

# **CONCEPTUAL METAPHORS IN KAHITNA SONG LYRICS**

## **THESIS**



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**2021**

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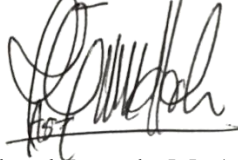
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# ABSTRACT

Istiqomah, K. (2021). *Conceptual Metaphors in Kahitna Song Lyrics*. English Department, UIN Sunan Ampel Surabaya. Advisor: Raudlotul Jannah, M. App. Ling.

**Keywords:** conceptual metaphors, song lyric, Kahitna.

This research aims to analyze the conceptual metaphors in Kahitna song lyrics which contain the metaphorical expression. There are two research problems in this research: (i) What are the conceptual metaphors in Kahitna song lyrics? (ii) What are the image schemas of metaphors in Kahitna song lyrics?

This research used a descriptive qualitative method to describe the metaphors of love and heart used in the Kahitna song. This research used Lakoff and Johnson's (1980) and Kovecses's (2010) conceptual metaphor to determine the metaphor's target domain and source domain. This research also used Saeed's (2016) image schema to understand the patterns formed from the experience and used in the metaphor as a source domain that explains other experiences. The researcher collected the data of this research from Kahitna popular song lyrics taken from Youtube. The researcher identified the song lyric's target domain and source domain by mapping to reveal the conceptual metaphor in Kahitna song lyrics. Then the researcher analyzed the image schema of each metaphor as a basis for organizing knowledge and reasoning.

The result of this research reveals that there are nine conceptual metaphors in Kahitna song lyrics. Those are “Passion of Love is Sea,” “Love Story is Journey,” “Difficulty in Relationship is Journey,” “Goal of the Lovers is Journey,” “Deepest Heart is Sea,” “Heart is Container,” “Love is Container,” “Love is Concrete Object,” and “Longing is Waves.” This result is obtained by metaphorical mapping. The researcher used metaphorical mapping to identify the target domain and the source domain in song lyrics. Furthermore, the researcher also revealed the image schema of each metaphor. The researcher found three kinds of image schema, Containment schema, Path Schema, and Force Schema.

## ABSTRAK

Istiqomah, K. (2021). *Metafora Konseptual dalam Lirik Lagu Kahitna*. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Raudlotul Jannah, M. App. Ling.  
Kata Kunci: metafora konseptual, lirik lagu, Kahitna.

Penelitian ini bertujuan untuk menganalisis metafora konseptual dalam lirik lagu Kahitna yang mengandung ekspresi metafora. Ada dua masalah penelitian dalam penelitian ini: (i) Apa metafora konseptual dalam lirik lagu Kahitna? (ii) Bagaimana skema citra metafora dalam lirik lagu Kahitna?

Penelitian ini menggunakan metode deskriptif kualitatif untuk mendeskripsikan metafora cinta dan hati yang digunakan dalam lagu Kahitna. Penelitian ini menggunakan metafora konseptual Lakoff dan Johnson (1980) dan Kovecses (2010) untuk menentukan domain target dan domain sumber metafora. Penelitian ini juga menggunakan skema gambar Saeed (2016) untuk memahami pola yang terbentuk dari pengalaman dan digunakan dalam metafora sebagai domain sumber yang menjelaskan pengalaman lain. Peneliti mengumpulkan data penelitian ini dari lirik lagu populer Kahitna yang diambil dari Youtube. Peneliti mengidentifikasi domain target dan domain sumber lirik lagu dengan pemetaan untuk mengungkap metafora konseptual dalam lirik lagu Kahitna. Kemudian peneliti menganalisis skema gambar dari masing-masing metafora sebagai dasar untuk mengatur pengetahuan dan penalaran.

Hasil penelitian ini mengungkapkan bahwa terdapat sembilan metafora konseptual dalam lirik lagu Kahitna. Yaitu “Gairah Cinta adalah Laut,” “Kisah Cinta adalah Perjalanan,” “Kesulitan dalam Hubungan adalah Perjalanan,” “Tujuan Para Pecinta adalah Perjalanan,” “Hati yang Terdalam adalah Laut,” “Hati adalah Wadah,” “Cinta adalah Wadah,” “Cinta adalah Objek Konkret,” dan “Kerinduan adalah Gelombang.” Hasil ini diperoleh dengan pemetaan metaforis. Peneliti menggunakan pemetaan metafora untuk mengidentifikasi domain target dan domain sumber dalam lirik lagu. Selanjutnya, peneliti juga mengungkapkan skema citra dari masing-masing metafora. Peneliti menemukan tiga macam skema citra, yaitu skema penahanan, skema jalur, dan skema gaya.

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## INTRODUCTION

The researcher presents some subchapters, including the background of the study, problems of the study, significances of the study, scope and limitation of the study, and the definition of key terms.

## 1.1 Background of the Study

As social beings, humans always communicate with each other. In communicating, humans use language as a tool for expressing their thoughts and at the same time as a bridge for them to understand their expressions to one another. It also means that language is used to communicate wills or feelings with others. Language is a systematic way of using words. Therefore, people can share information and show their ideas, experiences, emotion, feeling, and knowledge efficiently. Language can also use in literary work. It is not much different from the language that uses in daily conversation. One of the literary works that used by people to express their feeling is a song.

The song is one of the media that people usually use to express their feelings. The song is inseparable from the song lyrics. Song lyrics have the meaning to be conveyed by the songwriter or the composers. According to Macmillan (1995), people can express their feeling freely through their song lyrics. Through song lyrics, people can convey their ideas, opinions, and feelings to people listening to their songs. Therefore, every song will often have its message, while the appeal and effectiveness of the song to the listener

Lyrics are written as a form of interaction between the writer and the listeners. Most of the time, they carry a message (whatever that might be) with the purpose to motivate the listeners, at least, to think about it. Such a purpose and form of interaction are embedded in the cultural context of these people, according to their musical preferences, time, etc.

In the song lyrics, the composers can express their feelings with their listeners freely. It is reflected in the use of metaphorical language in most of their song.

In making song lyrics, songwriters write unusual words or sentences to their song lyrics to make their song more aesthetics. In this case, it is metaphorical language. Lakoff and Johnson (1980, p. 3) stated, “Metaphor is for most people a device of the poetic, imagination and the rhetorical flourish a matter of extraordinary rather than ordinary language.” People use metaphorical language to express their idea through language by using extraordinary language. It is a little different from the daily language that used ordinary language. For example, when people try to express that their friend is good. “My friend is so kind” is an example of ordinary language that people use in their daily lives. It will be a little different when metaphorical language is used, such as “My friend is an angel for me” the word “angel” is not interpreted as an angel, but the word “angel” refers to kindness.

Metaphor is part of figurative language. Figurative language involves simile, metaphor, personification, metonymy, synecdoche, hyperbole, and litotes. The primary function of figurative language is to make readers imagine what a writer wants to express. Figurative language is not meant to convey

For most people, metaphors have the function of creating poetic, imaginative, and enriching language in a literary work. However, the fact is, as has been stated by Lakoff and Johnson (1980), that metaphors do not only appear in language but also in thoughts and actions. So, we have also been influenced by metaphors when we think and do our daily activities without realizing it. Lakoff and Johnson (1980) argue that:



A conceptual metaphor is based on the experiences people have in their everyday lives. Lakoff and Johnson (2003) point out that our normal conceptual system is metaphorically structured to understand one concept through our experiences of another concept. In a cognitive view, *metaphor* is defined as an understanding of one conceptual domain as another conceptual domain. Metaphor in the cognitive view has two main domains, the source domain, and target domain. Thus, metaphor can be characterized with the formula A IS B, where the target domain (a) is comprehended through a source domain (b) (Kovecses, 2002, p. 29).

[illegible]

Cognitive Semantics is a branch of cognitive linguistics. Cognitive semantics examines the relationship between experience, conceptual system, and semantic structure formed in the linguistic expression. A basic form of the cognitive semantic conceptual structure is the image schema. It is based on abstract things in this world, which are explained through something physical. An *image schema* is a meaning structure obtained from experiences resulting from how the body interacts with the world (Saeed, 2003, p. 366).

