# CONCEPTUAL METAPHORS IN KAHITNA SONG LYRICS

THESIS



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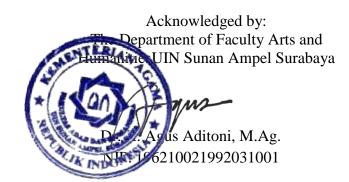
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# ABSTRACT

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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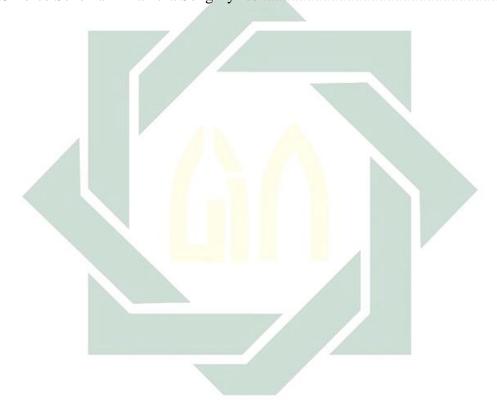
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#### **CHAPTER I**

#### **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 are dependent on the lyrics. It is supported by Dallin (cited in Firdaus, 2013, p.

100), who defined the lyric as following:

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 literal meanings, and often it compares one concept with another to make the first concept easier to understand. It links the two ideas or concepts to influence the readers to understand the link. However, from many figurative languages, the researcher concern with analyzing a metaphor.

People can express their ideas beyond the literal meaning through metaphor. Lexical meaning is the meaning of a word when the word stands alone, both in the lexeme form and in the affix form, which follows its reference, as can be seen in specific language dictionaries (Chaer and Agustina, 1995, p. 59). It is one of the ways to understand one thing in the term of another. In metaphor, the comparison does not employ the word "like or as." Instead, the likeness is suggested. According to Cruse (2000), metaphor uses one word or phrase to refer to something different from its literal meaning. For example, "Her hair is silk," does not mean that her hair is a silk fabric or soft, lustrous fiber produced by silkworms. Silk in this sentence is a metaphor. The idea of silk is not the same as its literal meaning. It means that her hair is as soft as silk. The speaker compared her hair to silk because of her silky hair.

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:

The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to others people. Thus spake our conceptual system plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor.

It can be concluded that metaphor influences the human conceptual system both in the act and think, and it can be called a conceptual metaphor.

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).

In linguistics, there is cognitive linguistics that studies the relationship between language and cognition. According to Evans & Green (2006, p.101), cognitive linguistics is the existence of commonalities in the ways humans experience and perceive the world and how humans think and use language. It means that all humans share a common conceptualizing capacity. However, these commonalities are no more than constraints that delimiting a range of possibilities. Metaphor in the view of cognitive linguistic means primarily conceptual metaphor, as opposed to linguistic metaphor. It distinguishes between a conceptual metaphor with the form A is B and its metaphorical linguistic expressions. The metaphorical expressions that characterize the form A is B are regarded as the linguistic realizations or manifestations of underlying conceptual metaphor. For example, conceptual metaphor ARGUMENT IS WAR is systematically reflected in metaphorical linguistics expression: "Your claims are *indefensible*." The underlined word is a linguistic expression that refers to how argument can be reflected as a war. For A is B formula, ARGUMENT is the target domain (a) while WAR is the source domain (b).

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).

Many investigators have recently turned their interests to metaphor, especially those focusing on Lakoff and Johnson's conceptual metaphor. Thus, many researchers have conducted studies on Conceptual Metaphor. Septiyana (2019) analyzed conceptual metaphors types and the conceptual meaning of metaphor in Owl City songs. She found thirty-six conceptual metaphors. From those conceptual metaphors, she did the analysis toward

forty sentences which is a metaphorical expression. She also found that forty metaphorical expressions have their meaning according to the context drawn by the songwriter of Owl City.

Another research on conceptual metaphors in song lyrics was conducted by Dessiliona and Nur (2018). They analyzed the conceptual metaphors types used in the lyrics of Revolverheld's band and its image schemas. They used Lakoff and Johnson's theory for analyzing the types of conceptual metaphors in song lyrics and Cruse and Croft's theory for investigating its image schemas. Dessiliona and Nur (2018, p. 177) found the following:

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.

Anudo and Kodak (2017) analyzed the conceptual metaphor in selected Dholuo popular music. Their analysis focused on investigating the conceptual metaphors used to portray love in Dholuo's popular music. Through the principles of Conceptual Metaphor Theory (CMT), they reveal that "love is expressed metaphorically by the use of conceptually accepted image schemas." However, this research is lacking in explaining the image schema in the song lyrics.

Johansson (2016) analyzed conceptual metaphor in the song lyrics. Applying Conceptual Metaphor Theory (CMT) to identify the conceptual metaphors, which are the source and target domains, she found that linguistic expressions of love, life, and death are conceptually present in the lyrics. She found it by mapping source domains onto target domains and viewing the lexical expressions in the lyrics. The finding also shows that some different conceptual metaphors are reflected in song lyrics. Both source domains and target domains are reflected in the lyric, and the songwriter uses many different source domains to describe the target domains when writing the lyrics.

Kamaliah (2013) researched the conceptual metaphor in the Mylo Xyloto album by Coldplay. This research investigates conceptual metaphors used in song lyrics. This research focused on conceptual metaphor in Coldplay's song lyrics that found and dominates in the songs. Using the Conceptual Metaphor Theory (CMT) of Lakoff & Johnson and Kovecses's theory, the researcher found that the conceptual metaphors used in the Mylo Xyloto are dominantly about life, love, changes, and conditions. Those include life is a journey, love is a unity, love is war, love is struggle, changes are movement, purposes are the destination, states are locations, and less is down. Furthermore, she concluded that associating (in metaphor) is part of the human cognitive system since basic humans like relating something with other things.

