
Nothing else is*

John Donne (1572-1631)

In “The Sun Rising”. the speaker states that the lover is like “states”, and he is the “prince”. It means that the speaker shows how strong their loves are that more than anything in this world.

2.1.2 Extrinsic Elements

The theory that will be used to analyze the extrinsic elements is *The Triangular Theory of Love* by Robert J. Sternberg. It is explained that form of love is triangle, and the three sides consist of three divergent components, namely intimacy, passion, and commitment. The kinds of love are decided based on the existence of the three components above (Sternberg, 1986: 119). This theory is used to to analyze the reflection of love, especially the speaker’s love, including the speaker’s kind of love based on the songs lyrics of James Arthur’s “Maybe” and “Say You Won’t Let Go”. Intimacy relates to the closeness and connectedness. The component of intimacy can raise into feelings of need and understanding each other. Passion is dominated with romance, physical attraction, and sexual feelings. However, the sexual feelings do not

always happen. The component of passion tends to show someone's big attraction to the lover.

The component of commitment is the decision about two things. The first one is the decision to show and express the love feeling, and the second one is the decision to maintain the love feeling for a long time. However, someone can decide to love the lover without showing commitment to keep the love for a long duration. In the other side, someone can show the commitment to maintain the love without showing the love feelings each other.

The kinds of love are decided based on the existence of those components. There are eight kinds of love, namely nonlove, liking, infatuated love, empty love, romantic love, companionate love, fatuous love, and consummate love. Nonlove does not have any component of love, liking consists of a passion, infatuated love has a commitment, empty love only has a commitment, romantic love consists of intimacy and passion, companionate love owns intimacy and commitment, fatuous love acquires passion and commitment, and consummate love gains the three components (Sternberg & Weis, 2006: 185-187).

2.2 Research Method

2.2.1 Data and Data Source

The main data is taken from the related songs, namely “Maybe” and “Say You Won’t Let Go” by James Arthur. “Maybe” is taken from “You” album, while “Say You Won’t Let Go” is taken from “Back from the Edge” album. These two songs are chosen because they come from the same singer, James Arthur. Moreover, the songs tell about the speaker’s hope to be together with the lover with the different ways to describe the ending of the speaker’s struggle, so these two songs are interesting to be analyzed in this study. Meanwhile, the other data are taken from books and articles.

2.2.2 Method of Collecting Data

In collecting data, this study uses library research and close reading method. Library research focuses on collecting the data from some books, articles, and other readings (Mann, 2015). Meanwhile, close reading method focuses on getting information in the related text (Snow & O'Connor, 2013: 2).

2.2.3 Method of Analyzing Data

In analyzing data, this study uses qualitative method and contextual method of literature. Qualitative method is used to analyze the data (Cropley, 2019: 39). Meanwhile, contextual research method of literature focuses on the text itself and the context of the culture and its texture, as well as the intrinsic aspects (Behrendt, 2008). The intrinsic analysis directs on the uses of imagery and figurative language to support the analysis of the speaker's love as the extrinsic element. Meanwhile, the extrinsic analysis is supported by *The Triangular Theory of Love* by Robert J. Sternberg that the views the kinds of love are decided based on the three components, namely intimacy, passion, and commitment. (Sternberg & Weis, 2006: 185).

CHAPTER III

DATA ANALYSIS

3.1 Intrinsic Elements

The intrinsic analysis will be focused on imagery analysis to emphasize the reflection of the speaker's love as the extrinsic elements.

3.1.1 The Analysis of Imagery

Kinds of imagery that will be analyzed are visual imagery, auditory imagery, organic imagery, and kinesthetic imagery to make the readers imagine the atmosphere of James Arthur's "Maybe" and "Say You Won't Let Go" by using their own senses.

3.1.1.1 The Analysis of Imagery in "Maybe"

James Arthur's "Maybe" has some kinds of imagery that can be found in some parts of the song.

3.1.1.1.1 Visual Imagery

There is visual imagery that can be found in James Arthur's "Maybe". In the third and fourth lines of the verse 2, the uses of visual imagery also can be obtained.

*//Cause I feel like you're **too perfect**//And I don't mean just **on the surface**// (Arthur, 2019: 21-22)*

The bolded words, “too perfect” and “on the surface”, are used as the markers of visual imagery. Through those lyrics, the speaker admits that the lover has some things that attract him, and her beauty is one of them. The lines create images in the mind of the readers to be able to imagine the speaker’s lover beauty by using their senses of sight.

3.1.1.1.2 Auditory Imagery

There is an auditory imagery inside James Arthur’s “Maybe”. The use of auditory imagery can be seen in the second line of the verse 2 below.

*//Away from all **this noise** and impurity// (Arthur, 2019: 20).*

The bolded words are used as the markers of auditory imagery inside the song. The line shows the situation at that moment full of “noise”. The marker also shows a sound that can be heard by the speaker and can be felt by the readers by using their senses of hearing.

In the sixth and eighth lines of the verse 1, auditory imagery also can be found.

*//You **said**, "They're so damn blue">//And I love how you're so forward//Is it too soon to say I'm falling?"// (Arthur, 2019: 6-8).*

Through those lyrics, it is described that the speaker listens to his lover as described in “you said”, and the readers can seem to hear how the lover tells to the speaker about her acknowledgement that she is falling in love with the speaker.