[illegible]

The songs of Revolverheld's band tell about the journey of life, love story, and sadness. The data found were 27 data of conceptual metaphors with 11 ontological metaphors, two orientational metaphors, and 14 structural metaphors. The image schema founded one scheme space, two-scale schemes, four force schemes, four identity schemes, three unity/multiplicity schemes, five container schemes, and eight existence schemes.

Johansson (2016) analyzed conceptual metaphor in the song lyrics.

[illegible]

Moreover, Haula and Nur (2018) and Nuryadin and Nur (2021) investigated the conceptual metaphors and image schemas in mass media such as magazines and newspapers. Haula and Nur (2018) found that metaphor found generally is an ontological metaphor and the image schema generally found is existence. Meanwhile, Nuryadin and Nur (2021) found that the most

In previous studies, most researchers used song lyrics as data. Many of them (i.e., Septiyana, 2019; Anudo and Kodak, 2017; Johansson, 2016; Kamaliah, 2013) analyzed the song lyrics using Lakoff and Johnson's conceptual metaphor theory. Some researchers, such as Dessiliona and Nur (2018), Nuryadin and Nur (2021), and Haula and Nur (2018), however, only focused on the types of conceptual metaphor and its image schemas in mass media as data. Furthermore, Aulia and Nur (2020) also focused on conceptual metaphor types, image schema, and conceptual meaning. The studies above show that conceptual metaphors in understanding language meaning, especially the expression in the song lyric, are still very interesting and relevant today. However, it is still rare to analyze the conceptual metaphor

primarily focusing on the source domain and target domain and its image schemas simultaneously. Most studies mentioned above only focused on conceptual metaphors types. Some did not analyze the image schemas of the metaphor; therefore, it cannot clearly describe the source domain and target domain in conceptual metaphor itself. In this regard, the present researcher is interested in analyzing the conceptual metaphors that focus on the metaphor's source domain and target domain. The present researcher took the data from song lyrics. In addition, the present researcher also analyzed the image schemas of conceptual metaphor in the song lyrics.

This research uses Lakoff and Johnson's theory and Kovecses's theory to analyze conceptual metaphors. This research analyzes the conceptual metaphor by a set of mapping. This set of mapping provides many meanings of metaphorical linguistic expressions that make a particular conceptual metaphor manifest. By this mapping process, we can comprehend the metaphor in the song lyrics easier. Apart from analyzing conceptual metaphors, this study also uses Saeed's (2016) image schema theory. This study aims to know what conceptual metaphors are used and how the conceptual metaphor constructs meaning in Kahitna's song lyrics. Conceptual metaphor theory elaborates the correlation between two conceptual domains, called mapping, which also leads to understanding the meaning of the metaphor. Furthermore, image schema theory can better understand the linguistic processing of highly abstract concepts in precise detail.

Moreover, Yovie Widyanto, the keyboardist and the songwriter of Kahitna's famous songs, had received an award as Best Composer from the Mnet Asian Music Awards (MAMA) on December 6, 2020. MAMA itself is the most prestigious music awards event in Asia. Furthermore, Yovie Widyanto has also been named by Spotify as the songwriter with the most streams in Indonesia, with a total stream of more than 500 million.

1. What are the conceptual metaphors in Kahitna song lyrics?
2. What are the image schemas in Kahitna song lyrics?

The researcher hopes that this research will give both theoretical and practical significance. In theoretical significance, this research contributes to the development of linguistics, especially that related to Conceptual Metaphor. The researcher hopes this research can be helpful for further studies in



For practical significance, the researcher hopes further research can use this

information about how metaphors construct meaning and its image schemas in

be found anywhere, including in ordinary language, especially in song lyrics.

## Limitation of the Study

The researcher used Kahitna song lyrics as research data. Two videos containing Kahitna's popular songs from the YouTube channel entitled "Kahitna's Best & Most Popular Collection" were used as data. One of the Best & Most Popular Songs (HQ Audio)" to be used in the research. The video is taken from Musica Studio. Musica Studio itself is one of the largest music companies in Indonesia and Kahitna is one of the artists of this music label. The study is based on analyzing how metaphor can be understood by the audience. The metaphor and its image schemas found in Kahitna's lyrics are

on youtube entitled “Kahitna’s Best & Most Popular Collection Songs (Vol

subject of the research. The video is taken from Musica Studio's official

Indonesia and Kahitna is one of the artists of this music label. The researcher

conceptual metaphor and its image schemas found in Kahitna song lyrics.

## of Key Terms

**Literal Metaphor** compares two different things that share a common feature to understand one concept through the experience of another concept, such as the concept of a journey that we rely on to understand the concept of love.

features in common to understand one concept through the experiences of

understand the concept of love.





## CHAPTER II

### REVIEW OF LITERATURE

This chapter consists of theories that are related to this research.

ter aims to provide the theoretical foundation of this research.

## Semantics

Semantics is the study of meaning in language. Semantics cannot be separated from linguistics. Semantics studies the meaning in linguistic units, especially in words and sentences (Hurford and Heasley, 2007, p. 1). Semantics is a part of linguistics that studies meaning. It is related to the meanings expressed by humans through language units such as words, phrases, and sentences. It is supported by Yule (1996, p. 114), who stated that semantics is the study of the meaning of words, phrases, and sentences. Furthermore, Kreidler (2002, p. 3) stated that semantics is the systematic study of meaning while linguistic semantics studies how language organizes and expresses meaning.

Semantics is the systematic study of meanings which concerned with what sentences and other linguistics objects express. Semantics looks at these relationships in language and looks at how these meanings are created, which is essential part of understanding how language works as a whole (Palmer, 1976, 1979). According to Yule (1996, p. 4), semantics study the relationships between linguistic forms and entities in the world that is how words connect to things. In general, there are two main approaches to knowing how meaning in a language is created. The first is the linguistic approach. Linguistics is concerned with identifying the meaningful elements of language and how these elements from

The scope of semantics is generalized into three basic terms. Those are meaning, sense, and reference. First is meaning; it includes a variety of human perceptions. Meaning is an essential part of communication. According to Djajasudarma (1999, p. 5), meaning is the meaning of a word as a connecting element. Lyons (1977, p. 204) stated that assessing the meaning of a word is understanding the study of the word about the relationships of the meaning that make the word different from other words. Second is the sense; it is an existing link among the language elements themselves, especially words (Djajasudarma, 1999, p. 5). The third is reference; it is related to sense. Although Sense and Reference are two different aspects of meaning, both are related to each other. The sense of an expression is the thought it expresses, while its reference is the object it represents. A referring expression is a word or group of words that represents something in the real world. The meaning comes from the fact which the words represent or refer to some natural object in the real world.

Figurative language is a language that uses an expression that contains meaning. It is used in poetry, novel, advertisement, and so on. It is also used in daily language, although people are rarely aware of it. Figurative language uses

figures of speech to be more effective and impactful. It can be more impactful than literal language because it can expand readers' or listeners' interpretations and broaden their imaginings. It is supported by Perrine (1982), who stated that figurative language affords readers the imaginative pleasure of literary work. It is the way of bringing additional imagery into verse and making the abstract concrete.

According to Mezo (1999), seven figures of speech are placed in groups or classes: the first three are types of figurative comparison, the second two are types of figurative substitution, and the third two are types of exaggeration.

## 1. Comparison

Comparison is the process of comparing two or more people or things. It consists of three figures of speech, Simile, Metaphor, and Personification.

**a) Simile**

A simile compares between two different things using the word “like” and “as” or an equivalent term. It is generally defined as a type of figurative language used to explain the resemblance of two objects, such as in characteristic, shape, and color. For example: “Your eyes are beautiful like a crescent moon.” In this example, someone is compared to the moon to suggest they have certain features in common such as beauty. The writer or speaker tries to reveal that both the eyes and a crescent moon are beautiful.

### b) Metaphor

A metaphor compares two different things, and these things must have some features in common. In comparison, the metaphor does not use connective

words such as “like” or “as.” Thus, the metaphor only makes sense when the similarities between the two things become apparent, or someone understands the connection. Metaphor is also a statement that one thing is something else, which is in a literal sense, it is not. For example: “My brother is a Shakespear in his literature class.” “My brother” here does not mean the actual figure of Shakespear but “my brother” here is a person who is very good at literature like Shakespear, who is one of the literary experts who is famous for his wondrous works.

