

## Celestial-Themed Verses: Decoding The Poetic Figures in Coldplay's Music of The Spheres

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### **Abstract**

*This paper works on Coldplay's Music of the Spheres selected song lyrics, undertaking an exploration of the lyrical dimensions within the highly acclaimed newest album. Focused on unravelling the tapestry of poetic brilliance, the study delves into themes and figures of language that define the album's landscape. By scrutinizing specific tracks, the research exposes the motifs prompting unique reflection of the universe. Emphasis is placed on emotional resonance, exploring how Coldplay's poetic choices intensify the impact of universal themes like love and humanity which support its worldwide acceptance. As a result, this paper decodes the Music of the Spheres within the broader context of contemporary music, inviting readers to reflect and to enjoy the masterpiece in depth through the meticulously crafted cosmic verses.*

**Keywords:** *verses, figures of speech, universe, poetic, humanity*

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### **Introduction**

Lyrical-toned verses have been one of the identical characteristics of the world poetry for centuries. In the development course, we are now inseparable from the musical tone along with carefully organised lexicality in composing the lyrics. The growth of poetry into songs (BaileyShea, 2022) have led the colourful realm of popular literature forms which mostly take the hit on its relevance with values or life experiences in the society. Without ability to capture such aspects, it is unlikely that Music of the Spheres can have its fame within relatively short period of time.

Coldplay, a band formed in 1996, has achieved global admiration for their emotive and anthemic sound characterized by Chris Martin's distinctive vocals, supported by Guy Berryman as bassist, guitarist Jonny Buckland, and Will Champion as drummer. Over their illustrious career, Coldplay has released great and successful albums such as *A Rush of Blood to the Head* in 2002-2005, *X&Y* in 2005-2008, *Viva La Vida* in 2008-2011, *Myxo Xyloto* in 2011-2014, *Ghost Stories* in 2014-2015, *A Head Full of Dreams* in 2015-2019 period, and *Everyday Life* ranging in 2019-2022. They seamlessly blend alternative rock with pop sensibilities, crafting music that resonates with a wide audience. Their albums explore themes of love, resilience, and hope, featuring lush instrumentals and poetic lyrics. Coldplay continue to evolve their sound lyrics and captivate audiences, leaving an indelible mark on the music industry. Their 2021 album, *Music of the Spheres*, further exemplifies their ability to experiment with diverse styles while staying true to their emotive roots. The iconic British rock band has consistently captivated audiences with their distinct sound and profound lyricism. With the release of *Music of the Spheres*, the band takes wider audience to a cosmic journey, exploring themes on the mysteries of love, self-existence, and the universe.

Music, as an art form, transcends mere entertainment (Gavins, 2022); it serves as a powerful medium for emotional expression and storytelling. Coldplay's *Music of the Spheres* not only enchants the ear but also invites listeners to explore the depth of its poetic narratives. In consideration of some previous discussions on analysing Coldplay's work; Barung, et.al. (2023), Vikri & Nurcholis (2022) about metaphors in selected Coldplay songs, similarly done by, Sihombing (2021), Nadziroh et.al. (2021) about figuratives in one of Coldplay's album, alike

the discussion by Nuraeni & Umam (2021), as well as a dissertation based by Farid & Adhityawan (2013), Astuti (2020) about figurative language in *Parachute*, and Restiani & Nur (2019) on metaphors of the same album, *A Head Full of Stars*, this study departs to unravel the layers of meaning, symbolism, and metaphor within the latest Coldplay album's lyrics, shedding light on the craftsmanship that elevates these celestial verses to poetic brilliance. The focus of this study is on the lyrical content of Coldplay's *Music of the Spheres*. By employing literary analysis techniques, we aim to interpret the poetic elements within the album, examining recurring themes, metaphors, and narrative structures. The critical analysis helps to complete the corpus of the afore mentioned studies yet strongly stand on different point of view. The investigation extends to the interplay between lyrics and the album's cosmic theme, exploring how the poetic choices contribute to the overall artistic experience. This paper progresses to reach and complete the tasks, such as to identify and analyse recurring themes in the *Music of the Sphere*, and to examine the emotional resonance and depth conveyed through the poetic craftsmanship of Coldplay's lyrics. Understanding the poetic brilliance of *Music of the Spheres* songs contributes to a deeper gratitude of Coldplay's artistry and enhances our comprehension of the album's thematic richness providing fans, scholars, and enthusiasts with insights into the profound messages and emotions embedded in the celestial verses, fostering a greater appreciation for the intersection of music and poetry.