3.1.1.1.3 Organic Imagery

There are some organic imagery in James Arthur's "Maybe". The use of auditory imagery can be seen in the third line of the verse 1 below.

*//All I know is that I **feel** it like it's the realest thing, **I mean it**//* (Arthur, 2019: 3).

The word "feel" shows that the speaker conveys that his first meeting with the lover is not a coincidence, but it is a real thing that he can feel it. The words "I mean it" point that the speaker really appreciates that first meeting with the lover. The readers also can feel the speaker's happiness to see his lover at that time.

The other organic imagery can be found in the seventh and eighth lines of the verse 1.

*//And I **love** how you're so forward//Is it too soon to say I'm **falling?**"//* (Arthur, 2019: 7-8).

The bolded words show that the lover also feels something different after her first meeting with the speaker. The lover admits that she is falling in love with the speaker as described in "Is it too soon to say I'm falling?", and she knows that the feeling comes too fast more than she expects. It gives the imagination to the readers to feel the lover's feeling to the speaker.

The next organic imagery is in the fifth line of the chorus.

*//Your heart will never **be broken** by me//* (Arthur, 2019: 13).

The speaker promises that he will never break the lover's heart and tries to keep that love. It shows the speaker is willing to treat the lover better than anyone else. Through

that organic imagery, the readers can feel the speaker's promise that tries not to upset the lover.

The last two lines of the chorus also contain organic imagery.

//Fall in love tonight//And spend the rest of our lives as one// (Arthur, 2019: 17-18).

The lyrics above shows the speaker's willingness to spend the night with the lover. Moreover, the speaker also wants to spend his life with the lover. It is a form of union of their feelings, so spending time together is needed to know each other deeply.

The next organic imagery can be seen in verse 2, especially in the third to eighth lines.

//Cause I feel like you're too perfect//And I don't mean just on the surface//So don't be scared, I am too//Cause this chemistry between me and you//Is too much to just ignore it//So I'll admit it now, I'm falling// (Arthur, 2019: 21-26).

The lyrics above shows the speaker's recognition that the lover has a "perfect" personality as described in "don't mean just on the surface". Based on the previous explanation that the lover admitted her love feeling to the speaker, so he feels that they have a strong chemistry. Knowing that, the speaker also admits his love feeling to the lover as described in "I'm falling". The readers can feel how deep the speaker's love that is emphasized by the lover's same feeling.

The last organic imagery in James Arthur's "Maybe" is described in the post chorus part, especially in the line below.

//You and I, you and I will be as one// (Arthur, 2019: 38).

The bolded words above show an imagination to the readers about the speaker's trust that he will be together with someone he loves the most.

3.1.1.1.4 Kinesthetic Imagery

There is a kinesthetic imagery inside James Arthur's "Maybe" lyrics below.

*//I should **take your hand** and make you come with me//* (Arthur, 2019: 19).

Based on the first line of the verse 2, the marker "take your hand" relates with a movement. It gives an image to the readers that describes about the speaker's deep love feeling to the lover, so the speaker wants to hold the lover's hand and does not want to be apart with the lover.

3.1.1.2 The Analysis of Imagery in "Say You Won't Let Go"

James Arthur's "Say You Won't Let Go" also has some kinds of imagery that can be found in some parts of the song.

3.1.1.2.1 Visual Imagery

There are some visual imagery that can be found inside the song lyrics. Visual imagery can be seen in the last line of the verse 2 below.

*//And I'll thank my lucky stars for that **night**//* (Arthur, 2016: 4)

The marker above describes that the speaker meets the lover at night. The readers can imagine the situation at that night that less of lighting that is usually seen in their daily life, and the imagination can be caught by using their senses of sight.

The next visual imagery can be seen in the fourth line of the pre-chorus 2 below.

*//Oh, and you look as **beautiful** as ever//* (Arthur, 2016: 28).

The marker above refers to visual imagery because the speaker admires the lover's beauty at that moment. Through the lyrics, the readers has imagination how beautiful the speaker's lover is. Moreover, the readers can also imagine how they admire their lovers visually.

3.1.1.2.2 Auditory Imagery

Auditory imagery is also built the song. The first one can be found in the fourth and fifth lines of the pre-chorus.

*//And you **asked me** to stay over//**I said**, I already told ya//* (Arthur, 2016: 9-10).

The first marker is “asked me”. It gives an imagination to the readers about how the lover wants the speaker to stay with her at that moment. The second marker is “I said” that refers to the speaker’s answer to the lover. The sounds can be heard by the speaker and the lover as a form of interaction both of them at that moment. In the other side, it also can be imagined by the speakers on their own minds that the speaker will accompany the lover because of the lover’s wish.

The next auditory imagery is also seen in the fourth line of the chorus 3 below.

*//So I wrote this **song** for you, now everybody knows//* (Arthur, 2016: 45).

The marker above indicates auditory imagery. The word “song” above shows the speaker’s hope that the lover will hear that song and realize that the speaker really loves her and also as the form of his way to express his love feeling through creating a “song” for his lover.

3.1.1.2.3 Organic Imagery

Organic imagery can be found in James Arthur's “Say You Won't Let Go” song lyrics. The first organic imagery can be found in the second line of the verse 1.

