

**CONCEPTUAL METAPHOR ANALYSIS IN THE  
*DREAMS, SPELLED IN POETRY***

**THESIS**

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FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK  
IBRAHIM MALANG  
2022**

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*DREAMS, SPELLED IN POETRY***

**THESIS**

Presented to:  
Universitas Islam Negeri Maulana Malik Ibrahim Malang  
In Partial Fulfillment of the Requirements for the Degree of *Sarjana*  
*Sastra* (S.S)

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### STATEMENT OF AUTHORSHIP

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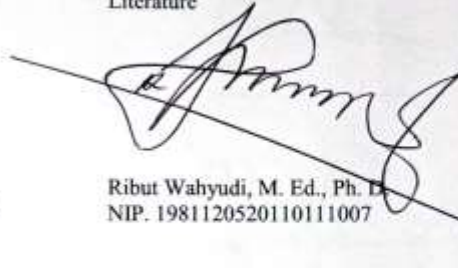
This is to certify that Rizqiyah Safira's thesis entitled **Conceptual Metaphors Analysis in the Dreams, Spelled in Poetry** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as the one of the requirements for the degree of *Sarjana Sastra* (S.S.)

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## **MOTTO**

Puisiku bukan puisi

Tapi kata-kata gelap yang berkeringat dan berdesakan mencari jalan.

Ia tak mati-mati meski bola mataku diganti

---

**WIJI THUKUL**

## **DEDICATION**

This is proudly presented to:

Myself

Rizqiyah Safira

My family

Bapak, Ibuk, and two brothers

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First of all, I would like to say alhamdulillahirabil Alamin, thank God for His unspoken grace and abundance so that the author can complete his final project as a scholar, with a thesis entitled "Conceptual Metaphor Analysis in the Dreams, Spelled in Poetry," Sholawat and Peace be upon the Prophet Muhammad SAW.

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I hoped this thesis will be helpful for readers, especially English literature students.

Malang, 13 June 2022  
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## ABSTRACT

**Safira, Rizqiyah.** (2022). Conceptual Metaphor Analysis in the Dreams, Spelled in Poetry. Undergraduate Thesis, Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Zainur Rofiq, M.A.

*Keywords: Conceptual Metaphor, Metaphor Analysis, Metaphor in literature*

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This study aims to identify the widely used metaphors and analyze the meanings that construct the reality of 'life' in the literary work entitled *Dreams, Spelled in Poetry* (2021) by Helena Natasha. Poetry data taken is a collection of poems with the theme 'The Call.' The method used by the researcher is descriptive qualitative and combines two theories; the first is to identify the types of metaphors used by the poet in the poem with the theme 'The Call,' the researcher uses the theory of Lakoff and Johnson (2003) and to analyze the conceptual metaphors that shape reality. The 'life' reflected in the researcher's poetry uses the theory of Kovecses (2007). Correspondence elaboration or concept mapping is used to conceptualize the relationship between the source domain and the target domain to construct the reality of 'life.' This study tries to conduct a cognitive semantic study of the concept of life in Helena Natasha's poetry from the perspective of cognitive linguistics. The analysis result shows that the type of metaphor used by Helena Natasha in the poem with the theme *The Call* is dominated by ontology metaphors with fifteen data. Furthermore, the author managed to find two concepts contained in the poem with the theme *The Call* that succeeded in shaping the reality of 'life,' namely, *AMBITION IS FIRE/LIGHT*, and *LIFE IS A JOURNEY*. The researcher suggests that future research expand the concept formed in a poem other than the concept of 'life' by Chairil Anwar.

## مستخلص البحث

السفيرة، الرزقية. (2022). تحليل الاستعارات المفاهيمية في الأحلام والهجاء في الشعر. البحث الجامعي. برنامج دراسة الأدب

الإنجليزي، كلية العلوم الإنسانية جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: زين الرفيق، الماجستير.

الكلمات الأساسية: الاستعارة المفاهيمية، التحليل الاستعاري، الاستعارة في الأدب.