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

dominant type among the three conceptual metaphors types is structural metaphors. Based on the results of image schema analysis with Cruse & Croft's theory, they found that the existence/ object schemas are the most dominant. Then, Aulia and Nur (2020) researched the conceptual metaphor in an online magazine. They reveal the types of conceptual metaphor, conceptual meaning, and image schema. They found that the three types of metaphors (structural metaphors, orientational metaphors, and ontological metaphors) are balanced. They have four data for each, and the dominant image schema is the force schema. The depiction of metaphors presents the concept of 'force' with various types of control, such as restraint, attraction, and counterforce resistance. They also reveal that the use of metaphors in the text is expresses the author's intent implicitly so that it can attract the readers.

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 manisfest. 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. This research used Kahitna's song lyrics because Kahitna is one of Indonesia's most famous senior music groups. Kahitna is very famous for its love songs and their unique lyrics. Most of the song lyrics of Kahitna tell and express the love stories that have been and are being experienced by many people. Their song lyrics use common word choices. In other words, their song lyrics use many words that are common in daily life. Still, behind that, their song lyrics have a hidden concept and meaning which many people don't know.

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.

#### **1.2 Problems of the Study**

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

#### **1.3 Significances of the Study**

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 analyzing the conceptual metaphor and its image schema in the song lyrics. For practical significance, the researcher hopes further research can use this research as a reference in Conceptual Metaphor and can provide more information about how metaphors construct meaning and its image schemas in the song lyrics. Hopefully, this research can also show that metaphors could be found anywhere, including in ordinary language, especially in song lyrics.

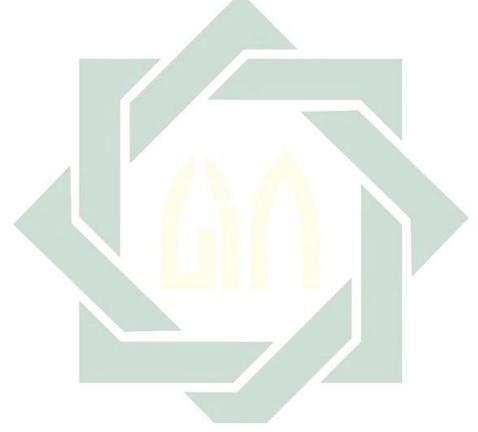
# **1.4 Scope and Limitation of the Study**

The researcher used Kahitna song lyrics as research data. The researcher only used two videos containing Kahitna's popular songs from 1994 to 2019 on youtube entitled "Kahitna's Best & Most Popular Collection Songs (Vol 1)" and "15 of the Best & Most Popular Songs (HQ Audio)" to limit the subject of the research. The video is taken from Musica Studio's official account. Musica Studio itself is one of the largest music companies in Indonesia and Kahitna is one of the artists of this music label. The researcher only focused on analyzing how metaphor can be understood by elaborating the conceptual metaphor and its image schemas found in Kahitna song lyrics.

#### **1.5 Definition of Key Terms**

**Conceptual Metaphor** compares two different things that have some features in common to understand one concept through the experiences of another concept, such as the concept of a journey that we rely on to understand the concept of love. **Kahitna's song lyric** is the arrangement or sequence of words in a song sung by Kahitna, which expresses the love story.

**Kahitna** is a music group from Bandung, West Java, formed on 24 June 1986 and driven by musician Yovie Widianto, a songwriter and keyboardist of Kahitna.



#### CHAPTER II

### **REVIEW OF LITERATURE**

This chapter consists of theories that are related to this research. This chapter aims to provide the theoretical foundation of this research.

#### 2.1 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 Heasely, 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 semantic 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 an essential part of understanding how language works as a whole (Palmer, 1976, p. 1). According to Yule (1996, p. 4), semantics study the relationships between linguistics 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 learned. The first is the linguistic approach. Linguistics is concerned with identifying the meaningful elements of language and how these elements from humans work together to express more complex meanings. Then the second is the philosophical approach, philosophers of language are concerned about how we know and accept what combination of elements is proper and related to other facts.

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.

#### 2.2 Figurative Language

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." 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).

In Conceptual Metaphor Theory (CMT), metaphor is "understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 1980a, p. 5). The "thing" that is to be understood here is often an abstract concept referred to in Conceptual Metaphor Theory as the target domain. The other concrete "thing" that is used to understand the abstract concept is referred to as the source domain. It is supported by Kövecses (2002, p. 4), who stated that "a convenient shorthand way of capturing this view of metaphor is conceptual domain (a) is conceptual domain (b), which is what is called a conceptual metaphor." Furthermore, the latter are linguistic expressions that come from the language of the more concrete conceptual domain, which is the domain (b).

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 influences 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 language are tied to metaphorical concepts in a systematic way, we can use

metaphorical linguistic expressions to study the nature of metaphorical concepts

and to gain an understanding of the metaphorical nature of our activities."

# 2.5 Mapping in Conceptual Metaphor

Metaphor is identified as a mapping between two different conceptual

domains, namely, target domain and source domain. Lakoff and Johnson (1980a,

p. 266) define domain as follows:

In a metaphor, there are two main domains: the target domain, which is constituted by the immediate subject matter, and the source domain, in which important metaphorical reasoning takes place and that provides the source concepts used in that reasoning. Metaphorical language has a literal meaning in the source domain.

The cognitive mechanism of a conceptual metaphor is illustrated by the

relationship between the source and target domains as in the following:

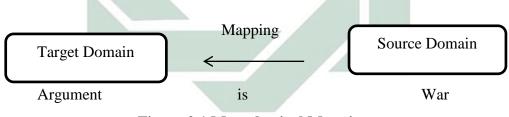


Figure 2.1 Metaphorical Mapping

Mapping is a systematic set of correspondences between the constituent elements of the Target Domain and Source Domain. It means that systematic identification of the Target Domain and Source Domain is termed as a metaphorical mapping. The mapping explains why the particular expressions mean what they do and provides a basic overall structure for our nation of the target domain, such as an 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.