*//You made me **feel** as though I was **enough**//* (Arthur, 2016: 2).

The bolded words above show that the speaker feels "enough" after seeing the lover for the first time. The word "enough" relates to the speaker's feelings as if being completed by the existence of his lover.

The other organic imagery is also detected in the fifth line of the verse 1.

*//You were **throwing up**//* (Arthur, 2016: 5).

The marker is the word "throwing up". It signs an internal feeling, queasy, as an effect after drinking alcohol. It is felt by the speaker's lover because she get drunk at that night.

Organic imagery is also described in the chorus 1.

*//I knew **I loved** you then//But you'd never know//Cause I played it cool when I was **scared of letting go**//I know I **needed** you//But I never*

*showed//But I **wanna stay with you** until we're grey and old//* (Arthur, 2016: 12-17).

Those lyrics show that the speaker realizes his love feeling to the lover although he does not admit his feeling to the lover. His love feeling is strengthened by his acknowledgement that he feels "scared of letting go" and also need the lover to accompany him as described in "I know I needed you" and "wanna stay with you". All he wants just stay with the lover for a long time. Those lyrics give some imagination about how big the speaker's love to the lover.

The other part of the song that has organic imagery is pre-chorus 2. The last line of the pre-chorus 2 contains organic imagery.

*//You make me **feel** this way somehow//* (Arthur, 2016: 30).

The speaker realizes that the lover makes him "feel" a deep love inside his heart, and it also shows the speaker's happiness to feel the love, and the readers can also feel the speaker's happiness.

The next organic imagery is also described in the first three lines of the chorus 2 below.

*//I'm so in **love** with you//And I hope you know//Darling, your love is more than **worth** its weight in gold//* (Arthur, 2016: 31-33).

The first marker, "love", describes the speaker's acknowledgement about his feeling although he has not conveyed it to the lover yet. The next marker, "worth", shows that the lover is a valuable thing, so he wants to struggle the love and convince his love to the lover. The speaker's expression of love as the use of organic imagery can be obtained through those lyrics.

The bridge part of James Arthur's "Say You Won't Let Go" also contains organic imagery as described below.

*//I **wanna live** with you//Even when we're ghosts//Cause you were always there for me when I **needed you the most**// (Arthur, 2016: 39-41).*

Those lyrics relate to the use of organic imagery because they describe about the speaker's willingness to "live" with the lover and maintain his love feeling eternally. The speaker thinks that if they can live together, they will spend time together and rely on each other. The speaker also admits that he needs his lover's existence in his side as described in "needed you".

The last organic imagery is presented in the first to fourth lines of the chorus part.

*//I'm gonna **love** you 'til//My lungs give out//I **promise** 'til death we part like in our vows//So I **wrote this song for you**, now everybody knows// (Arthur, 2016: 42-45).*

The marker "our vows" describes the speaker's imagination that their love will last forever like their promises in the marriage someday. The speaker's courage is also seen in the line above as the form of the expression his love feeling through writing this song although the lover does not show her love feeling to the speaker. The lyrics gives some imagination to the readers to feel the speaker's feeling of love to his lover.

3.1.1.2.4 Kinesthetic Imagery

There are some kinesthetic imagery in James Arthur's "Say You Won't Let Go". There are two kinesthetic imagery in the verse 1.

*//We **danced** the night away, we drank too much//I **held** your hair back when//You were throwing up// (Arthur, 2016: 3-5).*

The word "danced" above relates to kinesthetic imagery because the speaker and the lover meet in a night club and "danced" at that night. The word "held" above describes how the speaker "held" the lover's hair because the lover "throwing up". The readers can imagine that descriptions because they may see those all in their daily life.

The next kinesthetic imagery is described in the pre-chorus part of the song.

*//Then you **smiled** over your shoulder//For a minute, I was stone cold sober//I **pulled** you closer to my chest// (Arthur, 2016: 6-8).*

The first one is the lover smiles to the speaker, and it shows that there is a movement of muscle to smile as described in "you smiled". The second one is the speaker tries to pull the lover on his chest because the lover get drunk at that time, as described in the third line of the pre-chorus part. Knowing that, the readers can know that there are some movements in the lyrics and also can imagine that speaker tries to save the lover on his "chest".

3.1.2 The Analysis of Figurative Language

Kinds of figurative language that will be analyzed are simile, symbol, hyperbole, personification, and metaphor in James Arthur's "Maybe" and "Say You Won't Let Go".

3.1.2.1 The Analysis of Figurative Language in "Maybe"

James Arthur's "Maybe" has some figurative languages to emphasize the reflection of love inside the song.

3.1.2.1.1 Simile

James Arthur's "Maybe" uses simile that can be found in some parts of the song. The first simile is in the third line of the verse 1.

*//All I know that **I feel like it's the realest thing**, I mean it//* (Arthur, 2019: 3).

The speaker tries to compare his feeling with the words "the realest thing". It is used to show his feeling of blissful. Moreover, through the marker, he also considers both of the meeting and the feeling are the the real and true things for him.

The next simile is in the fourth and fifth lines of the chorus.

*//Maybe we were always meant to meet//**Like this was all our destiny//Like you already know**//* (Arthur, 2019: 9-11).

The markers show the comparison of the meeting with the words "destiny" and "already know". It means that the speaker feels that his meeting with the lover is meaningful, and he also feels so thankful to see the lover because the meeting is considered as unexpected thing for him.