### c) Personification

Personification is a comparison of something not human to a human being; It gives something non-human the characteristics or attributes of a human. Personification gives human characteristics to inanimate or animate objects, affecting the way the reader imagines things. For example: “The sun greeted me this morning.” In this example, we can imagine the sun greeting someone like humans who greet each other in the morning. Even though, in reality, it is not as imagined. Sun is an inanimate object given human characteristics so that it looks like it lives like a human. The writer tries to describe the sun that appears in the morning as if it can greet everyone who sees it.

## 2. Substitution

Substitution is replacing a word with another word that is still related. It consists of two figures of speech, Metonymy, and Synecdoche.

### a) Metonymy

Metonymy is the substitution of some word or term closely related to or associated with the literal word or term meant; it is a figure of speech that the

name of one object is replaced by another closely associated with it. For example: “That guy’s an old salt.” It means that guy’s an old sailor. The word “salt” here is still associated with the word “sailor.” It is because sailors are synonymous with the sea, and the sea itself is salty waters. Therefore, the words sailor and salt are related.

### b) Synecdoche

Synecdoche is the substitution of the part for the whole or the whole for the part. For example: “Look at that face in the crowd!” The word “face” here is a part, and the whole is someone or people. So, even though the sentence is written to look at a face in a crowd, it means looking at someone in the crowd.

### 3. Exaggeration

A statement or a description that makes something seem more significant, better, worse, or more important than it is, the act of making a statement like this is called exaggeration. It consists of two figures of speech, Hyperbole, and Litotes.

**a) Hyperbole**

Hyperbole is an overstatement of the literal. It emphasizes a point with a statement containing exaggeration. It is a figure of speech that is intentionally overstating and often for emphasis or vivid description. For example: “I’m dying of thirst.” It means very, very thirsty. So thirsty that “I” felt like dying. Thus, the word “dying” here is an exaggerated word intended to show extreme thirst.

### b) Litotes

Litotes is an understatement of the literal. It is the opposite of hyperbole. For example: "The song is not bad at all." It could be mean that the song is perfect. The sentence can be a sentence of praise but more subtly. Sometimes, Litotes is also the kind of understatement where the speaker uses negative of a word ironically to mean the opposite. For example: "Welcome to my ugly house." It could be mean that the house that is said to be ugly is a charming and luxurious.

## 2.3 Metaphor in Cognitive Linguistics

A metaphor is a comparison between two different things. It compares one concept with another to make the first concept easier to understand. According to Redden (2017, p. 1), metaphors go further and equate unrelated concepts in ways that require audiences to think about the main object of comparison in new and different ways. For example, if someone said, “You are a work horse,” it might mean that you are a person who is large with lots of stamina and good at physical labor. This sentence is not accurate as people are not horses. However, in metaphorical terms, the phrase emphasizes your qualities at being good at work. Metaphors like this need interpretation and potentially clarification. Calling someone a “work horse” also equates them to livestock that is not necessarily a compliment. Likewise, the term may not refer at all to physical characteristics but rather a persistence. Furthermore, Redden (2017, p. 1) described the metaphor as the following:

Understanding metaphors also requires consideration of context. Calling someone a “work horse” when their spouse complains about them missing family functions has a very different connotation as calling someone a workhorse when they have just won a major award. The former context

might set up the metaphor as an excuse or criticism, while the latter might set up the metaphor as a compliment or explanation.

Lakoff and Johnson (1980, p. 3) stated that metaphor is a device of the poetic imagination and the rhetorical flourish, a matter of extraordinary rather than ordinary language. Cameron (cited in Ritchie, 2013, p. 11) stated that the reader must pay attention to words or phrases that can be interpreted in many ways to identify a metaphor. The words and phrases have literal and metaphorical meanings. Metaphor structures a concept in terms of another. For example, is “best friends are treasure because they are hard to find.” Treasure means something precious. Therefore, the sentence “best friends are treasure because they are hard to find” can also be interpreted as “best friends are precious because they are hard to find.” Thus, from the explanation above, it can be concluded that metaphors are closely related to meanings and concepts.

In cognitive linguistics, meaning is defined as conceptualization. Cognitive linguistics itself is the existence of commonalities in the ways humans experience and perceive the world and how humans think and use language (Evans & Green, 2006, p. 101). Cognitive Linguistics developed into two branches, Cognitive Semantics and Cognitive Approach to Grammar. Cognitive semantics examines the relationship between experience, conceptual systems, and semantic structure formed in the linguistic expression. In contrast, cognitive approaches to grammar examine and describe how language is related to human knowledge. As Langacker (cited in Lemmens, 2015, p. 91) has stated that “Semantic structure is



conceptualization tailored to the specifics of linguistic convention. Semantic analysis therefore requires the explicit characterization of conceptual structure.”

This research is more focused on the cognitive semantic approach because it is related to conceptual metaphor. In specific terms, Evans and Green (2006) stated that scholars working in cognitive semantics investigate knowledge representation (conceptual structure) and meaning construction (conceptualization). It is supported by Steen (2007), who stated that the existence of conceptual metaphor could be studied using the approach of language system or conceptual system. Thus, metaphor can define as the understanding of one conceptual domain in terms of another conceptual domain where this conceptual domain is a coherent organization of the experience.

## 2.4 Conceptual Metaphor

Conceptual metaphor is understanding one conceptual domain in terms of another conceptual domain. A conceptual metaphor consists of two conceptual domains in which one domain is understood in terms of another (Kövecses, 2002, p. 4). Two domains participate in conceptual metaphor, namely the source domain and target domain. The source domain is the conceptual domain from which we draw metaphorical expressions to understand another conceptual domain. In contrast, the target domain is the conceptual domain that is understood this way. For example, life, love, arguments, ideas, and theory are target domains, while war, journeys, food, buildings, and plants are source domains. In short, the target domain is the domain that we try to understand through the use of the source domain (Kövecses, 2002, p. 4).

ARGUMENT IS WAR is an example of metaphor which illustrates that the conceptual metaphor is defined “as understanding one conceptual domain in terms of another conceptual domain” (Kövecses, 2010, p. 21). We can use the concept of war as the source domain to understand the argument concept as the target domain. This consideration becomes apparent in expressions like “your claims are indefensible” and “I’ve never won an argument with him.” When conceptualizing arguments in terms of battle systematically, it will influence the shape arguments take and the way we talk about what we do in arguing. The metaphorical concept is systematic so that the language we use to talk about that aspect of the concept is systematic. ARGUMENT IS WAR metaphor that contains expressions from the war vocabulary, such as indefensible and win, form a systematic way of talking about the battling aspects of arguing. Furthermore, Lakoff and Johnson (2003) explain that “since metaphorical expressions in our



argument. Without the metaphor, it would be difficult to imagine what our concept of argument would be.

Kövecses (2002, p. 7) lays out correspondences between constituent elements of the source and those of the target. In giving the correspondences or mapping, he reverses the target-source order of the conceptual metaphors to yield source-target. He adopts this convention to emphasize that understanding typically goes from the more concrete to the more abstract concept. In this case, he used Journey as the source domain while Love as the target domain.

### Table 2.1 Correspondences or Mapping of LOVE IS JOURNEY

Source: JOURNEY	Target: LOVE
The travelers	The lovers
The vehicle	The love relationship itself
The journey	Events in the relationship
The distance covered	The progress made
The obstacles encountered	The difficulties experienced
Decisions about which way to go	Choices about what to do
The destination of the journey	The goal(s) of the relationship

Table 2.1 is the systematic set of correspondences or mappings that characterize the “love is journey” conceptual metaphor. Constituent elements of the conceptual domain (a) are in systematic correspondence with constituent elements of the conceptual domain (b).

## 2.6 Image Schema

Metaphors may be based on knowledge and images. The basic knowledge structures constituted by some essential elements are mapped from source to target, and it can be called basic knowledge of concepts. But there is another type of conceptual metaphor, which can be called image schema metaphor, in which it is not the conceptual elements of knowledge (such as traveler, destination, or obstacles in the case of journey) that is mapped from source to target, but conceptual elements of the image schema. Furthermore, Kövecses (2002, p. 37) described the image schemas as follows:

These basic image-schemas derive from our interactions with the world: we explore physical objects by contact with them; we experience ourselves and other objects as containers with other objects in them or outside of them; we move around the world; we experience physical forces affecting us; and we also try to resist these forces, such as when we walk against the wind. Interactions such as these repeatedly occur in the human experience.