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 Correspondences or Mapping of LOVE IS JOURNEY** 

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:

Space	Up-Down, Front-Back, Left-Right, Near-far,
	Center-Periphery, Contact
Scale	Path
Container	Containment, In-Out, Surface, Full-Empty,
	Content
Force	Balance, Counterforce, Compulsion, Restraint,
	Enablement, Blockage, Diversion, Attraction
Unity/ Multiplicity	Merging, Collection, Splitting, Iteration,
	PartWhole, Mass-Count, Link
Identity	Matching, Superimposition
Excistence	Removal, Bounded Space, Cycle, Object,
	Process

**Table 2.2 Cruse and Croft's Image Schema** 

According to Anderson (cited in Saeed, 2016, p. 358), "an important assumption of cognitive semantics is that conception is embodied." The basic idea is that our physical experience of being and acting in the world of perceiving the environment, moving our bodies, exerting and experiencing forces. We form basic conceptual structures, which we use to organize thought across a range of more abstract domains. An important proposal for embodied this conceptual structure is the image schema. Saeed (2016, p. 358) divided the image schemas into three parts:

## 2.6.1 Containment Schema

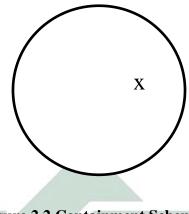
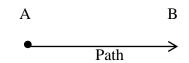


Figure 2.2 Containment Schema

Containment schema derives from our experience of the human body itself as a container, from the experience of being physically located within bounded locations like rooms, beds, and putting objects into containers. It represents an entity within a bounded location. It has specific experientially based characteristics such as (1) containers are a kind of disjunction: elements are inside or outside the container. (2) containment is typically transitive: if the container is placed in another container, the entity is within both, as Johnson says: "If I am in bed, and my bed is in my room, then I am in my room." In addition, this schema is also, in essence, neither static nor restricted to images. The schema may be dynamic. For example, the visual field is often conceived as a container, such as: "the ship is coming into view." Another example is activities that can be viewed as containers, such as: "he is deep in thought"; "she is in love"; "they stood in silence."

## 2.6.2 Path Schema



### Figure 2.3 Path Schema

This schema reflects our everyday experience of moving around the world and experiencing the movements of other entities. Typically, our journey has a beginning and an end, a sequence of places on the way and direction. Based on such experiences, the path schema contains a starting point "A," an endpoint "B" and a sequence of contiguous locations connecting them, which is marked by the arrow (see in figure 2.2). According to Saeed (2016, p. 360), this schema has some associated implications such as the following:

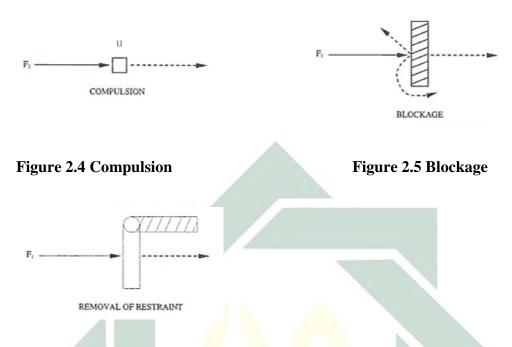
a. Since A and B are connected by a series of contiguous locations, getting from A to B implies passing through the intermediate points.

b. Paths tend to be associated with directional movement along with them, say from A to B.

c. There is an association with time. Since a person traversing a path takes time to do so, points on the path are readily associated with the temporal sequence. Thus an implication is that the further along the path an entity is, the more time has elapsed.

Those implications are evidenced in the metaphorical extension of this schema into abstract domains. For example, when we talk of achieving purposes as paths: "she is writing a thesis and she is nearly there" and "I meant to finish writing it yesterday, but I got sidetracked."

#### 2.6.3 Force schemas



## 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).

## 2.8 Kahitna

Kahitna is a music group from Bandung, West Java; Kahitna was formed on June 24, 1986. Kahitna consists of nine personnel. Those are Yovie Widianto (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 ninesong 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.

## CHAPTER III

## **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**

The researcher took the data from one of the most popular video-sharing platforms, YouTube. Some of the previous studies used data from the mass media, such as magazines and newspapers, to categorize the types of metaphors and explain their image schema. Some used song lyrics as data but do not explain the image schema of the metaphor itself. Thus, it cannot clearly describe the concept of metaphor. Therefore, the researcher used the song lyrics as the data to analyze the image schema of metaphor to describe the conceptual metaphor in song lyrics clearly. The researcher collected the data from Youtube and chose two videos that contain popular songs to be analyzed.

# 3.2.1 Research Data

The data of this research utilized is in the form of words and expressions downloaded from Youtube. The data of this research is the words and expressions which contain metaphor in Kahitna's song lyrics. The words or expressions are analyzed to find out the conceptual metaphor and its image schema in Kahitna's song lyrics.

## 3.2.2 Data Source

The researcher took thirty popular songs from Kahitna from their official youtube. The songs are taken from two youtube videos entitled Kahitna - Lagu Koleksi Terbaik & Terpopuler Kahitna (Vol 1)

(https://www.youtube.com/watch?v=E6wJz61YhqM) and Kahitna – 15 Lagu

Terbaik & Terpopuler (HQ Audio)

(https://www.youtube.com/watch?v=vGm4j1EJo7A&t=1829s). The purpose of

taking these thirty Kahitna's songs is to get enough data in words and expressions to analyze. The duration of each video is 57 to 58 minutes per video which contains Kahitna's popular songs from 1994 to the present. The songs titles are as follow:

(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:

- Searching the official Youtube channel of Kahitna's music label (<u>https://www.youtube.com/user/musicastudios</u>).
- 2. Searching Kahitna's song on their official Youtube and the website to collect data in the form of written text.
- 3. Choosing the videos of Kahitna's songs on Youtube.
- 4. Listening to the song while watching the music video of the song.
- 5. Transcribing and translating the song lyrics of Kahitna in the written text form to be analyzed.

# 3.3 Data Analysis

The researcher followed some procedures for analyzing the data. The steps are as follows:

## 1. Translating data

Kahitna's original song lyrics are Indonesian song lyrics. Therefore, the researcher translated the song lyrics from Indonesian into English. The researcher herself translated the song lyrics using online and offline dictionaries and then readjusted the translation results to match the intent of the original song lyrics.