The two last lines of the chorus also contains simile.

*//And spend the rest of **our lives as one**//* (Arthur, 2019: 18).

The markers above relate to the speaker's hope that he will be together with the lover. The word "as one" is used to compare the speaker and the lover's loves that is hoped to be "as one" or to be united.

The next simile is illustrated in the third line of the verse 2.

//Cause I feel like you're too perfect// (Arthur, 2019: 21).

The expression of comparison "like" is used to show the speaker's attraction to the lover because he feels that the lover is better than someone else as described in the word "too perfect".

3.1.2.1.2 Symbol

James Arthur's "Maybe" has symbol inside the song. It is shown in the sixth line of the verse 1.

*//Oh, my eyes can't lie// You said, "they're so damn **blue**//* (Arthur, 2019: 5-6).

The marker is the word "blue". That word is used to symbolize an affected feeling that is felt by the speaker's lover. It refers to the lover's feeling that comes too fast, and she cannot believe that.

The next symbol can be found in the second line of the verse 2 below.

*//Away from this noise and **impurity**//* (Arthur, 2019: 20).

The marker of symbol is the word "impurity" that is used to symbolize human's cheating and lying. Knowing that, the speaker wants to spend that night in a quiet and safe place that is away from "noise" and also away from the situation being impure.

3.1.2.1.3 Hyperbole

Hyperbole is also applied in James Arthur's "Maybe". The first one is in the last line of the chorus 2.

//And spend the rest of our lives as one// (Arthur, 2019: 18).

The markers are "the rest of our loves as one". It refers to an exaggeration that is used to explain the speaker's passionate feeling to be united with the lover for a long duration.

The next hyperbole is in the third line of the verse 2.

*//Cause I feel like you're **too perfect**//* (Arthur, 2019: 21).

The words "too perfect" show an exaggeration because that words are used to explain that the speaker really admires and attracts to his lover. Knowing that, the speaker considers that the lover is "perfect" for him.

3.1.2.1.4 Personification

Personification is also used in James Arthur's "Maybe". It is described in the fifth line of the verse 1.

*//Something changed when I saw you//Oh, **my eyes can't lie**//* (Arthur, 2019: 5-6).

The marker "lie" is used to give attribute of human being in the speaker's eyes. It refers to the speaker's conviction that he feels something arouses his heart after seeing the

lover. Knowing that, he "can't lie" to himself about that love feeling after seeing the lover at that moment.

3.1.2.2 The Analysis of Figurative Language in "Say You Won't Let Go"

James Arthur's "Say You Won't Let Go" has some figurative languages to emphasize the reflection of love inside the song.

3.1.2.2.1 Simile

James Arthur's "Say You Won't Let Go" uses simile in some parts of the song. The first simile can be seen in the second line of the verse 1.

*//You made me feel **as though** I was enough//* (Arthur, 2016: 2).

The marker "as though" above is used to compare the speaker's feeling as if his feeling is true to feel "enough" after seeing his lover at that time. Knowing that, the speaker shows his truly that he feels "enough" and safe in the lover's side.

The next simile is in the fourth line of the pre-chorus 2.

*//Oh, and you look **as beautiful as** ever//* (Arthur, 2016: 28).

The marker above refers to simile because the speaker tries to compare the lover's beauty in the present and in the future. The speaker is sure that lover's beauty will not fade as the time flies as written in the words "as beautiful as ever".

The last simile is described in the third line of the chorus 2 below.

//Darling, your love is more than worth its weight in gold// (Arthur, 2016: 33).

Through the markers, the speaker tries to compare the lover with a gold. The word “gold” reminds him of its worth, so the marker of simile above shows that the lover is a valuable thing for the speaker that is "more" valuable "than" a gold.

3.1.2.2.2 Symbol

Symbol is also used in James Arthur's "Say You Won't Let Go". First, it is shown in the first line.

*//I met you in the **dark**, you **lit** me up//* (Arthur, 2016: 1).

The word "dark" symbolizes that the speaker and his lover meet in a night club that is usually signed by the dim lighting. At that moment, the lover makes the speaker feels safe as described in the word "lit". The symbols above are strengthened by the lyrics below that they have met in a night club.

*//We **danced** the night away, we **drank** too much//* (Arthur, 2016: 3).

The next symbol is described in the sixth line of the chorus 1.

*//But I wanna stay with you until we're **grey** and old//* (Arthur, 2016: 18).

The marker “grey” above symbolizes an old age. It refers to a colour and represents speaker's willingness at once that he wants to stay with the lover until they are old that is usually signed by the gizzled hair with its "grey" colour.

The other symbol is seen below.

*//And I'll thank my lucky **stars** for that night//* (Arthur, 2016: 24).

The word "stars" symbolizes the speaker's hope and happiness at once. First, it means that the speaker feels so blessed to see the lover at that night. Second, it means that the speaker feels that it is such a "lucky" chance for meeting her.

The next symbol is described in the lyrics below.

*//I wanna live with you//Even we're **ghost**//* (Arthur, 2016: 39-40).

The word "ghost" above symbolizes a death. It relates to the speaker's willingness to spend his life with the lover as long as possible even they were no longer alive that is symbolized by the word "ghost".