The explanation above explained that image schemas are not limited to spatial relations, such as “in-out.” However, many other “schemas” play a role in our metaphorical understanding of the world. Thus, image schema condenses the perceptual experience for mapping spatial structures into conceptual structures.

Saeed (2016, p. 355) stated that “metaphor is an essential element in our categorization of the world and our thinking processes.” For example, LIFE AS A JOURNEY metaphor where birth is arrival, death is a departure, and life’s problems are seen as highly significant obstacles. Image schemas play a crucial role in the emergence of meaning and our ability to engage in abstract conceptualization and reasoning grounded in our bodily engagement with our environment (Gruyter, 2005, p. 15). According to Cruse and Croft (cited in Dessiliona and Nur, 2018, p. 180), image schema is divided into seven parts:



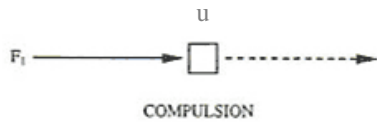




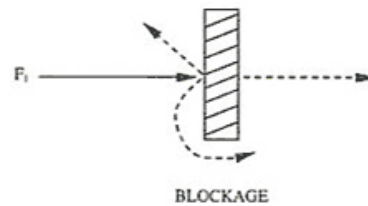




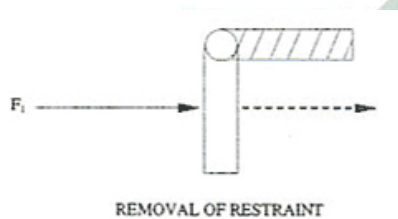
### 2.6.3 Force schemas



### Figure 2.4 Compulsion



### Figure 2.5 Blockage



### Figure 2.6 Removal of restraint

The Force schema includes the primary force schema of Compulsion, which has been shown in figure 2.4. It shows that a force vector  $F$  acts on an entity “u.” In this case, the essential element is movement along a trajectory. The dashed line represents the fact that the force may be blocked or may continue. Then, in figure 2.5, it represented the more specific schema of Blockage where a force meets an obstruction and acts in various ways: being diverted or continuing by moving the obstacle or passing through it. In figure 2.6, it represents the related schemas of Removal of Restraint where the removal (by another cause) of a blockage allows an exertion of force to continue along a trajectory. Like other image schemas, these force schemas are held to arise from our everyday experiences as we grew as children, moving around our environment and interacting with animate and inanimate entities. The process of metaphorical

extension also extends this schema into more abstract domains. For example, it is an emotion that is commonly conceptualized in terms of forces: “he was moved by the recital”; “anxiety pushed her deeper into depression”; “my father pushed me into getting a new job.”

## 2.7 Song Lyric

A song is a musical composition that a singer or an ordinary person usually performs. The song is also one of the best ways to express ideas, emotions, and human feelings. Apart from having a unique appeal for the listeners, the song has many messages delivered. People can communicate to others through the song. In other words, we can use the song to deliver the idea and feeling to understand what the songwriter means (Setiawati & Maryani, 2018, p. 261).

Antemas (2018, p. 16) stated that song is an element of music that has lyrics. Lyric of the song (song text) can be categorized as poetry in literature. At the same time, music is a voice organized in specific terms and has art values and can be used as an instrument to express an idea and emotion from the songwriter to the listener. Lyric is an essential part of the song. A good lyric should be harmonious with the song's melody, which will bring the listener to a delightful mood. On the contrary, the lyric, which is not good and does not go well with the melody flow nor with the song theme, will produce an unappealing song to hear and sometimes potential to make the listener get bored, irritated or even angry (Suharto, 2011, p. 2).

Kahitna is a music group from Bandung, West Java; Kahitna was formed on June 24, 1986. Kahitna consists of nine personnel. Those are Yovie Widiyanto (leader and keyboards), Hedi Yunus (Vocal), Carlo Saba (Vocal), Mario Ginanjar (Vocal), Dody Isnaini (Bass), Harry Suhardiman (Percussion), Budiana Nugraha (Drum), Andrie Bayuajie (Guitar) and Bambang Purwono (Keyboards). Kahitna released their first album in 1994, entitled “Cerita Cinta.” Kahitna is a 90s music group known for having romantic lyrics. Before Hedi Yunus, Carlo Saba and Mario Ginanjar entered this music group as vocalists. This music group has several other great vocalists. Among them who have had solo careers at this time, they are Trie Utami, Rita Effendi and Netta Kusumah Dewi, and Ronni Waluya. Despite their 35-year career, Kahitna still exists today and has performed several concerts in Indonesia several times. Some of their famous music albums are Cantik (1996), Soulmate (2006), and Rahasia Cinta (2016). During Kahitna’s career, Kahitna has released many songs and albums. Kahitna has released nine-song albums, which consist of many popular songs:

First, Cerita Cinta album released in 1994. Second, Cantik album released in 1996, some of Kahitna's most popular songs in this album are Cantik, Merenda Kasih, Asa Lalu, and Andai Dia Tahu. Third, Sampai Nanti album, which was released in 1998, Kahitna's most popular songs in this album are Sampai Nanti and Dirantau. Fourth, Permaisuriku album which was released in 2000, Kahitna's most popular song in this album is Nggak Ngerti. Fifth, Cinta Sudah Lewat album

which was released in 2003, Kahitna's most popular song in this album is Tentang Diriku and Takkan Terganti. Sixth, Soulmate album which was released in 2006, some of Kahitna's most popular songs in this album include Soulmate, Aku, Dirimu, Dirinya, Cinta Sendiri, and Mengapa Terlambat. Seventh, Lebih Dari Sekedar Cantik album released in 2010, some of Kahitna's most popular songs in this album include Lebih Dari Sekedar Cantik, Untukku, Mantan Terindah, Bintang, and Menanti. Eighth, Cerita Cinta: 25 Tahun Kahitna album released in 2011, some of Kahitna's most popular songs in this album are Pastikan, Suami Terbaik, and Aku Punya Hati. The last, Rahasia Cinta album released in 2016, some of Kahitna's most popular songs in this album are Rahasia Cinta, Kekasih Dalam Hati, and Disekitar Senayan.

## RESEARCH METHODS

This chapter presents the methodology of the research. This chapter consists of research design, data sources, data collections, and data analysis techniques.

### 3.1 Research Design

In this research, the researcher investigated the conceptual metaphor and its image schema in Kahitna song lyrics. The researcher took the data from Kahitna's official YouTube account. The researcher used a qualitative method in conducting the research. The research also adopted a descriptive design in which the researcher described the metaphors of love and heart used in Kahitna's song. According to Litosseliti (2010, p. 52), "qualitative research is concerned with structures and patterns, and how something is," while descriptive research is research that determines and describes the way things are (Gay, 2009, p. 275).

It is interesting to analyze conceptual metaphor in Kahitna's song lyrics because the song lyrics with various source domains considered unimportant help the listeners understand Love and Heart's concept clearly. This research used Lakoff and Johnson's (1980) and Kovecses's (2010) conceptual metaphor, which focused on the target domain and source domains. Furthermore, this research used Saeed's (2016) image schema to explain the metaphorical understanding of love and heart in Kahitna's song lyrics.

### 3.2 Data Collection



- (1) Aku, Dirimu, Dirinya; (2) Tak Sebebas Merpati; (3) Mantan Terindah; (4) Aku  
Punya Hati; (5) Soulmate; (6) Tentang Diriku; (7) Katakan Saja; (8) Cinta Sendiri;  
(9) Lebih dari Sekedar Cantik; (10) Untukku; (11) Di Sekitar Senayan; (12)  
Sampai Nanti; (13) Menanti; (14) Seandainya Aku Bisa Terbang; (15) Seribu  
Bulan Sejuta Malam; (16) Cerita Cinta; (17) Rahasia Cintaku; (18) Cantik; (19)  
Merenda Kasih; (20) Takkan Terganti; (21) Kekasih Dalam Hati; (22) Suami  
Terbaik; (23) Asa Lalu; (24) Andai Dia Tahu; (25) Mengapa Terlambat; (26)  
Nggak Ngerti; (27) Bintang; (28) Pastikan; (29) Dirantau (30) Lajeungan.