## 2. Identifying data

The researcher identified the metaphorical expression from the song lyrics that have been previously translated from Indonesian into English. The researcher identified the conceptual metaphors and their image schema. The researcher also identified the meaning of metaphorical expressions using the dictionary, oxford dictionary.

# 3. Classifying data

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

# 4. Analyzing

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.

#### 5. Describing

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.

### **CHAPTER IV**

## FINDINGS AND DISCUSSION

In this chapter, the researcher presents the findings and discussion of this research.

### **4.1 Research Findings**

This study aims to find the Conceptual Metaphor in Kahitna's song lyrics. The researcher analyzed the conceptual metaphor by metaphorical mapping to answer the first question. Meanwhile, to answer the second question, the researcher analyzed the metaphor's image schema consisting of Containment Schema, Path Schema, and Force Schema.

# 4.1.1 Conceptual Metaphor in Kahitna Song Lyrics

According to Kovecses (2002, p. 4), a conceptual metaphor consists of two conceptual domains in which one domain is understood in terms of another. The target domain and the source domain are the two conceptual domains that participate in the conceptual metaphor. Therefore, the conceptual 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). After finding and analyzing the data, the results show 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,"

## 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 greater a person's love, the greater the passion of love that is felt. Thus, the conceptual metaphor of this song is "Passion of Love is Sea," Passion of Love as the target domain, and Sea as the source domain.

### 4.1.1.2 Love Story is Journey

The second Conceptual Metaphor is **Love Story is Journey**. The lyrics, which represent the conceptual metaphor Love Story is Journey, are *Don't let our love story end*; *The love story may not like this (end)*; *Don't go, I don't want everything to end*; *Honestly, I've never been willing to let go of her love*; *Why do you come when I can't have you*; *Why do you end it*? The conceptual metaphor Love Story is Journey is derived from the mapping process based on the metaphorical expression found in the song lyrics.

- ✓ OL: Jangan pernah berakhir cerita cinta kita
  - EL: Don't let our love story end

The first lyric is taken from Kahitna's song entitled "Cerita Cinta." Besides "Passion of Love is Sea," another conceptual metaphor of this song is "Love Story is Journey." This song, which tells about a man's first love, has the concept of love that relies on the journey concept. It can be seen from the metaphorical expression *end* in the lyric "Don't let our love story end."

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: Jalinan 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

The second lyric is taken from Kahitna's song entitled "Aku, Dirimu, Dirinya." It is one of the songs from the album "Soulmate." This song tells about the ending of a lover's relationship. One day, they are reunited but in a different situation where one of them, the woman, has a new boyfriend. In the end, even though they still have feelings for each other, both of them have accepted their separation and let their partner be happy with someone else who may have become their destiny or soul mate.

Then, the third lyric is taken from Kahitna's song entitled "Mengapa Terlambat." It is also one of the songs of the "Soulmate" album. This song tells the story of someone who likes another woman when he already has a girlfriend. The song also described restless man about his feeling and confusion about what he should do. On the one hand, he already has a girlfriend. On the other hand, he 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

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cannot let go of the woman he likes. The man is also anxious that if the girl finds out that he has a girlfriend, she will accept him or go away.

The conceptual metaphor of this song is Love Story is Journey. It can be seen from the metaphorical expression *let go* in the lyric above. The metaphorical expression *let go* means let someone go. Then the sentence "her love" here refers to the woman he likes. So, the man does not want to let her go away from him. The source domain of this metaphor is Journey, while the target domain of this metaphor is Love Story. When encountering obstacles, travelers can decide where they should go or which way they want to choose. Likewise, with the lovers, they can also decide about what they want to do. When the lovers encounter difficulties in their love story, the lovers choose to decide whether they want to keep their love story or end it.

OL: Ketika engkau datang mengapa disaat ku tak mungkin menggapaimu
 EL: Why do you come when I can't have you

The fifth lyric is taken from Kahitna's song entitled "Soulmate." It is the main song of the "Soulmate" album. This song tells about two people who love each other but cannot be in a relationship even though they are convinced that the person they love is their soulmate. The metaphorical expression *come* does not mean move or travel towards or into a place. It means someone who has been apart for a long time comes back in their life but arrives at a wrong time where they can't be in a relationship because they already belong to someone else or have a relationship with another.

The source domain of this metaphor is Journey, and the target domain of this metaphor is Love Story. In a love story, someone can come and go from the life of the lovers. It is a common thing that happens in a love story. Like on a journey, there will always be travelers who come and go from one place to another. In the concept of a Journey, the traveler will come to some places or the destination for a particular purpose. Whereas in the concept of love, the lover can come into the life of someone they love for some reason. A traveler who comes to a place has the purpose of taking a vacation or just enjoying the view, while a lover comes to someone they love for their relationship or to meet because of longing. Thus, the conceptual metaphor of this song is "Love Story is Journey."

- ✓ OL: Mengapa engkau akhiri?
  - EL: Why do you end it?

It is the sixth lyric taken from Kahitna's song entitled "Seribu Bulan Sejuta Malam." Unlike previous songs taken from the Kahitna album, this is Kahitna's single song. This song tells about a man who was abandoned by the woman he loved. She left him and ended their relationship for no apparent reason. However, he still waits for the woman he loves to return to him. He will always wait because he loves her very much.

This song describes a man's loyalty waiting for the woman he loves even though the woman has ended their relationship for no apparent reason. It can be seen from the metaphorical expression *end*, which means come or bring to a final point, especially a time, an activity, or a story. "it" here refers to the love story or the relationship between the lovers. The Journey is the events in the relationship.

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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 Ngerti." 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

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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 domain of this metaphor is Difficulty in Relationship. It is because there is a connection between the concept of Journey and the concept of love. In the concept of Journey, the travelers may face an obstacle. At that time, the travelers must stop to get off the road. If the condition allows continuing the Journey, travelers can return to continue it, but if the condition does not allow, their Journey will inevitably have to stop. While in the concept of love, the lovers may also face difficulty in their relationship. When it happens, one of the choices that they can take is to go away from each other for a while. If they cannot get through the difficulty or the hardship, they will not be able to stay together in a relationship.