تهدف هذه الدراسة إلى التعرف على أنواع الاستعارات المستخدمة على نطاق واسع وتحليل المعاني التي تبنى واقع "الحياة" في العمل الأدبي المسمى أحلام تحجى في الشعر (2021) للمخرج هيلينا ناتاشا. البيانات الشعرية المأخوذة عبارة عن مجموعة من القصائد تحت عنوان "الدعوة". الطريقة التي استخدمها الباحث هي الطريقة الوصفية النوعية وتجمع بين نظريتين، الأولى هي التعرف على أنواع الاستعارات التي يستخدمها الشاعر في القصيدة مع موضوع "النداء"، ويستخدم الباحث نظرية لأكوف وجونسون (2003). ولتحليل الاستعارات المفاهيمية التي تشكل الواقع، تستخدم "الحياة المنعكسة في شعر الباحث نظرية كوفكس (2007). يتم استخدام صياغة المراسلات أو تخطيط المفاهيم لوضع تصور للعلاقة بين المجال المصدر والمجال الهدف لبناء واقع "الحياة". تحاول هذه الدراسة إجراء دراسة دلالية معرفية لمفهوم الحياة في شعر هيلينا ناتاشا من منظور علم اللغة المعرفي. تم تحليل 24 من البيانات وجمعها من خلال تقليل البيانات. تظهر نتائج التحليل أن نوع الاستعارة التي استخدمتها هيلينا ناتاشا في القصيدة مع موضوع النداء تحيمن عليه الاستعارات الوجودية مع خمسة عشر بيانات. علاوة على ذلك، تمكن المؤلف من العثور على مفهوميين متضمنين في القصيدة مع موضوع النداء الذي نجح في تشكيل واقع "الحياة"، وهما الطموح هو نار / ضوء "والحياة رحلة. يقترح الباحث أن البحث المستقبلي يهدف إلى توسيع المفهوم الذي تشكل في قصيدة غير مفهوم "الحياة" لكوسيريل أنور.

## ABSTRAK

**Safira, Rizqiyah.** (2022). *Metafora Konseptual dalam Dreams, Spelled in Poetry*. Skripsi, Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Zainur Rofiq, M.A.

Kata Kunci: *Metafora Konseptual, Analisis Metafora, Metafora dalam sastra*

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Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis metafora yang banyak digunakan dan menganalisis makna yang mengkonstruksi realitas 'kehidupan' dalam karya sastra berjudul *Dreams, Spelled in Poetry* (2021) oleh Helena Natasha. Data puisi yang diambil adalah kumpulan puisi dengan tema 'The Call'. Metode yang digunakan oleh peneliti adalah deskriptif kualitatif dan menggabungkan dua teori, pertama adalah untuk mengidentifikasi jenis-jenis metafora yang digunakan oleh penyair dalam puisi yang bertema 'The Call' peneliti menggunakan teori Lakoff dan Johnson (2003) dan untuk menganalisis metafora konseptual yang membentuk realita 'kehidupan' yang terrefleksi dalam puisi peneliti menggunakan teori Kovecses (2007). Penjabaran korespondensi atau pemetaan konsep digunakan untuk mengkonseptualisasikan hubungan antara domain sumber dan domain target untuk mengkonstruksi realitas 'kehidupan'. Penelitian ini mencoba melakukan kajian semantik kognitif tentang konsep kehidupan dalam puisi Helena Natasha dari perspektif linguistik kognitif. Hasil analisis menunjukkan bahwa jenis metafora yang digunakan oleh Helena Natasha dalam puisi yang bertema The Call adalah didominasi metafora ontologi sebanyak lima belas data. Selanjutnya, penulis berhasil menemukan konsep yang terkandung dalam puisi yang bertema The Call sebanyak dua konsep yang berhasil membentuk realita dari 'life', yakni *AMBITION IS FIRE/LIGHT* dan *LIFE IS A JOURNEY*. Peneliti menyarankan untuk penelitian kedepan adalah memperluas konsep yang dibentuk dalam suatu puisi selain konsep 'kehidupan' karya Chairil Anwar.

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## **CHAPTER I**

### **INTRODUCTION**

In this chapter, the researcher will discuss the background of the study, research question, objectives, scope and limitations, the significance of the study, and the definition of key terms.