### **Theoretical Review**

BaileyShea (2021) explains that understanding the meaning behind a song is not a simple task. It involves the acquisition of skills and training in various fields, making the interpretation process a challenging one. Are there many music scholars who are able to speak coherently about the historical variations of the Petrarchan sonnet, or poets who can discuss enharmonic reinterpretations in chromatic music? Bradley (2017) suggested by providing a glimpse into the artistic expressions found in language and performance, the author presents a fresh approach to interpreting popular music. For those who appreciate literature, *The Poetry of Pop* provides the necessary tools to decipher the nuances of song lyrics, promoting a literacy that can effortlessly navigate between written words and their sung counterparts. While it is not essential to recognize the intricacies of such creative efforts, doing so has the potential to bring about transformative experiences. Moreover, the main tools applied in analysing the lyrics is from Arvius (2003), Adams (1997), Lakoff (2003) about figures of speech.

Figures of speech pertain to the realm of meaning and ideas, allowing for the use of words and concepts that diverge from their literal definitions (Adams, 1997). These expressions are utilized to create artistic effects and convey non-literal meanings. Various figures of speech include simile, metaphor, personification, hyperbole, metonymy, synecdoche, symbol, oxymoron, allegory, and paradox, each with its unique characteristics and applications. By utilizing figures of speech, writers can add depth and nuance to their language, creating a more textured and captivating reading experience.

Simile is about comparing one object to the other, suggesting resemblances between them, while they are clearly different at the same time. The presence of simile is marked with the use of word "like" or "as". The listener or reader will see a link within the words bear a resemblance to, equivalence, and association. It accentuates certain characteristics of an object by linking it to other entities unrelated, taken as example of the intended representative to be described.

Metaphors often address intangible subjects, which can sometimes make them difficult to distinguish from abstract language. By connecting one object, event, or place to another, metaphors can reveal new and intriguing characteristics of the original object that we may not have previously considered important. The use of metaphoric language brings about fresh and varied interpretations. Its primary function is to enhance the stylistic richness and diversity of a text. Metaphors are a significant element in poetry, allowing readers to recognize similarities between two fundamental concepts when they are well understood.

Personification involves attributing human-like qualities to non-human entities through the use of language. By imbuing objects with human-like traits, it becomes easier for readers to visualize and understand their actions. Enlivened objects are able to provide distinct experiences in work of poetry as the silent may speak out loud using different perspectives.

Hyperbole is a form of exaggerated description or statement. In poetry, this literary device is utilized for emphasis or to provide a satirical interpretation of normal events. Although it is commonly found in romantic or comedic works, it can be employed in any style or format of literary art.

Metonymy is naming of objects to replace one another that are closely related. It is a style that says the label of an object by its brand to refer something general. To use metonymy is under limitation of knowledge corpus attached to different society. A metonymy does not work universally for it requires knowledge and agreement.

Symbols are physical entities or actions that represent complex meanings beyond their literal interpretation. They can take various forms such as symbols, objects, animals, or figures, which possess added significance and are imbued with deeper meaning. For example, the white bird, the red colour, the stars or other objects that generally symbolize meaning accepted universally.

Beside those concepts about figures of speech, idea about the artistic lyrics as similar form of poetry settle this paper in its unique place borrowing the idea of Wolosky (2001). Poetry can be in any forms and carry philosophical, or emotional, or sentimental tone. It can be in a descriptive mode or narratives. Or else, poetry can also take shape to be satirical, or funny, or political, or just informative. In some ways, the analysis also applies the point of view of poetry as the lyrics are also taken the form of lines and stanzas. To support the different form of work, Patel (2017) stated that efforts are being made to connect the sciences and humanities, which have traditionally been separated. Experts from both fields are promoting interdisciplinary studies that merge these two distinct branches of knowledge. Additionally, Hirsch (2000) on how reading poetry or other lyrical forms can be done flexibly yet considering certain consistent elements that present in the work of literature. The stronger ground of understanding and more complete frame of thinking provide a better set of analysis in decoding the intercorrelation of selected figurative language, popular metaphors, and the current celestial theme vividly presented as a unity of the work.