- ✓ OL: Disaat engkau di sana
  - EL: When you're **there**

It is the fourth lyric that is taken from Kahitna's song entitled "Untukku." It is one of the songs from "Lebih dari Sekedar Cantik" album. This song is about a couple who is in a long-distance relationship. Even though they are far apart, the man believes that the woman will not betray him. He will also be faithful to wait for her. He is sure that one day she will come back to him.

The metaphorical expression *there* means in, at, or to that place. *When you're there* means that the woman is in a place far away from the man. Their long-distance relationship kept them apart for a while. If the couple can't trust each other and are suspicious of each other in a long-distance relationship, then their relationship could break up someday. It is indirectly the difficulties that they must overcome in their love relationship. On a journey, the travelers will always meet an obstacle that stands in their way. However, if they don't want the Journey to end and still want to continue it, they must pass through the obstacles encountered. Likewise, the lovers must get through the difficulties they experience in their relationship if they don't want their love relationship to end. 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: Aku takkan ragu tuk menikah sejak awal cerita kita
  - EL: I won't be doubt to marry you since the beginning of our story
- ✓ OL: Kusadari aku yang harus pergi
  - EL: I realize, I have to go

The fifth lyric is taken from Kahitna's song entitled "Suami Terbaik." It is one of the songs from "Cerita Cinta: 25 Tahun Kahitna" album. This song tells about a husband whom his wife abandons. His wife had an illness that caused her to die. Since then, the husband is determined never to remarry to prove that she is the only woman he loves and can never replace by another woman. He wants to be the best husband for his wife.

This song describes the husband's regret for the death of his wife. He regretted that if he had married his wife earlier, the time he spent with his wife would have been longer. It can be seen from the metaphorical expression *beginning* in the lyric, which means the first part or earliest stage of something. "our story" here means the love story or the relationship between the husband and his wife. The husband expressed his regret. If he knew this would happen to him and his wife, he would not hesitate and immediately marry her at the beginning of

their love story or meeting. Everything that happens in their relationship, including all the difficulties they experience, is the same as a journey that the travelers must encounter obstacles. 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.

Then the sixth lyric is taken from Kahitna's song entitled "Aku Punya Hati." It is also one of the songs from "Cerita Cinta: 25 Tahun Kahitna" album. This song tells the story of a couple whose relationship begins to drift apart. Their feelings are not the same as before. They are like two strangers when before they were a couple who loved each other. In the end, one of them decided to leave even though it was difficult and not easy to forget all the good memories they had.

The relationship between him and his girlfriend that gets worse every day makes him think that it might be the best thing for their relationship if he leaves. It can be seen from the metaphorical expression *go* means move from one place to another. But unlike its literal meaning, *go* here means getting away from someone the man loves. When the travelers have to decide which way to go because of the obstacle they encounter on their Journey. The lovers have to make choices about what to do when they face difficulties in their relationship. He feels that she doesn't love him anymore. Therefore, he decided to leave and end their relationship. 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.

## **4.1.1.4** The Goal of the Lovers is Journey

The fourth Conceptual Metaphor is that the **Goal of the Lovers is Journey**. The lyrics representing the conceptual metaphor Goal of the Lovers is Journey are *Make her and her heart closer to me; Although maybe I have to go; And start to have love; The arrival of my love.* The conceptual metaphor Goal of the Lovers is Journey is derived from the mapping process based on the metaphorical expression found in the song lyrics.

✓ OL: Dekatkan diri dan hatinya padaku

EL: Make her and her heart **closer** to me

The first lyric is taken from Kahitna song entitled "Lebih dari Sekedar Cantik." It is the main song of the "Lebih dari Sekedar Cantik" album. This song describes the feelings of a man for the woman he loves. He loves her very much and wants to have her. However, the man doubted whether she would accept him as a lover or reject him. This song also contains praise for the woman. In this song, the woman is described as a beautiful woman, even more than just beautiful. It means that she is not only beautiful, but she is also very kind and has a good personality.

The 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. This song describes a man's hope for the woman he loves. It can be seen from the metaphorical expression *closer* in the lyric above, which means a short distance away or apart in space or time. The man who loves the woman hopes to get closer to her and have a love relationship with her. In the concept of journey, people usually have a destination where they want to go. The destination of the travelers

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is the goal of the lovers. In this case, the man's goal is to get closer to the woman he loves and make her his girlfriend or lover. When his wish comes true, it means his goal has been achieved. It is the same as a traveler who is successful in reaching the destination they wanted to visit.

- ✓ OL: Meski mungkin aku yang harus pergi
  - EL: Although maybe I have to go

The second lyric is taken from Kahitna's song entitled "Bintang." It is also one of the songs from "Lebih dari Sekedar Cantik" album. This song describes the feelings of a man's love for his lover. For some reason, the man had to leave her even though he loved her very much. He also always wished for her happiness. For him, it doesn't matter if he goes away from her as long as the woman he loves is always happy.

This song describes the separation of lovers. When one leaves, it means the separation has occurred between the lovers. It can be seen from the metaphorical expression *go*, which means move from one place to another. But in this case, it differs slightly from its literal meaning. *Go* here does not mean moving from one place to another like a traveler traveling and moving to a different place. In the concept of love, *go* here means getting away from someone he loves. It means they have to separate. He doesn't mind if he has to go as long as the woman he loves is happy. Both traveler and lover, they go for a purpose. The travelers go to the destination that they want to visit. Then the lovers also have goals to achieve in their relationship, such as making someone they love happy. Thus, the 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.

- ✓ OL: Dan memulai jalin cinta
  - EL: And start to have love
- ✓ OL: Kedatangan cintaku
  - EL: The **arrival** of my love

The third lyric is taken from Kahitna's song entitled "Mantan Terindah." It is one of the songs from "Lebih dari Sekedar Cantik" album. This song describes the feelings of people who fail to move on from their ex. This song is about a couple who have separated. One day, one of them, the woman, wants to start a relationship again, but the man refuses. He says that they will never be in love again even though he wants the same thing. He also actually missed her, but in the end, he decided to make her and all the memories with her the most beautiful memories he ever had.