#### **A. Background of the study**

A metaphor is one part of human social life, especially in communication that is applied in the language. Metaphors in this society vary depending on the culture and region where the metaphor is used. The culture in question includes the way people think and act in various areas carried out repeatedly and from generation to generation. Many researchers have investigated the semantics of metaphors, such as the types of metaphors such as synaesthetic, anthropomorphic, and concrete to abstract by Leech found in Love and Misadventure poetry (Rorimpandey et al., 2020). Not only in poetry, but can find metaphors with a semantic approach in footballers' comments on social media (Yusuf, 2016) and the metaphor for the word 'love' is described as detention that requires a place (Citraresmana et al., 2018). Uniquely, there are metaphors in political discourse (Syahrizal, 2016). Here the author will identify the types of metaphors and how the metaphorical expression constructs the reality in poetry entitled *Dreams, Spelled in Poetry*.

Life can be described through metaphorical expressions, especially in poetry. Poets write even poetry through experiences in everyday life because poetry is a reflection of the real world. Researcher takes the concept of 'life'



because it is directly related to the definition of poetry as a reflection of real life. Life is described as a journey, as in the research conducted by Sardaraz & Nusrat (2019), that life is an elusive concept. Researchers take the topic of conceptual metaphors because, in everyday life, humans absorb metaphors both in thought and action (Lakoff & Johnson, 1980). According to Kovecses (2007), it is defined as understanding one domain concept against another. According to Lakoff and Johnson (1980), it is pervasive in everyday life, not only in language but in thoughts and actions. Metaphor is a language feature widely applied to literary works, especially poetry. Figurative language in literary works is critical, especially in poetry. Figurative language in poetry affects beauty, interest, and meaning that is alive and can cause imagination. According to Lakoff and Johnson, metaphor is a tool for poetic imagination and is rhetorical writing that is considered exceptional (Arong, 2021). Metaphors have the meaning intended by the speaker. Departing from the definition of metaphor according to Lakoff and Johnson, the researcher is interested in the topic of conceptual metaphor because metaphors do not only exist in a language but are pervasive in everyday human action and thought.

This study aims to analyze poetry entitled *Dreams, Spelled in Poetry* by Helena Natasha (2021). This study seeks to determine the types of metaphors and how metaphorical expression constructs the meaning of “life” reflected in poetry. The researcher takes poetry as the object of research because poetry is the result of the interpretation of human experience that contains the values of life and is transformed into the most memorable form. According to Laurence & Thomas

(1992), poetry is defined as a typed language that is said more intensely than ordinary language. Through poetry, people can improve the ability in vocabulary and critical analysis skills. In the book entitled “Dreams, Spelled in Poetry,” besides there is no research in this book, the writer can affect the reader through the meaning of “life,” especially in the theme 'the call (Gay, 2018).

To start this research, the researcher will explain previous research to avoid similarities and find the gap that the researcher will find. The first research is written by Yusuf (2016). This study aims to investigate conceptual metaphors in the language of football commentary. The method that is applied is a purposive sampling procedure. The result shows that football commentators usually use conceptualize football as a war (Yusuf, 2016).

The second research was written by Muliawaty et al. (2019). This study investigates how metaphor plays a role in the poems chosen. The method that applied is qualitative in nature and textual analysis to uncover the metaphors of longing in the selected poems. Analysis using three theories; Lakoff and Johnson (2003), Kovecses (2010) relates to target and source domains, and Scheibe, Freund, and Baltes's (2007) theory relate to longing characteristics, which reveals the types of target and source domains in metaphors and reveals the way metaphors interpret one's longing. The analysis results show that twenty-eight metaphors, with details of ten target domains and twenty-two source domains (Muliawati et al., 2019).

The third research was written by Sari & Rahayuni (2018). The purposes are to identify the linguistic aspects contributing to the metaphorical expression

and to find the types of metaphor in the Corpus of Contemporary American English (COCA). The method used in this study was the observation method. Lakoff and Johnson (1998) used the theory to analyze the conceptual metaphor and Pragglejaz's MIP and Steen's five-step theory (2010) to identify metaphors in context. The study results show structural metaphors, ontology, orientation, and personification (Sari & Rahayuni, 2018).

The fourth research was written by Citraresmana et al. (2018). This study aims to identify the phenomenon of the language used by Indonesians through articles published in newspapers and social media with a cognitive semantic approach. The method that is applied is the qualitative method. The results showed two metaphors, namely conceptual metaphors and ontological metaphors (Citraresmana et al., 2018).