### **Methodology**

The study employs a qualitative approach (Creswell, 2013), utilizing literary analysis techniques to dissect the lyrics of *Music of the Spheres*. The descriptive-qualitative method is a research approach that seeks to provide a detailed and comprehensive account of a phenomenon or subject under investigation. In this method, researchers focus on capturing the characteristics, qualities, and nuances of the topic in question without manipulating variables or imposing preconceived theories. The primary goal is to present an in-depth understanding of the subject, relying on qualitative data collection techniques such as critical reading, extensive literature review, or content analysis. Descriptive-qualitative research is particularly valuable when exploring complex, context-dependent phenomena where the emphasis lies in gaining insights into the intricacies and unique features of the subject.

Close reading has been applied to identify patterns, recurring motifs, and narrative structures within the album. By employing this method, researchers can uncover patterns, themes, and relationships within the data, allowing for a rich and detailed exploration of the topic that goes beyond mere statistical analysis. This approach is widely employed where a holistic understanding of the research subject is crucial for informed interpretation and decision-making. The data were grouped according to categories of poetic devices and also symbols on the chosen celestial space theme, matched with the flowing narratives contained in the lines or verses. The interpretation and analysis come right after to see how the formula has undeniably set the success and mass reception of the work.

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**Findings and Discussion**

The research aims to frame the song lyrics as a unity of the album Music of the Spheres. As consequence, the meaning and messages unfolded are not based on particular song. The point of view is set to the whole package despite the stages of scrutinizing the lyrics per title.

*Higher Power*

In this lyric entitled *Higher Power* there are combination of poetic devices to boost the artistry of the word composition. Narratively, this lyric tells when somebody is in love or cared sincerely, then the significant effect occurs. In expressing the overwhelming energy, High Power comes out in vibration with the youth whenever they fall in love, or in love with somebody. See, *I'm not going to make it - And I think my shoe's untied*.

The situation is negative with the metaphor of untied shoes which can be inferred straightforwardly as a condition when we cannot walk freely and safely. There is a threat of tripping since the laces are not tied. The following flow emphasize the low state of someone's life by using the simile. It is understood that good record will exhibit melody and indicate joyfulness, stated *I'm like a broken record and I'm not playing*.

After expressing the background circumstances, then the lyric shows that transition is about to happen. The lines presented using hyperbole try to remind the audience that such difficult situation need something extra as the way out despite the simplicity of medium. The extraordinary subject you, carries something enormous that can change a phone into something close to heaven. By general knowledge that heaven is the place where no more pain exists as in *'Til you tell me on a heavenly phone to--Hold tight (hold tight) -- Come on (come on)*.

As an ordinary human being, sometimes it is unbelievable to normal point of view whenever having something more than expected. This line shows how the changes in the old circumstances are really outrageous. Through imagery of shaking or trembling hands, audience can understand how important the thing is. This imagery helps the audience to stay in awe by the composition of *I got my hands up shaking just to let you know*.

The next stage is about the result which reflect the image of excitement. Through the hyperbole and simile, audience can clearly get the meaning and the emotion. The energy is described using the word power which lead to the use of word electric. By the horizon that it is something popular and familiar in recent years where campaign of green electric vehicles is massively happening.

*That you've got a higher power  
Got me singing every second, dancing every hour  
Oh yeah, you've got a higher power  
And you're really someone I wanna know (oh oh)*

*This boy is electric  
This boy is electric and you're sparkling light  
The universe connected  
And I'm buzzing night after night after night (oh oh)*

The energized phase of the narration is significant as the vibe brings and produces optimism in having a rare chance. Through hyperbole, the lines persuade the audience to think and collaboratively celebrate such great situation. Going a million miles an hour is not normal speed of moving or travelling from one place to another. This is actually close in using other popular character in cinema The Flash who enjoys the power and energy of electric charge and can travel at such high speed, similar to The Incredible, as mentioned *You're once in any lifetime and I'm going a million miles an hour*.

Combination of personification and simile in the next lines also invite the audience to understand how such meaningful things, even just a song, can save someone's life. The embedded electricity in its circuit means something inseparable. The encouragement from the

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love song that empower the subject is really great thing to share. As in some scenes of reality, there is not that much chance for an individual to have certain support system, lifting the knees. These combinations of poetic devices simply and its complexity carry at once invitation for current life reflection of most people. The song portrays the simple life sequences and happenings into such breathtaking lyrics to relish.