This song describes the love relationship between the lovers that have ended. One day, one of them wants to restart the relationship to achieve the goals of their relationship that had previously failed. It can be seen from the metaphorical expression *start*, which means begin or be reckoned from a particular point in time or space. *Love* here means the relationship of the lovers. Therefore, *start to have love* means start to have a relationship. In the concept of Journey, the travelers have a destination they want to visit. To reach their destination, they must start the Journey. Similarly, in the concept of love, the lovers have a goal to be achieved with their lover. To achieve this, the lovers must start a relationship with someone they love to achieve that goal. Thus, the 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.

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.

This song describes a vain wait and a betrayal. It can be seen from the metaphorical expression *arrival*, which means an act of coming to a place. "my love" here means the woman he is waiting for. Therefore, *the arrival of my love* means the arrival of the woman he loves and he has been waiting for. The travelers come to a particular place as their destination. If they don't reach their destination, then their Journey can be said to be a failure. In this case, the woman as the lover should come to meet him and keep her promise that she will not betray him as her goal. But in the end, the woman never reached her goal, which caused their relationship to break up. The Journey is the events in the relationship itself, and the Journey's destination is the goal of the relationship. Thus, the

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.

"Cantik" is a song that describes the love of a man for the woman he loves. This song contains praise for her. Many compliments are devoted to her, especially about how nice and beautiful she is. In addition, this song also contains many expressions of affection from the man for the woman. While "Asa Lalu" is a song that tells about a man who remembers his past. The moment where he meets a woman and likes her at first sight. The more he tries to forget her, the more he realizes that he likes and loves her. He confessed his feelings for her and hoped to be with her in a relationship.

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.

✓ OL: Tersimpan di dalam hatiku

EL: You are **in** my heart

✓ OL: Biar aku jadi kekasih dalam hatimu

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#### 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

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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 untukmu kuhadir 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.

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### **4.1.1.8 Love is Concrete Object**

The eighth Conceptual Metaphor is the **Love is Concrete Object**. *The love will never be wobbly forever* is the lyric that represents the conceptual metaphor Love is Concrete Object. The conceptual metaphor Love is Concrete Object is derived from the mapping process based on the metaphorical expression found in the song lyrics.

✓ OL: Cinta tak pernah goyah selamanya

EL: The love will never be wobbly forever

This lyric album is taken from Kahitna's song entitled "Dirantau." It is one of the songs from the "Sampai Nanti" album. This song is about lovers who are in a long-distance relationship. This song tells of a man who is going far away from his village to work. Not only the village, but the man also left his girlfriend there. Therefore, to relieve her anxiety, he promised her that he would be back soon. He also convinces her that his feelings will never change and will always love her.

This song describes the determination of the man for the woman he loves. It can be seen from the metaphorical expression *wobbly* in the lyric above, which means move or cause to move from side to side. Love as a target domain is conceptualized with concrete objects, objects that can be seen and touched, such as tables and wheels. The table can be wobbly because the legs are too short. Another example is that the car has wobbly wheels. But unlike its literal meaning, wobbly here means to change. So, it means that the man's feelings will never change for her. He will always love her. Wherever he is, he promises that his love is only for her. Thus, the conceptual metaphor of this song is "Love is Concrete Object."

### 4.1.1.9 Longing is Waves

The ninth Conceptual Metaphor is **Longing is Waves**. *The roar of my heart pierced the limits of longing* is the lyric that represents the conceptual metaphor Longing is Waves. The conceptual metaphor Longing is Waves is derived from the mapping process based on the metaphorical expression found in the song lyrics.

- ✓ OL: Deru hatiku menembus batas rindu
  - EL: The roar of my heart pierced the limits of longing

This lyric is taken from Kahitna's song entitled "Sampai Nanti." It is the main song of the "Sampai Nanti" album. This song describes a man's love for the woman he loves. This song also describes the man's hope to be with the woman he loves forever. *The roar of my heart pierced the limits of longing* means the man missed her. He felt sad when he was away from her.

The metaphorical expression *roar* means a thunderous, deep, or prolonged sound made by something inanimate; The roar is the sound of thunder or the sound of big waves rolling off the beach. The sea has an up and down movement of water. This movement of seawater is called waves. The roar will be heard clearly when the waves are high. The roaring sound is a sign that the waves are rising and can hit anything around them. Just as the roar of a giant wave that is strong and can destroy everything, the roar of the heart is also able to penetrate or 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:

No.	Conceptual Metaphor	Metaphorical Expression	Image Schema
1.		If you miss me, keep it in the	
	Deepest Heart is Sea	deepest heart	
2.		You're the only one in the	
		depths of my heart	
3.		There is the sweetest heart and	
		full of love	Containment Schema
4.		It is increasingly powerless to	
	Heart is Container	deny you <b>in</b> my heart	
5.		You are <b>in</b> my heart	
6.		Let me be the lover in your	
		heart	
7.		Could she be <b>in</b> love	
8.	Love is Container	Only to you, for you, I am	
		present <b>in</b> love	
L			

**Table 4.1 Containment Schema in Kahitna Song Lyrics** 

# **Metaphorical Expressions:**

- 1. If you miss me, keep it in the deepest heart
- 2. You're the only one in the **depths** of my heart

The first metaphorical expression that contains the containment schema is taken from Kahitna's song entitled "Di Sekitar Senayan." This song tells about lovers who have been separated for a long time but meet again that causes the woman to fall in love with her ex again. The conceptual metaphor of this metaphorical expression is "Deepest Heart is Sea." According to Saeed (2016, p. 359), one of the containment schema implications is that the containment affects an observer's view of the contained entity, either improving such a view or blocking it. It means that containers may hide or display. Here, the man wants the woman to keep her feelings. In other words, he wanted her to be able to hide her feelings in her heart so that no one else could see it. Both of them had their respective life partner and families at that time. Therefore, the man thinks that her feeling is not right and asks her to keep the feelings.