### 3.2.3 Instruments

The researcher herself was the main instrument of this research. She collected the data such as the song lyrics and all the information about the song lyrics from YouTube. The researcher collected, chose, downloaded, read, listened, identified, classified, analyzed the song lyrics, then concluded the analysis.

### 3.2.4 Data Collection Techniques

In the present study, the researcher collected the data from Kahitna's song lyrics. The researcher applied some steps to collect the data and to get information. The steps are as follows:

- and some procedures for analysis

Whether herself translated the

song lyrics.

Whether identified the concep

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The researcher classified the data based on the concept found in the metaphorical expression by mapping to see the relation between the source domain and target domain in the concept. In classifying the data, the researcher used Lakoff and Johnson's theory and Kovecses's theory about conceptual metaphor. Moreover, the researcher also classified the song lyric into two versions:

- ✓ **OL:** Original Lyric
- ✓ **EL:** English Lyric

After the data have been identified and classified, the researcher interpreted the metaphorical expressions into conceptual metaphors. The researcher also analyzed the meaning of the metaphor, the literal meaning of metaphorical language, and compared it with non-literal meaning from the metaphorical language contained in the song lyrics. In addition, the researcher also analyzed the image schema of the metaphors by looking at the metaphorical expression in song lyrics and categorizing it according to the characteristics of each type of image schema.

[illegible]

After all the steps above, the next step is the researcher described the conceptual metaphor found in the song lyrics. Then the researcher explained the target domain and source domain that has been analyzed by mapping, including the image schema of the metaphors in the song lyrics. The researcher also explained and compared the literal meaning of metaphorical language and non-literal meaning from the metaphorical language in song lyrics. The researcher examined and analyzed all the data in this step. This research analyzed the conceptual metaphor in Kahitna's song lyrics using Lakoff and Johnson's theory and Kovecses's theory. Meanwhile, the image schema was analyzed by Saeed's (2016) theory.

## 6. Drawing the conclusion

The last step is concluding. After identifying, classifying, and analyzing the data, the researcher concluded and gave the result of the research, which answers all the research problems.

## FINDINGS AND DISCUSSION

## 4.1 Research Findings

#### 4.1.1 Conceptual Metaphor in Kahitna Song Lyrics

[illegible]

#### 4.1.1.1 The Passion of Love is Sea

The first Conceptual Metaphor is **Passion of Love is Journey**. *Let the love surges in the chest* is the lyric representing the conceptual metaphor Passion of Love is Journey. The conceptual metaphor Passion of Love is Journey is derived from the mapping process based on the metaphorical expression found in the song lyrics.

- ✓ OL: Biar cinta bergelora di dada
- EL: Let the love **surges** in the chest

This lyric is taken from Kahitna's song entitled "Cerita Cinta." It is the main song of the "Cerita Cinta" album. This song tells about the beginning of the love story of a man who loves a woman. Until one day, the man finds out that the woman also loves him. It means that they love each other secretly all that time. This song also describes a man who is glad because his first love, the woman he loves, has the same feeling as him.

The man's feeling of love is depicted very clearly in this song. It can be seen from the metaphorical expression of this song, *surges*. It means a sudden powerful forward or upward movement, especially by a natural force such as the tide. Here, the passion of love has the same concept as the Sea. The Sea has two waves, namely tides and ebbs. When the tide is high, it means that a great wave movement is happening. When the love surges, it means that the emotion or feeling of love has affected someone powerfully. Usually, this happens when someone is in love. This feeling will arise when meeting someone you like. The

#### 4.1.1.2 Love Story is Journey

✓ OL: Jangan pernah berakhir cerita cinta kita

The first lyric is taken from Kahitna's song entitled "Cerita Cinta."

The metaphorical expression ***end*** means a final part of something. The conceptual metaphor of this song is “Love Story is Journey,” Love story as the target domain and Journey as the source domain. The man does not want the love

story to end because he loves her so much. He wants to always be with her. A journey can conceptualize events in a relationship. The events here refer to the love story of the man and the woman he loves. Many things can happen on a journey. We can also find something that could get in the way of our Journey or even stop our journey. In a love story, lovers can find something getting in their way, which making them fight or even separate. In other words, when they separate, it also means that their love story has ended.

- ✓ OL: Jalanan cerita mungkin tak begini  
EL: The love story may not be like this (**end**)
- ✓ OL: Jangan pergi, ku tak ingin semua ini berakhir  
EL: Don't go, I don't want everything to **end**

also likes another woman and does not want her to leave him. However, as the song's title, the woman he likes comes late, so it was too late to get into a relationship because the man had just been in a relationship with the woman who has become his girlfriend now.

“Love Story is Journey” is the conceptual metaphor of these songs, Love Story as the target domain and Journey as the source domain. It can be seen from the metaphorical expression *end* in the lyric, which means a final part of something. It is the end of the love story between two people who are in love. In the Journey, the travelers sometimes have to end the Journey even though they have not arrived at the destination. There are many reasons why the Journey must end even though the traveler has not arrived at their destination. It can be because of a traveler who is not in good condition or bad weather, which does not allow a traveler to continue his Journey. In the love concept, the lovers sometimes also have to end their love story for several reasons. One of them is because they feel uncomfortable with each other or feel incompatible, so they finally decide to end the relationship. Other people have to end the love story that does not allow them to be together because they already have another person in their love story.

✓ OL: Jujur saja, aku tak pernah rela melepas cintanya

EL: Honestly, I've never been willing to **let go** of her love.

The fourth lyric is taken from Kahitna's song entitled "Tentang Diriku" from the "Cinta Sudah Lewat" album. This song tells about a man who likes a woman. However, the man has a girlfriend at that time. At the same time, the man







The end of the love relationship between the lovers is the event that happened in their relationship. However, the man decided to wait for the woman faithfully. It is the decision taken by the man because he loves her very much. Thus, The conceptual metaphor of this metaphorical linguistic expression is “Love Story is Journey.” Love Story as the target domain and Journey as the source domain.

#### 4.1.1.3 Difficulty in Relationship is Journey

The third Conceptual Metaphor is **Difficulty in Relationship is Journey**. The lyrics which represent the conceptual metaphor Difficulty in Relationship are Journey are *And if we have to separate; Why must faith separate our love; I will step aside; When you're there; I won't be doubt to marry you since the beginning of our story; I realize, I have to go*. The conceptual metaphor Difficulty in Relationship is Journey is derived from the mapping process based on the metaphorical expression found in the song lyrics.

- ✓ OL: Dan bila kita memang harus berpisah
- EL: And if we have to **separate**

The first lyric is taken from Kahitna's song entitled "Merenda Kasih." It is one of the songs from the "Cantik" album. This song describes the restlessness of a man waiting for an answer from the woman he loves. He has been waiting for the certainty she promised for their relationship. However, there has never been an answer or certainty. Even if she prefers other men, he will accept it gracefully and make their story a beautiful memory that he has.

Waiting without any certainty makes the man prepare for the worst possibility that is separation. It can be seen from the metaphorical expression *separate*, which means being apart or form a boundary between two people. The conceptual metaphor of this song is “Difficulty in Relationship is Journey,” Difficulty in Relationship as the target domain, and Journey as the source domain. In the Journey concept, the travelers sometimes face obstacles that interfere with their journey. At that time, they had to make decisions about where to go. In the concept of love, the lovers also sometimes experience difficulties in their relationships. At that time, they also have to choose what to do with their relationship, choosing to keep their relationship or separate. In this case, the man is ready to accept whatever choice the woman he loves will make. Even though he knew that the worst possibility was that she would choose another man, he was ready to go and separate from her.

- ✓ OL: Mengapa harus keyakinan memisah cinta kita  
EL: Why must faith **separate** our love

The second lyric is taken from Kahitna's song entitled "Nggak Ngeri." It is one of the songs from the "Permaisuriku" album. This song tells the story of two people who love each other, but they cannot be together because of their different beliefs or faith. But even though the two of them have separated, they still keep their feelings and will never forget each other as the beautiful memories they have.