The fifth study was written by Rahmaniyah (2018). This study aims to classify the types of metaphors used in political headlines. The method applied is qualitative research based on conceptual metaphor theory (CMT). The results showed thirty metaphors, consisting of twelve structural metaphors, ten orientation metaphors, and eight ontological metaphors.

The sixth research was written by Wijanarto (2020). This study aims to identify language, especially metaphors, in influencing foreign tourists in an Indonesian travel article, 'Raja Ampat.' The method utilized the Metaphor Identification Procedure developed by Pragglejaz (2007). The results showed that there were 13 metaphorical expressions those are Building, Natural Landscape, High Mobility, Religion, Family, and Profession. From these results, it is expected

to be able to explain how linguistics is closely related to the function of persuasion in tourism promotion (Wijanarto, 2020).

The seventh research was written by Pratiwi et al. (2020). This research aims to identify the types of metaphors and types of image schemes used in Lang Leav's Poetry. The method that is applied is the qualitative descriptive approach. Pratiwi et al use the theory of Lakoff and Johnson (2008) to determine the types of metaphors and their relation to culture, including structural, orientational and ontological. 4. The theory used belongs to Croft et al. (2004). Image schema consists of space, scale, container, strength, unity, identity, and existence. The results show the kinds of metaphors are structural, orientational, and ontological metaphor. The types of image scheme that appear are the identity, container, space, and existence schemes.

The eight research written by Rorimpandey et al. (2020). The purpose of this study is to analyze the kinds of metaphors and meaning by Leech Theory in Poem by Lang Leav's. The method that is applied is descriptive. The results show there were twenty-one data, ten data classified as synaesthetic (52%), eight data classified as anthromorphic (41%), and three data classified as concrete to abstract (7%). The results in meaning are three data have sadness meaning, and two have sincerity (Rorimpandey et al., 2020).

The ninth research was written by Saputra (2021). This thesis aims to analyze the types of metaphors found in Ali's poems in the selected poems of Flowers over the Bench. In addition to the kind of metaphor, this study identifies the lexical meaning contained in the ordinary. The method that is applied is the

descriptive qualitative analysis method. The researcher found there are three kinds of metaphors. It consists of sixteen kinds of structural, seven data of orientation metaphors, and seventeen data of structural metaphors (Saputra, 2021).

The tenth study was written by Zulfadhina (2021). This study aims to identify the types of metaphors in the selected poems of Atticus'. The method used is descriptive qualitative. The data source is taken from a poetry book entitled *Love Her Wild* by Atticus. The data analyzed is in the form of sentences. The theory used is Lakoff and Johnson (2003). The research found three kinds of metaphors. Those are structural, orientation and ontological metaphors from metaphorical mapping.

Previous studies have shown that objects vary in the types of metaphors used and how conceptual metaphors affect human thoughts and actions in everyday life. Like Yusuf's research (2016), besides being found in the literature, metaphorical expressions can be found in football comments on the official website and produce conceptual metaphors for football is a situation and football is a project. In Rorimpandey et al. (2020), the most commonly found metaphors are synaesthetic types and express sad expressions. In Citraresmana et al. (2018), the metaphor used in newspapers and social media by the mayor of Bandung is a type of ontology metaphor, and the conceptual metaphor of 'love' forms seven concepts. While in Syahrizal (2016), the metaphor used in TIME online magazine in political discourse uses a lot of ontological.

From the previous studies above, there are similarities with several studies. The first equation uses the object of poetry research. The second equation uses

Lakoff and Johnson's theory. From some of these studies, what distinguishes this research is how the metaphorical expression constructs the reality of “life” reflected in poetry. This study focuses on poetry with the theme “the call” because it is famous and many people like it, but inferring multi meanings. Thus the researcher will take the middle way of interpretation based on linguistics and word choice. This present research attempts to carry out a cognitive semantic study of the concept of life in Helena Natasha’s poetry from a cognitive linguistic perspective. Therefore, this study will carry up new theories to mark a new novelty. The researcher will use a qualitative descriptive method to determine the types of metaphors utilizing the theory of Lakoff and Johnson (2003) and Kovecses (2007).