The second metaphorical expression that contains the containment schema is taken from Kahitna's song entitled "Takkan Terganti." This song describes the sad feeling of a man who cannot forget the woman he loves. The conceptual metaphor of this metaphorical expression is "Deepest Heart is Sea." According to Johnson (cited in Saeed, 2016, p. 358) containment schema derives from our experience of the human body itself as a container. The song lyric says that "You're the only one in the depths of my heart." The heart here has a function like a container in which we can put anything. In this case, the songwriter describes that only one person in his heart. It means that there is only a woman he loves.

## **Metaphorical Expressions:**

- 3. There is the sweetest heart and **full** of love
- 4. It is increasingly powerless to deny you in my heart

The third metaphorical expression that contains the containment schema is taken from Kahitna's song entitled "Cantik." This song contains many

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compliments for a woman that a man loves. While the fourth metaphorical expression that contains the containment schema is taken from Kahitna's song entitled "Asa Lalu." This song tells about a man who fell in love at the first sight with a woman in his past. The conceptual metaphor of these metaphorical expressions is "Heart is Container." One of the containment schema characteristics is that the elements are inside or outside the container (Saeed, 2016, p. 359). In the third metaphorical expression, the element in the container is love, and the container that holds the element is the heart. The heart can be interpreted as a person's feelings or one part of the human organ. The heart, which is conceptualized as a container, holds much love in it. It means someone who has this kind of this heart is a very kind person. While in the fourth metaphorical expression, the element in the container is someone that the man loves, and the container that holds the element is someone that the man loves, and the container that holds the element 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 expressions is "Heart is Container." We understand our bodies as containers. The most basic things we do are ingest and excrete, such as take air into our lungs and breathe it out. Another understanding of our bodies as containers is the daily experiences we understand in Container terms, such as we wake out of a deep sleep, we look in the mirror, and so on (Johnson, 1987, p. 271). Most of those activities are conceptualized in Container terms. Likewise, with the heart, which is conceptualized in terms of a container, the heart can keep feelings or someone we love, which means we love that person.

#### **Metaphorical Expressions:**

- 7. Could she be in love
- 8. Only to you, for you, I am present in love

The seventh metaphorical expression that contains the containment schema is taken from Kahitna's song entitled "Andai Dia Tahu." This song tells about a man who hopes that the woman he loves knows about his feelings. The conceptual metaphor of this metaphorical expression is "Love is Container." Lakoff and Johnson (cited in Saeed, 2016, p. 359) identify Container as one of the metaphors where our experience of non-physical phenomena is described in terms of simple physical objects like substances and containers. Similarly, activities can be viewed as containers, such as she is deep in thought and she is in love.

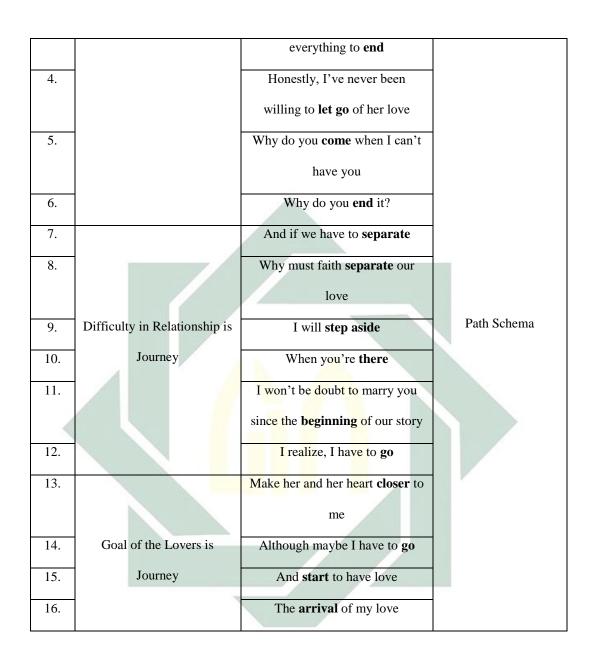
The eighth metaphorical expression that contains the containment schema is taken from Kahitna's song entitled "Pastikan". This song describes the feeling of a man who misses his lover very much. The conceptual metaphor of this metaphorical expression is "Love is Container." A containment schema comes from our experience of being physically in a bounded location such as a room and bed. Therefore, containers are a kind of disjunction where elements are inside or outside the container (Saeed, 2016, p. 359). The lovers are the elements that exist inside the container. When the man and the woman are in the same container, namely love, it means that they love each other.

# 4.1.2.2 Path Schema

Path schema reflects our everyday experience of moving around the world. A journey has a beginning and an end, a sequence of places on the way and direction. Therefore, the path schema contains a starting point "A," an endpoint "B" and a sequence of contiguous locations connecting them. This research found sixteen metaphorical expressions from three different conceptual metaphors that contain the path schema. Those are "Love Story is Journey," "Difficulty in Relationship is Journey," and "Goal of the Lovers is Journey." For more details, it is presented as follows:

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

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Table 4.2 Path	Schema in	i Kahitna	Song	Vrice
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## **Metaphorical Expressions:**

## 1. Don't let our love story end

The first metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Cerita Cinta." This song tells about a man's first love. The journey typically has a beginning and an end. The conceptual metaphor of this metaphorical expression is "Love Story is Journey." According to Lakoff (1987, p. 275), complex events have a beginning, a sequence of intermediate stages (paths), and an ending state (destination). In the concept of love, a love story also has a beginning. In the intermediate stage (path), the lovers can find difficult things in their relationship; In the ending stage, relationships or love stories can end for many reasons. Thus, the image schema of this metaphor is Path Schema.

## **Metaphorical Expressions:**

- 2. The love story may not like this (end)
- 3. Don't go, I don't want everything to end

The second metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Aku, Dirimu, Dirinya." This song tells about the ending of lover's relationship. Then, the third metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Mengapa Terlambat." This song tells about a man who loves another woman when he already has a girlfriend. The conceptual metaphor of these metaphorical expressions is "Love Story is Journey." Saeed (2016, p. 360) stated that the journey typically has a beginning and an end. The metaphorical expressions above show the end of the relationship and the love story between the lovers. The travelers can end their journey when they have arrived at their destination or end their journey for some reason even though they have not yet arrived at their destination. The lovers can also end their relationship or their love story even though their goal has not been achieved because of reasons that make them unable to continue their relationship or their love story.