The other symbol in this song is illustrated below.

*//I'm gonna love you 'til//My **lungs give out**//* (Arthur, 2016: 42-43).

The word "lungs" above symbolizes a life. It also becomes a symbol that someone is alive. Knowing that, the word "lungs" above refers to the speaker's wish that wants to be with the lover until death they apart that is symbolized by the words "my lungs give out".

3.1.2.2.3 Hyperbole

James Arthur's "Say You Won't Let Go" uses hyperbole inside the song. The first one is seen below.

*//Darling, your **love is more than worth its weight in gold**//* (Arthur, 2016: 33).

The bolded words above show an exaggeration. They try to illustrate the speaker's consideration that the lover is the most valuable thing in his life, so the bolded words that are used as the markers of hyperbole try to show how valuable the existence of the lover for the speaker is.

Another hyperbole is used below.

*//I wanna **live with you**//Even **we're ghost**// 'Cause you were always there for me when I needed you the most//I'm gonna love you 'til//My lungs give out(Arthur, 2016: 39-43).*

The marker above is used to show the speaker's willingness to stay with the lover for a long time until they are no longer in this world that is expressed by the exaggerated expressions "ghost" and "lungs give out" as the signs that he will stay with the lover as long as possible because of his passionate feeling to his lover.

3.1.2.2.4 Metaphor

Metaphor is also used in James Arthur's "Say You Won't Let Go". Its use is explained below.

*//Then you smiled over your shoulder//For a minute, **I was stone-cold sober**// (Arthur, 2016: 6-7).*

The bolded words above are used to compare the speaker with "stone-cold sober" as the marker of metaphor in this song. It means that that the speaker is totally mindful and "sober". The speaker is also is described as cold as a "stone" to show that he feels stunned to see his lover, and he totally realizes that.

3.2 Extrinsic Elements

The extrinsic analysis will be focused on the analysis of the speaker's love in James Arthur's "Maybe" and "Say You Won't Let Go".

3.2.1 The Reflection of Love

The reflection of love will be focused on the speaker's kinds love based on the existence of three components of love, namely intimacy, passion, and commitment to know the ending of James Arthur's "Maybe" and "Say You Won't Let Go", either reciprocal or one-sided love.

3.2.1.1 The Reflection of the Speaker's Love in "Maybe"

The speaker's love expression in James Arthur's "Maybe" can be seen from the components of love in some parts of the song.

3.2.1.1.1 The Component of Intimacy

In the verse 1, there are two lines that contain the components of intimacy. The first one can be seen in the third line of the verse 1 below.

*//All I know is that I feel it like it's **the realest thing, I mean it**//* (Arthur, 2019: 3).

The bolded words, "the realest thing", show the speaker's feeling of closeness to the lover. The speaker feels that their meeting is a valuable thing for him. The speaker's feeling of closeness is also emphasized by the words "I mean it" in that line. It shows the speaker's experience of happiness for meeting someone who makes him connected, and he absolutely appreciates that meeting that is considered as a great chance for him.

The next component of intimacy is also described in the fourth line of the verse 1.

//Something changed when I saw you// (Arthur, 2019: 4).

The words "something changed" above describe that the speaker experiences the feeling of connectedness. The speaker's feeling of connectedness makes the speaker feels something different that leads to the experience of warmth inside his heart.

The other line that contains the component of intimacy is in the second line of the verse 2.

*//Cause **this chemistry** between me and you // Is too much to just ignore it// (Arthur, 2019: 24-25)*

The marker is "this chemistry". The marker shows the speaker's feeling because he feels that there is chemistry that refers to the feelings of related each other. That feelings lead to similarities in thinking about something, arguing about something, and also similarities in other things that make them feel "connected".

3.2.1.1.2 The Component of Passion

The first component of passion in James Arthur's "Maybe" can be found in the ninth and tenth lines of the chorus.

*//Fall in love tonight//And spend **the rest of our lives as one**// (Arthur, 2019: 17-18).*

The component of passion above that is signed by the bolded words leads to the romance. It shows the speaker's willing to spend that night with the lover and also as a form of unifying feelings both of the speaker and the lover. Moreover, the component of passion above shows the speaker's attraction after knowing that the lover also has the same feeling as described in the last line of the verse 1 below.

*//Is it too soon to say **I'm falling**?// (Arthur, 2019: 8).*

The other component of passion is also described in the third and fourth lines of the verse 2 below.

*//Cause I feel like you're **too perfect**//And I don't mean just on the **surface**// (Arthur, 2019: 21-22).*

The bolded words above represent about how the speaker admires his lover both from the physical appearance and from his lover's personality. It refers to the component of passion because it leads to the speaker's feeling that gives rise into strong attraction to his lover.

3.2.1.1.3 The Component of Commitment

There are some lines that refer to the component of commitment that is felt by the speaker. The first one is represented by the last line of the verse 1.

*//So I'll admit it now, **I'm falling**// (Arthur, 2019: 26).*

The marker "I'm falling" represents the speaker's commitment. The speaker admits his feeling to the lover that he is falling in love to her. It is a form of commitment in the short time that shows the speaker's courage to express his love to the lover because he feels that the lover also has the same feeling.

The next component of commitment is explained in the fifth line of the chorus.

*//Your heart **will never be broken** by me//* (Arthur, 2019: 13).