### **B. Research Question**

The following questions guide in investigating the conceptual metaphors in the poetry entitled *Dreams, Spelled in Poetry* by Helena Natasha:

1. What types of metaphors are found in *Dreams, Spelled in poetry*?
2. How does the metaphorical expression construct the reality of “life” reflected in the poetry?

### **C. Significance of the Study**

Significant that researcher expect is obtained theoretically and practically. Theoretically, the reader can understand the use of metaphor in poetry, where poetry is a form of transformation from real life, arranged in a stanza. In addition, the reader can find the meaning of the metaphor in the conceptualization process

from an abstract source domain through a concrete target domain. Practically, the readers can apply the use of metaphors and be able to build a specific concept in writing poetry. That way, skills in everyday life reflect the use of conceptual metaphors.

#### **D. Scope and Limitation**

This study analyses the types of metaphors found in poetry and how metaphorical expression constructs the reality. The researcher used Lakoff and Johnson's theory (2003) to answer the research questions. Moreover, the researcher determines the characteristics; first, the data source comes from the poetry book of Helena Natasha. In the second step, the researcher identifies words containing metaphors that build the reality of "life using the Metaphorical Identification Procedure (Kövecses, 2007).

The researcher was unable to examine all poetry in this book. Therefore the researcher limited this study. This book is divided into three phases: The Call, Dreaming, and Living. The researcher restricts the research object and only analyzes eighteen poems in 'The Call' phase. The researcher chose the book poetry Dreams, Spelled in Poetry, especially the one with the theme The Call.

#### **E. Definition of Key Term**

In order to clarify the key terms used in this study, some definitions are put forward:

1. Conceptual Metaphor: the way to understand one abstract concept in another concept which involves the conceptualization.

2. Cognitive Semantics: an interdisciplinary approach to understanding the meaning and mind.
3. Cognitive Linguistics: an interdisciplinary approach for the study of language.
4. Poetry: The depiction of an event is transformed into the form of stacked stanzas with deep meaning.



## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

In this chapter, the researcher will present several theories related to this topic from various kinds of research to provide an in-depth understanding for the readers. The materials are: Metaphor in Literature, Types of Metaphors, Cognitive Semantics, Cognitive Linguistics, and Conceptual Metaphor.

#### **A. Metaphor in Literature**

Metaphor is a phenomenon that occurs in everyday life, both in thought and action. Applications influence this in understanding the abstract to the concrete—depicting abstract things against the concrete through experiences. In addition, metaphors that absorb everyday life can also be applied in the literature. Metaphor in literature has challenges in finding their meaning. The challenge is looking for keywords related to thoughts or actions in everyday life.

The realization is most poetic language that is built on the standard. Everyday conceptual metaphor is one of the most striking findings of a cognitive linguistic study on poetic language. According to Semino and Steen (2008, p 232), literary metaphors should be studied using a combination of literary approaches, discourse analysis, corpus linguistics, and psycholinguistic techniques. Metaphorical expression in literary works is more creative, original, striking, rich, engaging, complicated, demanding, and interpretable than metaphors in non-literary works. Scholars within this school argue that metaphor in literature is different from (and superior to) metaphor outside literature because of how metaphorical expressions interact with one another and with other

components of the literary text in which they occur (Kövecses, 2007).

According to Nowotny (1965: 72ff) in *Metaphor and Thought* (2008, 234), poems are more densely structured in linguistic terms than other text genres, and metaphorical patterns, in particular, can contribute to the complex textual organization that leads to a poem's overall value and consequences. On the other hand, Tsur's (1987, 1992) cognitive poetics employs cognitive theories to systematically account for "the relationship between the structure of literary texts and their perceived effects." Tsur's metaphor purpose is to explain how the individual properties of innovative metaphors in poetry contribute to specific and often one-of-a-kind impacts. He contends that metaphorical expressions of logical contradictions can be rectified by deleting unnecessary vehicle attributes and transferring the remaining ones.

In their study of metaphor in poetry, Lakoff and Turner (1989) found that notable poets' metaphorical utterances are frequently unique uses of the standard conceptual metaphors that undergird most of our everyday metaphorical language. To explore and widen the fundamental ways we think and express ourselves, poets use metaphorical tools that we all use in everyday language. It is typical to underestimate the significance of wholly new metaphors in both literature and everyday language.