### **Metaphorical Expressions:**

## 4. Honestly, I've never been willing to let go of her love

The fourth metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Tentang Diriku." This song tells about a man's concern if one day the woman he loves finds out that he actually has a girlfriend. The conceptual metaphor of this metaphorical expression is "Love Story is Journey." When people go to a destination along a path, they must pass through each intermediate point to arrive at their destination. In metaphor, purposes can be understood in terms of destinations. Thus, people may go a long way toward achieving the purposes or get sidetracked to achieve the purpose (Lakoff, 1987, p. 275). When the lovers face difficulties in their relationship or their love story, they might be sidetracked at that time. In this case, the man faces a problem in his love story. He likes other women when he has a girlfriend.

## Metaphorical Expressions:

## 5. Why do you come when I can't have you

The fifth metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Soulmate." This song tells about lovers who cannot be together even though they love each other. The conceptual metaphor of this metaphorical expression is "Love Story is Journey." According to Saeed (2016, p. 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

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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.

However, they may find something getting in their way, in this case, the difficulties they face and making them fail to achieve their goals.

### **Metaphorical Expressions:**

- 11. I won't be doubt to marry you since the beginning of our story
- 12. I realize, I have to go

The eleventh metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Suami Terbaik." This song tells the regret of a husband who has been abandoned by his wife. Then, the twelfth metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Aku Punya Hati." This song tells a story of a couple whose relationship begins to drift apart. The conceptual metaphor of these metaphorical expressions is "Difficulty in Relationship is Journey." Saeed (2016, p.360) stated that the journey typically has a beginning and an end. In other words, every time we move anywhere, there is a place we start from and a place we wind up. Someone may find something getting in their way if someone goes from a source (starting point) to a destination (endpoint) along a path. The lovers may experience many difficulties or obstacles in their love relationship. However, some of them were able to find a way or managed to solve their problems, but some failed and caused the end of their relationship.

#### Metaphorical Expressions:

13. Make her and her heart closer to me

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

The fifteenth metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Mantan Terindah." This song tells about lovers who have separated and fail to move on from their ex. The conceptual metaphor of this metaphorical expression is "Goal of the Lovers is Journey." As Lakoff (1987, p. 275) has stated that complex events have a beginning, a sequence of intermediate stages (paths), and an ending state (destination). If the travelers want to reach their destination, they must start their journey and pass through the path until they reach their destination. Likewise with the lovers, if the lovers want to achieve the goal, the lovers must start the relationship first to reach their ending state or goal.

## Metaphorical Expressions:

## 16. The arrival of my love

Then the sixteenth metaphorical expression that contains the path schema is taken from Kahitna's song entitled "Menanti." This song tells about a man who waits for his lover, but his waiting ends with a betrayal. The conceptual metaphor of this metaphorical expression is "Goal of the Lovers is Journey." The structural elements of path schema are Source (starting point), Destination (endpoint), Path (a sequence of contiguous locations connecting the Source and the Destination), and Direction (toward the Destination). Johnson (1987, p. 275) stated that we use the term "destination" as opposed to "goal" when we are referring to a specific spatial ending point. Both the travelers and the lovers have the Destination for their journey and the goal for their love relationship. However, not all travelers can reach the Destination on the journey because they will surely meet the obstacles in their path. Like travelers, not all lovers can achieve their goals because they will encounter difficulties in their relationship.

## 4.1.2.3 Force Schema

Force schema is held to arise from our everyday experiences as we grew as children, such as moving around our environment and interacting with animate and inanimate entities. The force schema includes the primary force schema of compulsion that represents the force that may be blocked or may continue; blockage where the force meets an obstruction and acts in various ways such as being diverted or continued; and removal of restraint where the removal of blockage allows an exertion of force to continue along the trajectory. This research found three metaphorical expressions from three different conceptual metaphors that contain the force schema. Those are "Passion of Love is Sea," "Love is Concrete Object," and "Longing is Waves." For more details, it is presented as follows:

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

**Table 4.3 Force Schema in Kahitna Song Lyrics** 

# **Metaphorical Expressions:**

1. Let the love surges in the chest

The first metaphorical expression that contains the force schema is taken from Kahitna's song entitled "Cerita Cinta." This song tells about the love story of a man with his first love. The conceptual metaphor of this metaphorical expression is "Passion of Love is Sea." As Saeed (2016, p. 360) stated, the force schema includes the basic force schema of Compulsion (shown as in figure 2.4), where a force vector F acts on an entity "u." The surge of love occurs because there is something that affects or encourages someone's feelings. For example, as mentioned above, when we meet someone we love, that feeling will appear unconsciously.

## **Metaphorical Expressions:**

2. The love will never be wobbly forever

The second metaphorical expression that contains the force schema is taken from Kahitna's song entitled "Dirantau." This song tells about a man's message for his lover who is far away from him. The conceptual metaphor of this metaphorical expression is "Love is Concrete Object." Like other image schemas, force schema is held to arise from our everyday experiences. According to Saeed (2016, p. 361), force schema is also extended by metaphorical extension into more abstract domains. Emotion is commonly conceptualized in terms of force. Love is an emotion of affection. Thus, the image schema of this metaphor is Force Schema.

# **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

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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).

### **CHAPTER V**

# **CONCLUSION AND SUGGESTION**

This chapter provides two subs chapters. First is the conclusions from the research and findings in this research. The second is suggestion for further research with a similar topic and subject.

# **5.1 CONCLUSION**

This research focuses on analyzing the conceptual metaphor and the image schemas which exist in Kahitna song lyrics. The data are metaphorical expressions that contain metaphorical cases. Based on the first research question, the research found nine conceptual metaphors. 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." The meaning of the metaphor is also revealed from the mapping process, which shows the relation between the source domain and target domain. Moreover, among those nine conceptual metaphors, the researcher found that the most dominant conceptual metaphor in Kahitna song lyrics are "Love Story is Journey" and "Difficulty in Relationship is Journey."

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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