*This joy is electric  
This joy is electric and you're circuiting through  
When for so long I'd been down on my knees  
Then your love song saved me over and over  
For so long I'd been down on my knees  
'Til your love song floats me on, ee-on, oh oh*

### *Humankind*

The next item in the playlist is lyric entitled *Humankind*. The dominance of poetic devices in this lyric composition are repetition and metaphorical expression. The combination brings the listener to reflect the simple word human that is full of deep and challenging values. The use of *My heart started glowing* is actually the symbol that human has something really valuable inside. This might be what we call as soul or the sensor of humanity. The flow, *I feel it inside, it's flowing*, is imaginably like blood and as previous song use the electric in circuit whenever the stream exists, we are alive. Repetition of the expression I know and We're only human are definitely becoming a reminder for all of the readers, audience, listeners that when we are aware of such pure and holy basic principle as human, we will not have any conflict. The metaphor of human from another planet yet they are still called as huma, gives undebated message that we need to appreciate others.

*I say I know, I know, I know  
We're only human  
I know, I know, I know  
How we're designed, yeah  
Oh I know, I know, I know*

With such simple yet strong echoes, the following lines make the audience in full awareness that whenever they do not hold such values, they are dead or at least dying as human. It is clear that when the pure humanity does exist, the imagery is presented as ability to fly.

*Before, I was dying  
I feel it inside, now I'm flying  
I say I know, I know, I know  
We're only human*

Through such contrast in the speech figure, the lyric contains important value and reflection that human is capable of knowing and doing great things. Be human and be great. After having two great songs on how life rejoice and having high values, the next to play is about separation. The title is Let Somebody Go. This life event belongs to everybody. It is unlikely that people have never felt broken hearted for being separated from the loved one. It is meticulous choice of words that the lyrics do not share in general about man-woman. This universality allows the song to boost the acceptance of this art globally.

*We talked around in circles and  
We talked around and then  
I loved you to the moon and back again*

The next metaphor: of loving to the moon and back, makes it simple to chew. Under the theme of sadness, it is better having something simple rather than bias and metaphorical that is uncommon. Other emphasis is presented by using the simile about the effort of loving to be equal with the glowing gold. This stimulates imagery about wealth in sense of materialism where most of younger generation now facing such reality. Many of them work so hard to provide their partners with everything yet at the end of the day, the partner does not last, as follow;

*You gave everything this golden glow  
Now turn off all the stars, 'cause this I know  
That it hurts like so  
To let somebody go*

The significance of losing somebody is expressed by using the hyperbole that stars can be turned off. The sky would be dark and not beautiful to see at night. The next narrative goes to process of denial, as normal in human reaction, to seek for assessment and or judgement from the considerable expert. The use of mathematician and equation is definitely genius figures of simile and hyperbole. Love equals pain is something exaggerated as well as contrast at once where in general meaning love means something soft and empowering.

*When I called the mathematicians and  
I asked them to explain  
They said love is only equal to the pain  
And when everything was going wrong  
You could turn my sorrow into song*

The use of contrast in describing sorrow which would change into song as representation of happiness is chosen as many people would also associate such general notion. This makes the overall lyric easy to digest for people with low emotion as they are in sadness of being left or in separation. Need to be noted that the composition of the melody also supports the perception of sadness and sorrow carried out vividly through the title and lines. After the broken heart, the next lyric is about general description of boys and girls. The title is Human Heart. There is clearly a figure of metaphor in the lines. This lyric is simple and easy to remember. Proverbs or popular saying in the lyric provide nostalgic reflection of clear difference between the two creatures; called man and woman.

*Boys don't cry  
Boys keep it all inside  
I tried to hide it underneath  
Still my heart starts to beat*

Otherwise, the expression *wears it on one's sleeve* is an idiom that means to openly and visibly display one's emotions, feelings, or attitudes. If an individual wears their heart on their sleeve, it means that they are open about their emotions and do not hide how they feel. This phrase often implies a level of sincerity, honesty, and vulnerability in expressing one's inner thoughts and emotions.

*Girls can make believe  
Girls wear it on the sleeve  
Thought I could pretend for trying's sake  
Still my heart had to break*

For example, if someone is described as wearing their heart on their sleeve in the context of a romantic relationship, it means that they openly express their feelings and are not afraid to show affection or vulnerability. Similarly, in a broader sense, if someone wears their emotions on their sleeve, it means that their feelings are readily apparent and easily observable by others. At this point, it is clear that boys keep their emotion inside despite how it is broken in contrary with the girls.