Literary historians frequently concentrate on the function of distinct metaphorical patterns in specific literary genres or texts, and in the works of individual authors. Simultaneously, metaphor theorists have recently highlighted the presence of generic metaphorical patterns across languages, if not all of

them.

This idiographic approach to metaphor highlights the specific characteristics of a metaphorical use or pattern while implicitly making various assumptions about what is more generic and common in and outside of literature for metaphor. These metaphors in literature research idiographic alternatives are mainly dedicated to describing how metaphor in literature works. In the next section, we will return to their link with more general approaches to metaphor in literature.

Scholars influenced by cognitive metaphor theory have recently begun considering metaphorical patterns to reflect a writer's worldview and style. For example, Emily Dickinson's poems stated that metaphorical patterns reflect the dominance of a succession of unique conceptual metaphors, such as LIFE IS A SPACE VOYAGE (Kövecses, 2007).

Most literary metaphor studies are idiographic, concentrating on the use and function of certain metaphors in individual texts. Literature metaphors are more innovative and original than metaphors in other forms of media. Metaphors in literature can be distinguished by their characteristics and distribution in literary versus non-literary texts, writers' and readers' specific treatment of them, or combining these two elements (Gibbs, 2008).

## **B. Types Of Metaphors**

According to Lakoff and Johnson (2003), metaphor categorized into three categories: orientational metaphor, ontological metaphor and structural

metaphor .

### **1. Orientational Metaphor**

One metaphor does not structure anything, while another does so for a whole system of notions. Because most of them are concerned with spatial orientation: up-down, in-out, front-back, deep-shallow, central-peripheral, and so on. We have bodies of the type we do cause these spatial effects. In the physical world, they serve this purpose. An excellent example of an orientational metaphor is HAPPY IS UP. The fact that HAPPY is a positive adjective leads to English idioms like "I'm feeling up today," "My spirits rose," and "You're in high spirits."

SAD IS DOWN

I'm feeling down

I'm depressed

- Physical foundation: slumping posture is often associated with melancholy and depression, while upright posture is associated with a happy emotional state.

HEALTH AND LIFE IS UP; SICKNESS AND DEATH ARE DOWN

He's at the peak of health

As to his health, he's way up there

He fell ill

His health is declining

- Physical foundation: Serious disease compels us to lie down. When you're dead, your body is in pain.

### HIGH STATUS IS UP; LOW STATUS IS DOWN

She'll rise to the top

He's climbing the ladder

She fell in status

He's at the bottom of the social hierarchy

- Social and physical basis: status is correlated with (social) power and (physical) power is up.

### RATIONAL IS UP; EMOTIONAL IS DOWN (Lakoff & Johnson, 1980).

The discussion fell to the emotional level, but I raised it back up to the rational plane.

We put our feelings aside and had a high-level intellectual discussion of the matter.

- Physical and cultural foundation: In our culture, people believe that they have control over all living things, including plants, animals, and the environment around them. This belief is based on the belief that humans are superior to other animals and that this superiority comes from their capacity for reason.

## **2. Ontological Metaphor**

This type of metaphor can be used for various objectives, and the numerous metaphors available mirror the various aims. For example, the increasing process can be seen as a metaphorical entity via the term inflation (Kövecses, 2007).

### INFLATION IS ENTITY

We need to combat inflation

Inflation is backing as onto a corner

Inflation makes me sick

- In these situations, viewing inflation as an entity enables us to talk about it, measure it, pinpoint a specific feature of it, consider it a cause, respond to it, and possibly even think we understand it.

THE MIND IS A MACHINE

My mind just is not operating today

I'm a little rusty today

- We've been working on this issue all day, but we're out of steam now.

### **3. Structural Metaphor**

The source domain contains a rich insights structure for the target idea.

This type has a cognitive function that allows it to deduce the target A structure from the structure of the source B. For example, ARGUMENT IS WAR is a form of this. "Your statements are unjustified," "He attacked every weak point in my argument," "His criticism was spot on," and so on. This metaphor gives rise to the idea of arguing in the manner of a fight or physical conflict (Kövecses, 2007).

### **C. Cognitive Semantics**

Prototype meaning is derived from cognitive semantics based on prior experience. According to Evans and Green, the meaning of a conceptual metaphor is exhaustive, whereas the meaning of a semantic metaphor is tied to what was spoken in the speech. People do not employ embodiment to generate meaning derived from textual material. The people's understanding determines the meaning of a conceptual metaphor (Syahrizal, 2016).