This song describes the painful separation of lovers. It can be seen from the metaphorical expression *separate*, which means being apart or form a

boundary between two people. Travelers sometimes have to take a different path to get to their destination. Even though they started their Journey simultaneously and place, they have to walk in their separate ways in the end for some reason. In this case, the lovers who are in the relationship have to separate for a reason. The reason for their separation is their different beliefs. It is the difficulties that they have to face in their relationship. So even though they have the same goal or purpose at first for marriage, because of that reason, they eventually have to separate. Thus, the conceptual metaphor of this song is “Difficulty in Relationship is Journey,” Difficulty in Relationship as the target domain, and Journey as the source domain.

✓ OL: Biar aku menepi

EL: I will **step aside**

The third lyric is taken from Kahitna's song entitled "Cinta Sendiri." This song tells about the relationship between the lovers where the man asks the woman for certainty or clarity for their relationship. The man is always waiting for the answer from the woman he loves, but there is no answer. Because of it, finally, the man who is waiting for the woman's answer decides to give up and does not wait anymore for the answer from the woman he loves because he knows that the woman does not love him and he is the only one who loves her all this time.

The metaphorical expression *step aside* literally means go along the side of the road. But in this case, *step aside* here means get away from the side of someone we love. The source domain of this metaphor is Journey, while the target









- ✓ OL: Dekatkan diri dan hatinya padaku

The first lyric is taken from Kahitna song entitled “Lebih dari Sekedar

The conceptual metaphor of this song is “Goal of the Lovers is Journey,”

[illegible]







Then the fourth lyric is taken from Kahitna's song entitled "Menanti." It is also one of the songs from "Lebih dari Sekedar Cantik" album. This song is about lovers who are in a long-distance relationship. This song tells the story of a man who waits for his lover, but his waiting ends with a betrayal. The woman is having an affair with another man. If she could be honest from the start, then he wouldn't have waited for her. Despite the regret he felt because of his broken relationship, in the end, he was able to accept everything sincerely.

[illegible]

conceptual metaphor of this song is “Goal of the Lovers is Journey,” Goal of the Lovers as the target domain, and Journey as the source domain.

#### 4.1.1.5 Deepest Heart is Sea

The fifth Conceptual Metaphor is the **Deepest Heart is Sea**. The lyrics representing the conceptual metaphor the Deepest Heart is Sea are *If you miss me, keep it in the deepest heart*, and *You're the only one in the depths of my heart*. The conceptual metaphor Deepest Heart is Sea is derived from the mapping process based on the metaphorical expression found in the song lyrics.

- ✓ OL: Kalau kangen, simpan saja di relung yang terdalam

EL: If you miss me, keep it in the **deepest** heart

This first lyric is taken from Kahitna's song entitled "Di Sekitar Senayan." It is one of the songs from the "Rahasia Cinta" album. This song tells about a couple who have been separated for a long time and have their life partners. One day, they meet again at a shopping center. The woman asked the man to meet again, but he refused because he thinks that it is not the right thing for someone who already has a husband or wife.

This song describes the forbidden love that the lovers have. They now both have a life partner. They cannot have a relationship again because it means they are having an affair. The man does not want that to happen, so he asks the woman to keep her feelings secret. It can be seen in the metaphorical expression *deepest* in the lyric, which means extending far down from the top or surface. The sea has different depths. The sea surface is not flat, so that the depth of the sea is

divided into two parts, shallow and deep. The deepest heart here is conceptualized as a sea that has depth. The word “*relung*” means the deepest part of the heart.

The man asked the woman to keep her feelings in the depth of her heart when she misses him. It means that he wants her not to think about him and miss him anymore. The deeper the depth of the sea, the darker it is, and nothing can be seen. Like the heart, the deeper we keep our feelings in our hearts, the feelings can be invisible even though they are in them. Thus, the conceptual metaphor of this song is “Deepest Heart is Sea.”

- ✓ OL: Hanyalah kau yang ada di relungku

EL: You're the only one in the **depths** of my heart

The second lyric is taken from Kahitna's song entitled "Takkan Terganti." It is one of the songs from the "Cinta Sudah Lewat" album. This song tells about a lover's relationship that has ended. Even though they have separated, the man still thought about the woman. This song also describes the sad feeling of a man who cannot forget the woman he loves. Even though they cannot be together anymore, the man still loves her. For him, she is the only one and will never be replaced.

This song is about eternal love. It is shown from the lyrics, “You’re the only one in the depths of my heart,” which means that there is only one woman he loves in his life and cannot be replaced by anyone. The metaphorical expression of *the depths* here means the distance from the top or surface to the bottom. The word “*relungku*” means the innermost heart of someone. Like a sea with depth, the most profound heart that someone has is conceptualized with a bottomless sea. In this concept, the Sea keeps many living things, such as fish and marine plants.

The heart is also described as being able to keep someone in it. It means that someone who is in the heart is someone who is loved. Thus, the conceptual metaphor of this song is “Deepest Heart is Sea,” Deepest Heart as the target domain, and Sea as the source domain.

#### 4.1.1.6 Heart is Container

The sixth Conceptual Metaphor is **Heart is Container**. The lyrics representing the conceptual metaphor of the Heart is Container: *There is the sweetest heart and full of love; It is increasingly powerless to deny you in my heart; You are in my heart; Let me be the lover in your heart*. The conceptual metaphor Heart is Container is derived from the mapping process based on the metaphorical expression found in the song lyrics.

- ✓ OL: Ada hati yang termanis dan penuh cinta  
EL: There is the sweetest heart and **full** of love
- ✓ OL: Semakin tak kuasa tuk ingkari kau di hatiku  
EL: It is increasingly powerless to deny you **in** my heart

The first lyric is taken from Kahitna's song entitled "Cantik," while the second lyric is taken from Kahitna's song entitled "Asa Lalu." Both have the same theme song, which is the confession of love. Both songs also have the same conceptual metaphor, namely, Heart is Container. It can be seen from the metaphorical expression "full" and "in," which exist in the lyrics. Both refer to the hearts or the feelings of the lovers.

Both songs describe the feeling of love that the lovers feel in their Hearts. It can be seen from the metaphorical expression *full* in the first lyric, which means containing or holding as much as possible or having no space. The metaphorical expression “*in*” in the second lyric means prefix in, into, towards, or within. The conceptual metaphor of these songs are “Heart is Container,” Heart as the target domain, and Container as the source domain. In the first metaphorical expression, the Heart is conceptualized as a container that can hold anything. Everything can be either inside a container or out of it. In this case, the Heart holds much love in it. It means that the person who has this Heart is very good or kind. Then, in the second metaphorical expression, the Heart, which is also conceptualized as a container, holds the woman that the man loves in it. In other words, there is only her in his Heart. It means she is the only woman that he loves.

- [illegible]



EL: Let me be the lover **in** your heart

The third lyric is taken from Kahitna's song entitled "Rahasia Cintaku." It is the main song of the "Rahasia Cinta" album. This song tells about a man who likes a woman but doesn't dare to express his feelings. This song also describes the man's anxiety because he can't express his feelings. He doubted whether she liked him too or not. Therefore, he prefers to hide his feelings and make them a secret that only he knows.

Then the fourth lyric is taken from Kahitna's song entitled "Kekasih Dalam Hati." It is one of the songs from the "Rahasia Cinta" album. This song tells about a man who loves a woman, but she already has a partner or boyfriend. However, the woman loves him too. Because of that, he tried to wait for her. But in the end, he realized that what he was doing was not right and decided to no longer wait and let go of the woman he loves.

The song “Rahasia Cintaku” describes how a man hides his love feelings very well in his heart. It can be seen in the metaphorical expression *in* which exists in the lyric. Here, *in* means prefix in, into, towards, or within. *You are in my heart* means the man has feelings for the woman, or in other words, he loves her. The heart is conceptualized as a container that can save or keep many things in it. In this case, the heart is where the man keeps his feelings of love for someone he loves. Thus, the conceptual metaphor of this song is “Heart is Container.”