#### *People of the Pride*

The next lyric is entitled *People of the Pride*. In the first stanza, the lyric presents a simple yet powerful portrayal of unity and collective strength. By referring to *People on the left* and *People on the right*, the poet suggests a diverse group coming together, transcending political or ideological divisions. The imagery of having a *lion inside* symbolizes inner strength, courage, and perhaps a shared sense of pride or identity. The term "People of the pride" reinforces a sense of belonging and camaraderie, drawing an analogy to a group of lions, known as a pride, which is associated with strength and community in the animal kingdom. The call to action, *Let's go*, adds a dynamic and motivational touch, encouraging this united group to move forward together. Overall, the stanza celebrates the power that emerges when individuals join forces, emphasizing unity, strength, and a shared sense of pride.

*People on the left  
People on the right  
Got a lion inside  
People of the pride  
Let's go*

These following lines introduce the *man who takes his time* suggests a deliberate and patient individual, possibly representing someone in a position of authority or influence. The mention of a *homemade cuckoo clock* adds a personal and crafted element, emphasizing the uniqueness and intricacy of the timekeeping device.

*There's a man who takes his time  
From his homemade cuckoo clock  
And he makes us march around it  
Tick tock, tick tock, tick tock*

As the stanza progresses, the imagery of making others *march around it* creates a sense of control or influence exerted by this person. The repetitive onomatopoeia, *Tick tock, tick tock, tick tock* not only reflects the ticking of the clock but also implies a structured, rhythmic movement imposed on those around it. The ticking sound itself can be symbolic of the passage of time, routine, or the expectation of conformity. The use of imagery and onomatopoeia help to personalise the experience from universal corpus of knowledge.

*It's just work, it's not easy  
And we could all be blown apart  
And Heaven is the fire escape  
You try to cling to in the dark*

The lines above convey a reflection on the challenges and uncertainties of life, utilizing vivid imagery and metaphorical language. *It's just work, it's not easy* suggests a straightforward acknowledgment of the difficulties and efforts involved in navigating life. The use of *work* implies the labour and exertion required in facing challenges. *And we could all be blown apart* introduces a stark and potentially perilous scenario, emphasizing the fragility and

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unpredictability of existence. The phrase *blown apart* implies a sense of vulnerability, possibly alluding to the unpredictability of circumstances that can disrupt or alter one's life. *Heaven is the fire escape* introduces a metaphorical escape route or source of solace in times of difficulty. The mention of *Heaven* suggests a place of ultimate refuge or peace, and the comparison to a "fire escape" implies that, in times of crisis or darkness, people instinctively seek something higher or transcendent for safety and relief. *You try to cling to in the dark* adds a poignant touch, suggesting that individuals reach for spiritual or higher ideals as a source of comfort when faced with challenges or uncertainties. The darkness may symbolize difficult times, and the act of clinging implies a deep-seated human instinct to seek hope and solace in something beyond the immediate struggles of life.

*It's just work, believe me  
Still my beating heart  
We'll all be free to fall in love  
With who we want and say*

The lyrics suggests a message of hope and resilience, underlining the idea that despite the challenges and efforts *It's just work, believe me*, the speaker's heart remains steadfast and hopeful. The phrase "Still my beating heart" conveys a sense of emotional endurance and determination, implying that even in the face of difficulties, the core of the speaker's emotions remains strong. The subsequent lines express an aspiration for freedom and the ability to choose one's path in matters of the heart. The statement *We'll all be free to fall in love* emphasizes the desire for unrestricted love and the freedom to form connections without limitations or societal constraints. The inclusivity in *we'll all be free* suggests a collective aspiration for a world where individuals are not restricted in their capacity to love. The final line, *With who we want and say*, further emphasizes the theme of freedom in love, suggesting the importance of expressing one's feelings openly and without reservation. This line encourages a vision of a world where individuals can authentically embrace their feelings and relationships, fostering an environment of acceptance and inclusivity.