The bolded words explain about how the speaker assures the lover that he will treat the lover better than anyone else. It is a form of commitment in the long term and also shows the speaker's strong seriousness to the lover that he will try to dedicate himself to the lover based on the best version of him.

The component of commitment is also seen in the last line of the chorus below.

*//Tell them **you and I will be as one**//* (Arthur, 2019: 35).

The markers above illustrate the speaker's effort to show his seriousness to his lover's brothers that the speaker and the lover will be united "as one". The line above also illustrates how the speaker wants to create happiness with the lover and express all the trust in his heart that the speaker really loves her.

3.2.1.2 The Reflection of the Speaker's Love in "Say You Won't Let Go"

The reflection of the speaker's love in James Arthur's "Say You Won't Let Go" is also determined by the existence of the components of love in some parts of the song.

3.2.1.2.1 The Component of Intimacy

There is a component of intimacy in James Arthur's "Say You Won't Let Go". It can be seen in the second line of the verse 1.

//You made me feel as though I was enough// (Arthur, 2016: 2).

The lyrics show that the speaker feels closed and connected to the lover as described in the word "enough". It leads to the speaker's happiness feels something different in his heart because the lover makes him to feel enough for no reason after his first meeting with the lover.

3.2.1.2.2 The Component of Passion

There are some lines that contain the component of passion in James Arthur's "Say You Won't Let Go". The first one can be found in the first line of the chorus 1.

//I knew I loved you then//But you'd never know// (Arthur, 2016: 12-13).

Those markers above describe the speaker's feeling that drives to romance and attraction to the lover. Through the lyrics, the speaker realizes that he loves the lover although the lover does not know about what the speaker actually feels.

The second one is described in the third line of the chorus 1.

//Cause I played it cool when I was scared of letting go// (Arthur, 2016: 14).

The bolded words represent the component of passion because they describe about how the speaker really needs the existence of the lover in his side as a form of as a form of fear of losing someone he loves the most.

The next line that contains the component of passion is the fourth line of the chorus 1 below.

*//I know **I needed you**// (Arthur, 2016: 15).*

The marker above shows that the speaker's attraction to the lover that, and he needs her existence to accompany him in his side all the time. It shows that a sense of connected feeling creates a deep sense of attraction in the speaker's heart that makes him need for the existence of the person he loves the most.

The component of passion is also described in the second line of the chorus 1.

*//I'll bring you coffee with a **kiss** on your head// (Arthur, 2016: 21).*

The word "kiss" above represents the component of passion, especially for the sexual needs that leads to romance. It describes the speaker's imagination that someday the lover will be his wife, and he wants to treat the lover better through some ways, such as making a coffee "with a kiss" as described in the line above.

The fourth line of the pre-chorus 2 also describes the component of passion.

*//Oh, and you look as **beautiful** as ever// (Arthur, 2016: 28).*

The bolded words above show the component of passion, especially about the speaker's physical attraction to the lover. He admits that the lover catches his eyes for her beauty that makes the speaker feels more attracted to her.

There are component of passion in the first to third lines of the chorus 2.

//I'm so in love with you//And I hope you know//Darling, your love is more than worth its weight in gold// (Arthur, 2016: 31-33).

The word "love" in the first line shows the speaker's realization that he is falling in love with the lover, but he still does not have any courage to express the feeling. The words "worth its weight in gold" describes that the lover's existence is a precious thing for him. The speaker will be very blissful if the lover also has the same feeling as described in "your love is more than worth".

The other component of passion is seen in the sixth to eighth lines of the chorus 2.

//And I wanna stay with you until we're grey and old//Just say you won't let go//Just say you won't let go// (Arthur, 2016: 36-37).

It is explained that the speaker's hope that they will be together for a long time until they are old. The speaker also hopes that the lover will stay in his side. Those lyrics illustrate about how passionate the speaker's love to someone he loves the most, so he wants to be with her endlessly.

The song's bridge part of also illustrates the component of passion. It can be seen below.

//I wanna live with you//Even when we're ghosts//Cause you were always there for me when I needed you the most// (Arthur, 2016: 39-41).

The first marker, "live with you", describes the speaker's willingness to "live with" the lover until death does them apart as described in "we're ghosts". The speaker also hopes that the lover will always there for the speaker when the speaker really needs her in his side.

3.2.1.2.3 The Component of Commitment

There are some lines that represent the component of commitment that is felt by the speaker in James Arthur's "Say You Won't Let Go". The component of commitment is described in the first to fourth lines of the chorus 3.

//I'm gonna love you 'til//My lungs give out//I promise 'til death we part like in our vows// So I wrote this song for you, now everybody knows//
(Arthur, 2016: 42-45).

As described in the lyrics above, the speaker shows his commitment to the lover that he will stay as long as possible as described in "'til my lungs give out", and the speaker promises to love her until "death we part". In the end, the speaker shows his courage to express his feeling through the song as described in "wrote this song for you" although the lover does not admit about her feeling to the speaker based on the song lyrics.

It is finally shown that imagery gives the imagination to the readers by using their senses. It is strengthened by figurative language that conveys the deeper meaning of the songs by using some beautiful words. It is obtained the kind of imagery that dominate the two songs is organic imagery, while the kind of figurative language that dominate the songs is simile. The uses of imagery and figurative language support the reflection of the speaker's love both of the songs that is dominated by the component of passion that is used to explain the speaker's passionate feeling that wants to be united with the lover.