Then “Kekasih Dalam Hati” is the song that describes how the man finally chose to be the lover in the woman’s heart. It can be seen in the metaphorical expression *in* which exists in the lyric, which means prefix in, into, towards, or



within. *Let me be the lover in your heart* means the man still loves her, and he will be her lover even if only in her heart. In other words, it can be called a secret love that may only be known by the two of them. Even though he has decided to be apart from the woman he loves, it doesn't mean he's gone because the man will always love her. The heart is conceptualized as a container that can save or keep many things in it. In this case, the heart is a container or place where the man and his love hide or exist. Thus, the conceptual metaphor of this song is "Heart is Container."

#### 4.1.1.7 Love is Container

The seventh Conceptual Metaphor is the **Love is Container**. The lyrics representing the conceptual metaphor Love is Container: *Could she be in love* and *Only to you for you I am present in love*. The conceptual metaphor Love is Container is derived from the mapping process based on the metaphorical expression found in the song lyrics.

- ✓ OL: Mungkinkah dia jatuh cinta
- EL: Could she be **in** love

The first lyric is taken from Kahitna's song entitled "Andai Dia Tahu." It is one of the songs from the "Cantik" album. This song tells the story of a man who wants to confess his love for the woman he loves. However, it is not easy because it takes much courage to express his love. So, while mustering up courage, he could only hold back his feelings and hope that she would love him too one day.

This song describes the secret love that the man has and his hope for the love of the woman he likes. “Love is Container” is the conceptual metaphor of this song, Love as the target domain and Container as the source domain. The metaphorical expression *in* means prefix in, into, towards, or within. Love is conceptualized as a container where we can put anything in it. In this case, the lovers are the elements that exist in this Container. The man hopes that she knows his feelings and hopes that one day she can love him too. If she also loves him, it means that they are in the same Container (love).

- ✓ OL: Hanya padamu untukku hadir dalam cinta

EL: Only to you, for you, I am present **in** love

The second lyric is taken from Kahitna's song entitled "Pastikan." It is one of the songs from "Cerita Cinta: 25 Tahun Kahitna" album. This song describes the feelings of a man who misses his love very much. Contrary to the previous song, "Andai Dia Tahu," this song describes the man's confession of love and describes how much the man loves her. It can be seen from the metaphorical expression *in* which means prefix in, into, towards, or within in the lyric *Only to you, for you, I am present in love* that means he falls in love with her.

The conceptual metaphor of this song is “Love is Container,” Love as the target domain, and Container as the source domain. Love is conceptualized as a Container that can have anything in it. Love here means the love story or the love relationship which the lovers experience. If love is a container, then *I present in love* means that he exists in this container. The man says that he is present or exists in love just for her. It means that he’s in it because he loves her.





destroy anything that gets in its way because of its strength. It means that the roar of heart here means a strong feeling of wanting to have something or wishing for something to happen. In this case, the man desires to be with someone he loves forever. Thus, the conceptual metaphor of this song is “Longing is Waves,” Longing as the target domain, and Waves as the source domain.

#### 4.1.2 Image Schema in Kahitna Song Lyrics

Image schema form the basic conceptual structure that we use to organize thought across more abstract domains. According to Kovecses (2002, p. 37), “image schema derives from our interactions with the world.” It is supported by Gruyter (2005, p. 15) who stated that image schema plays a crucial role in the emergence of meaning and our ability to engage in abstract conceptualization and reasoning grounded in our bodily engagement with our environment. In this research, the image schema of metaphorical expression are revealed. The researcher found all three kinds of the image schema based on Saeed’s (2016) theory: Containment Schema, Path Schema, and Force Schema.

#### 4.1.2.1 Containment Schema

The first schema is Containment Schema. This schema derives from our experience of the human body itself as a container. It represents entities in a bounded location. This research found eight metaphorical expressions from three different conceptual metaphors that contain the containment schema. Those are “Deepest Heart is Sea,” “Heart is Container,” and “Love is Container.” For more details, it is presented as follows:







ner, holds much love in it  
ry kind person. While in  
e container is someone th  
nent is the heart.

### Metaphorical Expressions:

5. You are **in** my heart
6. Let me be the lover **in** your heart

The fifth metaphorical expression that contains the containment schema is taken from Kahitna's song entitled "Rahasia Cintaku." This song tells a man who cannot confess his feeling to a woman he loves. While the sixth metaphorical expression that contains the containment schema is taken from Kahitna's song entitled "Kekasih Dalam Hati." This song tells a man who loves a woman that already has a boyfriend. The conceptual metaphor of these metaphorical





#### 4.1.2.2 Path Schema

### Table 4.2 Path Schema in Kahitna Song Lyrics

No.	Conceptual Metaphor	Metaphorical Expression	Image Schema
1.	Love Story is Journey	Don't let our love story <b>end</b>	
2.		The love story may not like this  <b>(end)</b>	
3.		Don't go, I don't want	







360), one of the path schema implications is an association with time. It is stated in the song lyric that the subject “you” come at an inappropriate time. The time when they cannot be together although they believe that they are their soulmate. If they come at the right time, then there will be a possibility that they could be together in a relationship. However, they were too late, and it is impossible to be together.

### Metaphorical Expressions:

6. *Why do you **end** it?*

The sixth metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Seribu Bulan Sejuta Malam." This song tells about a man who waits for the woman he loves faithfully. The conceptual metaphor of this metaphorical expression is "Love Story is Journey." The journey has a beginning and an end. In addition, one of the implications of the path schema is that there is an association with time. The further along your path, the more time has elapsed (Saeed, 2016, p.360). Since love is conceptualized as a journey, a love relationship also has a beginning and an end. Even though the woman ended her love relationship, the man never thought that the relationship was over. No matter how long, he always waits for her to come back to him. It is like no matter how far the path he takes, he will continue through it until he reaches his destination.

### Metaphorical Expressions:

7. And if we have to separate

The seventh metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Merenda Kasih." This song tells a man who is waiting for an answer from a woman he loves about who she will choose as her lover. The conceptual metaphor of this metaphorical expression is "Difficulty in Relationship is Journey." If we go from source to destination along the path, we have to pass through every intermediate point. Passing any point on the path, a person may get sidetracked or find something getting in one's way (Johnson, 1987, p. 275). The man and the woman have found something that is disturbing their relationship. In the end, one of them had to go and separate from each other.

### Metaphorical Expressions:

8. *Why must faith separate our love*

The eighth metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Nggak Ngerti." This song tells the story of two people who love each other but they cannot be together because of their faith. The conceptual metaphor of this metaphorical expression is "Difficulty in Relationship is Journey." According to Lakoff (1987, p. 275), achieving a purpose is understood as passing along a path from a starting point to an endpoint. But while going through the path to get to the endpoint, someone may find something getting in someone's way. Here, the lovers have found something getting in their way and causes them to separate.

### Metaphorical Expressions:

9. *I will step aside*

The ninth metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Cinta Sendiri." This song tells a man who asks to a woman for certainty or clarity for their relationship. The conceptual metaphor of this metaphorical expression is "Difficulty in Relationship is Journey." The path schema tends to be associated with directional movement (Saeed, 2016, p. 360). In a journey, the travelers will start their journey and pass a path to arrive at their destination. When there are no obstacles, the travelers will continue to move forward on that route. However, when they encounter an obstacle, it is common for them to temporarily step aside from the road until they can continue their journey. In a love relationship, the lovers can also encounter difficulties in their relationship. When it happens, the lovers will usually choose to step aside and get away from each other to calm down and find a way to overcome the difficulties they face.

### Metaphorical Expressions:

## 10. When you're *there*

The tenth metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Untukku." This song tells about lovers who is in a long distance relationship. The conceptual metaphor of this metaphorical expression is "Difficulty in Relationship is Journey." When the lovers experience difficulties in their relationship, then the goals that every lover usually owns will have the possibility of not being achieved. Lakoff (1987, p. 275) has stated that achieving a purpose is understood as passing along a path from a starting point to an endpoint.





The thirteenth metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Lebih dari Sekedar Cantik." This song contains many compliments for a woman who a man loves. This song also describes the feelings of a man for the woman he loves. The conceptual metaphor of this metaphorical expression is "Goal of the Lovers is Journey." The structural elements of path schema are Source, Destination, Path, and Direction. We use the term "destination" as opposed to "goal" when we are referring to a specific spatial ending point (Johnson, 1987, p. 275). In this case, both the travelers and the lovers have the destination for their journey and the goal for their love relationship.