### *Biutyful*

The next lyrics is entitled *Biutyful*. The lines weave a tapestry of well-wishes and expressions of gratitude, employing poetic devices to infuse emotion and vivid imagery. The repetition of the phrase *I hope* creates an anaphoric structure, emphasizing the sincerity of the speaker's desires for the well-being of the addressed person. The use of *everything you want in this beautiful life* employs hyperbole to convey a profound and all-encompassing wish for the person's happiness and fulfilment. The metaphor *Change for your pocket* introduces a play on words, suggesting not only financial prosperity but also personal growth and positive transformations. The subsequent line, "someone for the night," carries a dual meaning, alluding to both companionship and potential romantic connections. The metaphorical expression *name you a rocket* reinforces the idea of elevating and celebrating the addressed person, suggesting an adventurous and exhilarating journey through life.

*I hope that you get everything you want in this beautiful life  
Change for your pocket, someone for the night  
I hope they name you a rocket, take you for a ride for free*

*And if they tell you you're nothing, maybe you'd explain  
To me you're the summer sun after the rain  
You were there when I needed something for the pain, you see*



The stanza takes a turn as the speaker addresses the possibility of others undermining the person's worth, employing a conditional statement with *if they tell you you're nothing*. This conditional structure adds a layer of vulnerability and highlights the speaker's concern for the addressed person's self-esteem. The use of metaphorical language, such as *summer sun after the rain* and *something for the pain*, evokes a sense of comfort, support, and the healing power of the addressed person's presence in the speaker's life. Overall, the stanza is a lyrical expression of well-wishing and gratitude, employing metaphor and repetition to create a heartfelt and emotionally resonant message.

### *My Universe*

The next on the list is lyrics entitled *My Universe*. The use of visual imagery is prominent as the speaker describes lying in the night and gazing up at someone, establishing a sense of quiet intimacy. The subsequent lines carry a temporal transition as the speaker observes the subject rising with the morning, signifying a new beginning. The metaphorical expression *There's a paradise they couldn't capture* introduces a profound layer, suggesting an ineffable, untouchable beauty or happiness associated with the person being observed.

*In the night, I lie and look up at you  
When the morning comes, I watch you rise  
There's a paradise they couldn't capture  
That bright infinity inside your eyes*

The use of enjambment between the third and fourth lines adds a seamless flow to the stanza, emphasizing the continuity of the moment and the speaker's admiration. The phrase "bright infinity inside your eyes" not only implies a divine and boundless nature, but also symbolizes the profound and extensive character of the individual's emotions or soul. The eyes become a gateway to a world of brightness and boundless depth, capturing a sense of awe and admiration.

*I was more at ease in the dark  
In the shadows that grew long (Eyes)  
And they said that we can't be together  
Because, because we come from different sides*

The lines encapsulate a touching exploration of contrasts, utilizing poetic devices to convey a sense of inner conflict and external challenges. The opening line, *I was more at ease in the dark*, utilizes a metaphor to describe a comfort or ease associated with darkness. This darkness might symbolize solitude, introspection, or a state of emotional refuge. The subsequent line, *In the shadows that grew long (Eyes)*, introduces a visual metaphor connecting the shadows with the eyes, suggesting a play between light and darkness in the speaker's perception. The parentheses around *Eyes* draw attention to this element, emphasizing the significance of vision or perspective in the stanza.

The thematic contrast deepens as the stanza addresses external challenges, stating *And they said that we can't be together*. This introduces an external conflict, possibly societal or interpersonal, adding a layer of tension to the narrative. The repeated use of "because" emphasizes the justification or reasoning behind the perceived impossibility of the union. The concluding line, *Because, because we come from different sides*, reinforces the idea of irreconcilable differences, possibly hinting at societal divides, cultural disparities, or other factors that create barriers to unity. The repetition of *because* underscores the perceived obstacles, contributing to a sense of inevitability.

The last, yet commented as the best single in the Music of the Spheres is entitled *Coloratura*. In the first lines of *Coloratura*, the poetic language is employed to evoke a sense of transcendence and liberation. The opening line, *We fell in through the clouds*, sets a celestial

tone, describing a descent from the heavens. The clouds symbolize barriers or thresholds, and the act of falling suggests a transition into a realm beyond earthly constraints. The subsequent line, *And everyone before us is there welcoming us now*, introduces a communal dimension, implying a reception by those who have traversed a similar journey. This may allude to a collective spiritual or cosmic experience, emphasizing unity and connection beyond the earthly realm.