CHAPTER IV

CONCLUSION

There are research questions that are answered in this study. First, there are same four types of imagery that dominate James Arthur's "Maybe" and "Say You Won't Let Go", namely visual imagery, auditory imagery, organic imagery, and kinesthetic imagery. Second, the uses of figurative language in James Arthur's "Maybe" is dominated with simile, symbol, hyperbole, and personification, while the uses of figurative language in James Arthur's "Say You Won't Let Go" is dominated with simile, symbol, hyperbole, and metaphor.

Third, it is about the reflection of the speaker's love feeling. James Arthur's "Maybe" tells about how deep the speaker's love to the lover after their first meeting, and the speaker wants a unity. Moreover, the lover also has the same feeling. James Arthur's "Maybe" has three components of love that are felt by the speaker, namely intimacy, passion, and commitment that lead to Consummate Love. James Arthur's "Say You Won't Let Go" also tells about the speaker's hope to unite with the lover because of his big love feelings after the first meeting, although the lover does not admit her feeling. The song has three components of love that are felt by the speaker, namely intimacy, passion, and commitment that also lead to Consummate Love.

The result of the discussion shows that the analysis of imagery gives some imaginations that can be accepted by the readers' senses. In the other side, the analysis

of figurative language gives the deeper meaning also beautifies the lyrics both of the songs. The extrinsic elements show that both of the songs have the same kinds of the speaker's kinds of love, Consummate Love, but they have the different ways to deliver the description of the ending. It can be concluded that the same uses of imagery can differ the ending of the speaker's love struggle. James Arthur's "Maybe" refers to the reciprocal feeling, but "Say You Won't Let Go" refers to the one-sided feeling. In the other hand, the different uses of figurative language can lead to the same kinds of the speaker's love, Consummate Love, both of the songs.

The relation between imagery, figurative language, and the reflection of the speaker's love is clearly obtained. The uses of imagery give the imagination to the readers by using their senses that is strengthened by the uses of figurative language that try to convey the deeper meaning of the songs by using some beautiful words. The uses of imagery and figurative language support the reflection of the speaker's love both of the songs, so the lyrics of James Arthur's "Maybe" and "Say You Won't Let Go" can be meant distinctly to know the true meaning of the songs.

Several previous studies can be found, and most of them discuss about the songs' reviews and the background of the songs' releases. However, this study explains the expression of love that focuses to speaker's kinds of love and also the types of the imagery and figurative language. It would be better if the future research tries to explore the other figurative languages and reflection of love with the other theory, so the different perspectives of the study can be obtained.

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APPENDIX

James Arthur's "Maybe" Lyrics and Its Indonesian Translation

- **English Version**

I don't know what's going on
 Where you came from and why you took so long
 All I know is that I feel it
 Like it's the realest thing, I mean it
 Something changed when I saw you
 Oh, my eyes can't lie
 You said, "They're so damn blue
 And I love how you're so forward
 Is it too soon to say I'm falling?"

So maybe
 Maybe we were always meant to meet
 Like this was somehow destiny
 Like you already know
 Your heart will never be broken by me
 So is it crazy
 For you to tell your friends to go on home?
 So we can be here all alone
 Fall in love tonight
 And spend the rest of our lives as one

I should take your hand
 And make you come with me
 Away from all this noise and impurity
 'Cause I feel like you're too perfect
 And I don't mean just on the surface
 So don't be scared, I am too
 'Cause this chemistry between me and you
 Is too much to just ignore it
 So I'll admit that now, I've falled

So maybe
 Maybe we were always meant to meet
 Like this was somehow destiny

Like you already know
 Your heart will never be broken by me
 Oh, is it too crazy
 For you to tell your brothers about me?
 They told me they'll protect you
 But I'll look them in the eye
 Tell them you and I will be as one

You and I, you and I as one
 You and I as one
 You and I, you and I will be as one
 Oh darling, you and I will be as one

All I know is that I feel it
 Like it's the realest thing, I mean it

- **Indonesian Version**

Aku tak tahu apa yang sedang terjadi
 Dari mana kau datang dan mengapa butuh waktu yang begitu lama
 Yang aku tahu bahwa aku merasakannya
 Seolah menjadi hal yang paling nyata, aku bersungguh-sungguh
 Sesuatu berubah saat aku melihatmu
 Oh, mataku tak bisa berbohong
 Kau berkata, "Matamu begitu pilu
 Aku suka bagaimana kau menunjukannya
 Apakah terlalu cepat untuk mengatakan bahwa aku jatuh cinta?"