### Metaphorical Expressions:

14. Although maybe I have to go

The fourteenth metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Bintang." This song tells about the man who had to leave his lover even though he still loved her. The conceptual metaphor of this metaphorical expression is "Goal of the Lovers is Journey." The lovers must have a purpose in their relationship, such as making someone they love happy.

Purposes are understood in terms of destinations, and achieving a purpose is understood as passing along a path from a starting point to an endpoint (Johnson, 1987, p. 275). However, they may face something getting in their way, making them fail to achieve their goals.

### Metaphorical Expressions:

*15. And **start** to have love*

### Metaphorical Expressions:

[illegible]

#### 4.1.2.3 Force Schema

### Table 4.3 Force Schema in Kahitna Song Lyrics

No.	Conceptual Metaphor	Metaphorical Expression	Image Schema
1.	Passion of Love is Sea	Let the love <b>surges</b> in the chest	Force Schema
2.	Love is Concrete Object	The love will never be <b>wobbly</b> forever	
3.	Longing is Waves	The <b>roar</b> of my heart pierced the limits of longing	

### Metaphorical Expressions:

2. The love will never be **wobbly** forever

[illegible]

### Metaphorical Expressions:

3. The **roar** of my heart pierced the limits of longing

The third metaphorical expression that contains the force schema is taken from Kahitna's song entitled "Sampai Nanti." This song describes the man's hope to be with the woman he loves. The conceptual metaphor of this metaphorical expression is "Longing is Waves." A force meets an obstruction and acts in various ways, such as diverting or continuing by moving the obstacle or passing through it (Saeed, 2016, p. 361). Longing is the obstruction encountered by the man. When they are not together, it makes the man miss her very much. A longing that is so great can penetrate its limits like a giant wave that can hit anything around it. It describes the man's feelings who always wants to be by her side and can't be away from her.

## 4.2 Discussion

Understanding one kind of thing in terms of another is called a metaphor. The "thing" that we want to understand here is often an abstract concept called the target domain, and to understand that abstract concept, we need another concrete "thing" called the source domain. It is supported by Kövecses (2002, p. 4), who stated that Conceptual Metaphor consists of two conceptual domains, the source domain, and the target domain, where one domain is understood in terms of another. The domain we are trying to understand is the target domain, and we understand it through the use of the source domain.

In Conceptual Metaphor, Mapping is also essential. A systematic set of correspondences between the constituent elements of the Target Domain and Source Domain is called Mapping. It is used to understand or characterize the relationship between two concepts in the metaphorical process. For example, conceptual metaphor “Love is Journey,” there is the sentence “We will go somewhere,” the expression “go somewhere” indicates traveling to a destination. Then the word “we” obviously refers to the travelers involved. This sentence gives us three constituent elements of journeys: the travelers, the travel or the journey, and the destination. However, when we hear this sentence in the context of love, we will interpret it to be about love. We will know that the speaker of the sentence has in mind not the real travelers but the lovers, not the physical journey but the events in a love relationship, not the physical destination at the end of the journey but the goal of the love relationship.

Besides Conceptual Metaphor, image schema has an essential role in the emergence of meaning and conceptualization. Image Schema is a condensed redescription of perceptual experience, a person knowing things through his five senses, mapping spatial structures into conceptual structures. For example, when we walk against the wind, we experience physical forces affecting us, and we also try to resist these forces. Interaction such as this often occurs repeatedly in the human experience. Thus, the image schema is needed to organize our thinking in various domains, primarily abstract domains.

This research consists of two problems of study: (i) What are the conceptual metaphor in Kahitna song lyrics? And (ii) What are the image schemas



of metaphor in Kahitna song lyrics? In the first question, the researcher examined the conceptual metaphor in Kahitna song lyrics. Furthermore, The researcher also examined the image schemas of each metaphor in Kahitna's song lyric. Contrast with most songs that use a more poetic language, Kahitna's songs use common word choices or the daily language that people usually use to communicate. However, the researcher found that Kahitna's song also contains many metaphors in its lyrics. As Lakoff and Johnson (1980) point out that metaphor allows us to understand a concept in terms of a more clearly delineated concept, such as the concept of love which can be understood in terms of "journey."

Regarding the first research question, the researcher found some Conceptual Metaphors in Kahitna song lyrics, including “Love Story is Journey,” “Difficulty in Relationship is Journey,” “Goal of the Lovers is Journey,” “Deepest Heart is Sea,” “Passion of Love is Sea,” and so on. Similiarly, Anudo and Kodak (2017), whose research also focuses on the concept of Love in song lyrics, found that the concept of Love is conceptualized metaphorically in Dholuo Popular's music, and one of them is “Love is Journey.” However, their research does not explain clearly the target domain in their conceptual metaphor. In other words, the previous studies only described the target domain in general terms, such as Love is a commodity journey, physical object, and natural force.

In this research, the researcher also found that “Love Story is Journey” and “Difficulty in Relationship is Journey” are the most dominant conceptual metaphors in Kahitna’s song lyrics. On the contrary, Septiyana (2019) found that the most dominant conceptual metaphors in the Owl City song lyrics are “Animal



as Object” and “People are Object.” The focus of the research and the source data are the causes of this difference. This research is only focused on the concept of love, and it is supported by the source data, which most of the lyrics contain about love. Meanwhile, in the previous study, the focus of research is not only on the concept of love. It is because the data source does not only contain about love but also life.

The researcher found three types of image schema based on Saeed's (2016) image schema theory regarding the second research question. Those are Containment schema, Path Schema, and Force Schema. Similarly, Anudo and Kodak (2017) found that love can be reflected in the form of image schemas. They found the image schemas in Dholuo popular songs: the container schema, the part-whole schema, and the source-path- goals schema. However, there are differences in image schemas types found between this research and the previous study. It is because of the different theory that the researcher used.

This research has revealed the conceptual metaphor in Kahitna's song lyrics by identifying the metaphor into two domains, the target domain, and the source domain. This identification is also known as mapping. It aims to make it easier for us to understand the meaning of the existing metaphors to be more transparent, especially for the target domain, which tends to be more abstract. With the implicit comparison of metaphors, it is not easy to understand every metaphorical expression that exists, which can also confuse the reader. If the comparison is not recognized, then the expression can be interpreted literally and not figuratively. Therefore, it is crucial to do mapping in conceptual metaphors so

that it can be easier to understand abstract things (target domain) such as love and argument by relying on more concrete things (source domain) such as journey and war.

In addition, something is a metaphor when we use it to represent or symbolize something else. In other words, when we understand one concept through the experience of another concept, this can be called a conceptual metaphor. Meanwhile, experiences that form patterns and occur repeatedly are called image schemas. These patterns provide an understanding of various experiences, and these are available for use in metaphor as a source domain to provide an understanding of other experiences. Thus, Image Schema also has a vital role in our abstract reasoning because it is based on the involvement of our body with our environment (experience).

## CONCLUSION AND SUGGESTION

## 5.1 CONCLUSION

According to image schema theory, there are three kinds of image schemas: Containment schema, Path Schema, and Force Schema. Based on the second question, this research revealed all three kinds of image schemas in Kahitna song lyrics, and the most dominant image schema in Kahitna song lyrics

is Path Schema. Moreover, the researcher concludes that revealing conceptual metaphors through mapping and revealing each metaphor's image schemas can make the readers easier to understand every metaphorical expression in the lyrics.

## 5.2 SUGGESTION

We can find and use metaphors anywhere and anytime in our daily life. Most people don't realize this because metaphors have permeated our thought processes in our everyday experiences. The researcher suggested some advice for further research. Further researchers will use other data to obtain a more profound and broader analysis, such as factual reports or other literary works. Further researchers can also analyze the conceptual metaphors of other song lyrics, such as Western songs, which also have the theme of love, and then compare them with Indonesian songs with the same theme or they can also analyze the conceptual metaphors in song lyric but with different themes, such as the songs that contain encouragement and are devoted to people who are struggling during a pandemic.



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