*We fell in through the clouds  
And everyone before us is there welcoming us now  
It's the end of death and doubt  
And loneliness is out*

The line *It's the end of death and doubt* encapsulates a powerful metaphor, signifying a departure from mortality and uncertainty. Death and doubt, typically profound human concerns, are declared to be at an end, suggesting a transcendence of these existential anxieties in this celestial realm. The concluding line, *And loneliness is out*, employs a concise metaphor to convey the absence of solitude. The word "out" implies an expulsion of loneliness, reinforcing the idea that this celestial space is characterized by a profound sense of togetherness and belonging.

*Coloratura  
The place we dreamed about  
The melodies inside yourself  
And love come pouring out  
And everyone's allowed  
We're feathered by the crowd*

The line *The melodies inside yourself* introduces a metaphorical concept of internal melodies, implying that within each individual, there exists a unique and harmonious musical essence. This metaphor emphasizes the idea of self-discovery and the rich inner world within each person. *And love come pouring out* employs personification, attributing a dynamic quality to love as it pours out. The use of *pouring out* adds a vivid and emotive element, suggesting an overflow of love from within.

The inclusive line *And everyone's allowed* carries a universal theme, indicating that this imagined place is open to all, emphasizing equality and acceptance. The stanza conveys a sense of unity and inclusivity, reinforcing the idea that everyone has access to this dreamed-about realm. The last line, *We're feathered by the crowd*, uses the metaphor of being "feathered" to evoke a sense of lightness and buoyancy, possibly suggesting a collective uplifting experience. The word "crowd" implies a shared experience and communal support, reinforcing the idea of a harmonious and uplifting atmosphere.

*And up there in the heavens  
Galileo and those pining for the moon  
Know it's a slow burn  
Through Pioneer and Helix  
Oumamama, Heliopause, and Neptune  
We're a slow burning tune  
But we'll get there*

These lines convey a cosmic and contemplative perspective. The mention of *up there in the heavens* sets a celestial tone, positioning the speaker in a space beyond Earth, evoking a sense of transcendence. The reference to historical figures like Galileo adds a layer of intellectual and historical richness, suggesting a connection with those who have explored the mysteries of the cosmos. The phrase *those pining for the moon* introduces a poignant image of

individuals yearning for lunar exploration. The word *pinning* adds an emotional depth, implying a deep, heartfelt desire for reaching the moon. This line may metaphorically allude to the human quest for understanding and exploration.

*Know it's a slow burn* employs a metaphor, characterizing the journey as a *slow burn*. This expression suggests a patient and deliberate process, emphasizing the gradual nature of cosmic exploration and discovery. It adds a nuanced layer to the stanza, capturing the endurance required for celestial journeys. The subsequent lines mention astronomical entities like *Pioneer*, *Helix*, *Oumamama*, *Heliopause*, and *Neptune*, creating a rich embroidery of celestial references. These references contribute to the cosmic theme of the stanza, emphasizing the vastness and complexity of the universe. The repeated phrase *We're a slow burning tune* reinforces the metaphorical concept of the journey as a musical composition, likening it to a melodic and deliberate progression. The assurance that *we'll get there* adds an optimistic note, suggesting that despite the gradual pace, there is a confidence in eventual achievement or discovery.

Having read some lyrics included in the Music of the Spheres; Hinger Power, Humankind, Let Somebody Go, Human Heart, People of the Pride, Biutyful, My Universe, and Coloratura, there are some clear patterns formed in the composition. The lyrics used combination of figures to set a narrative and messages for the audience. The popular imageries and metaphors used are dominant as it is may be chosen to ease the work to be accepted and remembered. Careful selection of metaphors contributed highly on the literariness in which suggest the audience to enjoy the overall performance lively and artistically.

### Conclusion

As we embark on this exploration of celestial verses, the poetic brilliance that lies within Coldplay's Music of the Spheres generally resembles daily lives of people at all ages from the teenagers, adolescences, and adults. The ability to compose simple figurative languages, popular metaphors, and repetition, along with the music, bring the lyrics in the album to live and last. From the list of song lyrics; Hinger Power, Humankind, Let Somebody Go, Human Heart, People of the Pride, Biutyful, My Universe, and Coloratura, thematic on celestial thing is most dominant in Coloratura. By decoding the intricacies of the album's lyrical content on the poetic craftsmanship. To strengthen the echoes of cosmic space as imaginary locus, there have been selected lexis; names of god or goddesses or stars and planets, display of aliens as the medium and gluing the vivid activation of imageries.

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