Jadi mungkin
 Mungkin kita selalu ditakdirkan untuk bertemu
 Entah bagaimana hal ini terasa seperti takdir
 Seolah kau sudah tahu
 Hatimu tak akan pernah tersakiti olehku
 Jadi, apakah ini gila
 Agar kau meminta temanmu untuk pulang?
 Sehingga kita berdua bisa berada di sini
 Jatuh cinta malam ini
 Dan menghabiskan sisa hidup kita bersama

Aku harus menggenggam tanganmu
 Dan membuatmu ikut denganku

Jauh dari semua kebisingan dan kepalsuan ini
Karena aku merasa kau sangat sempurna
Bukan hanya dari permukaannya saja
Jadi jangan takut, aku juga
Karena rasa antara kau dan aku
Terlalu sayang untuk diabaikan begitu saja
Jadi aku akui sekarang, aku jatuh cinta

Jadi mungkin
Mungkin kita selalu ditakdirkan untuk bertemu
Entah bagaimana hal ini terasa seperti takdir
Seolah kau sudah tahu
Hatimu tak akan pernah tersakiti olehku
Oh, apakah ini terlalu gila
Agar kau bercerita pada saudaramu tentangku?
Mereka bilang bahwa mereka akan melindungimu
Tapi aku akan menatap mata mereka
Katakan kepada mereka bahwa
Kau dan aku akan bersatu

Kau dan aku, kau dan aku akan bersatu
Kau dan aku akan bersatu
Kau dan aku, kau dan aku akan bersatu
Oh sayang, kau dan aku akan bersatu

Yang aku tahu bahwa aku merasakannya
Seolah menjadi hal yang paling nyata, aku bersungguh-sungguh

James Arthur's "Say You Won't Let Go" and Its Indonesian Translation

- **English Version**

I met you in the dark, you lit me up
 You made me feel as though I was enough
 We danced the night away, we drank too much
 I held your hair back when
 You were throwing up

Then you smiled over your shoulder
 For a minute, I was stone-cold sober
 I pulled you closer to my chest
 And you asked me to stay over
 I said, I already told ya
 I think that you should get some rest

I knew I loved you then
 But you'd never know
 'Cause I played it cool when I was scared of letting go
 I know I needed you
 But I never showed
 But I wanna stay with you until we're grey and old
 Just say you won't let go
 Just say you won't let go

I'll wake you up with some breakfast in bed
 I'll bring you coffee with a kiss on your head
 And I'll take the kids to school
 Wave them goodbye
 And I'll thank my lucky stars for that night

When you looked over your shoulder
 For a minute, I forget that I'm older
 I wanna dance with you right now
 Oh, and you look as beautiful as ever
 And I swear that everyday you'll get better
 You make me feel this way somehow

I'm so in love with you
 And I hope you know
 Darling, your love is more than worth its weight in gold

We've come so far, my dear
 Look how we've grown
 And I wanna stay with you until we're grey and old
 Just say you won't let go
 Just say you won't let go

I wanna live with you
 Even when we're ghosts
 'Cause you were always there for me when I needed you most

I'm gonna love you 'til
 My lungs give out
 I promise 'til death we part like in our vows
 So I wrote this song for you, now everybody knows
 That it's just you and me 'til we're grey and old
 Just say you won't let go
 Just say you won't let go

Just say you won't let go
 Oh, just say you won't let go

- **Indonesian Version**

Aku bertemu kau dalam gelap, kau menyinariku
 Kau membuatku merasa seolah aku sudah cukup
 Kita berdansa semalaman, kita minum terlalu banyak
 Aku menahan rambutmu saat
 Kau muntah

Kemudian kau tersenyum di balik bahu
 Pada saat itu, aku sedingin batu
 Aku menarikmu lebih dekat ke dadaku
 Dan kau memintaku untuk tinggal
 Aku berkata, aku sudah memberitahumu
 Aku pikir kau harus beristirahat

Aku tahu aku mencintaimu saat itu
 Tapi kau tak akan pernah tahu
 Karena aku bersikap tenang saat aku takut melepaskanmu
 Aku tahu aku membutuhkanmu
 Tapi aku tak pernah menunjukkannya

Tapi aku ingin bersamamu sampai kita beruban dan tua
Katakanlah kau tak akan pergi
Katakanlah kau tak akan pergi

Aku akan membangunkanmu dengan membawa sarapan di tempat tidur
Aku akan membawakanmu kopi dengan ciuman di kepalamu
Dan aku akan mengantar anak-anak ke sekolah
Dan mengucapkan selamat tinggal pada mereka
Dan aku akan berterima kasih pada bintang keberuntungan pada malam itu

Saat kau melihat ke belakang
Untuk sesaat, aku lupa bahwa aku lebih tua
Aku ingin berdansa denganmu sekarang
Oh, dan kamu terlihat secantik biasanya
Dan aku yakin bahwa setiap hari kau akan bertambah cantik
Kau membuatku merasa seperti ini

Aku sangat mencintaimu
Dan aku harap kau tahu
Sayang, cintamu lebih berharga dari emas
Kita sudah sejauh ini, sayangku
Lihat bagaimana kita tumbuh
Dan aku ingin bersamamu sampai kita beruban dan tua
Katakanlah kau tak akan pergi
Katakanlah kau tak akan pergi

Aku ingin bersamamu
Bahkan saat kita menjadi hantu
Karena kau selalu ada untukku di saat aku sangat membutuhkanmu

Aku akan mencintaimu sampai
Paru-paruku tak bernafas lagi
Aku berjanji sampai maut kita berpisah seperti sumpah kita
Sehingga ku tulis lagu ini untukmu, dan sekarang semua orang tahu
Bahwa hanya kau dan aku sampai kita beruban dan tua
Katakanlah kau tak akan pergi
Katakanlah kau tak akan pergi

Katakanlah kau tak akan pergi
Oh, katakanlah kau tak akan pergi