The concept of cognitive semantics was first proposed in the 1970s to

challenge truth-conditional semantics. According to Sweetser (1990) in *Metaphor and Thought* (2008), truth-conditional semantics study the link between word and world meaning, excluding cognitive organization from the linguistic system. Internal and external elements are the focus of truth-conditional semantics. In addition to attempting to comprehend the element, cognitive semantics investigates the internal speaker obtained via the speakers' experience (Evans & Green, 2006). The central subject of cognitive semantics is the link between conceptual structure and the outward world of sensory experience. On the other hand, cognitive semantics aims to investigate human interaction and awareness of the outside world and develop a theory of conceptual metaphor structure. For example:

*The coffe is in the cup*

Analysis

The spatial scene associated with it has a containment function, which includes numerous effects like identifying and regulating the behaviors of the contained creature. The fact that the coffee is confined in the cup keeps it from spilling over the table; if we move the cup, the coffee moves along with it.

#### **D. Cognitive Linguistics**

Cognitive linguistics resulted from new thinking that emerged in the early 1970s. This is due to dissatisfaction with a formal approach to language. Cognitive linguistics has deep roots in the emergence of modern cognitive science in the 1960s and 1970s, including work related to human categorization and the

earlier tradition of Gestalt psychology. Cognitive linguistics is an approach that has adopted guidelines, assumptions, and a perspective, resulting in various complementary and overlapping theories (and even competing) (Evans & Green, 2006).

Cognitive linguistics is best seen as a “movement” in linguistics, and the main unifying idea is to assign meaning (=conceptualization) and make cognitive-based descriptions with realistic language. In the formation of the 1980-1990 era, there was an influence of anthropology and cognitive psychology on cognitive linguistics. Although there are various types of linguistics, all of them contradict generative linguistics. Primarily focus on the formal aspects of language, which include syntax and phonology, rather than meaning and conceptualization (Goddard, 2020). For example: In metaphors of emotion, motion and emotion are closely related. A specific emotion is an abstract concept, and motion is a tangible concept. nonetheless, emotions are frequently semantically linked to a certain kind of motion, particularly physical motion.

There seems to be a movement that denotes a certain kind of emotion in the metonymic category MOVEMENT for EMOTION. For instance, spike corresponds to the metaphor for HAPPY; boiling and bubbling to the metaphor for ANGER; trembling, shuddering, and shrieking to the image for FEAR; and crumble, shatter, scrape, nick, and slice to the metaphor for SAD (Mulyadi, 2016).



## **E. Conceptual Metaphor**

Conceptual metaphor is a way of understanding an abstract concept in a more concrete concept. In a conceptual metaphor, there are two domains. The domain has a name, namely: source domain and target domain. The source domain is a conceptual domain that describes metaphorical expressions to understand other conceptual domains, which the domain understood here is called the target domain. Like ARGUMENT, LOVE, THEORY, and others are target domains, where JOURNEY, WAR, and BUILDING are source domains. The target domain is a domain that we are trying to understand through the source domain.

According to Evans & Green (2006), conceptual metaphors affect several areas of life, including social, political, anthropology, and cognitive psychology, especially in cognitive semantics. Metaphor is closely related to culture and causes them to be inseparable. Culture is a culture that can influence our thoughts, so our thoughts can influence how we see the metaphor itself. Meanwhile, according to Lakoff & Johnson (2008) in Pratiwi (2020), Conceptual metaphors result from mental constructions that are used as analogous principles involving conceptualizing two elements. The characteristics of conceptual metaphors are that they equate to two concepts: the source domain is the visible domain, and the target domain is where the metaphorical domain is used. Then, in this case, the equation between the domains corresponds to the mapping. Cross-domain mappings are conceptual metaphors in human thought and language (Sardaraz & Ali, 2019).

IDEAS ARE FOOD

ARGUMENT IS WAR

LOVE IS JOURNEY

In the example of the conceptual metaphor above, food, war, and journey are the target domains that mediate understanding the source domain (ideas, argument, and love). The characteristic of conceptual metaphor is that it has two domains: the target domain is abstract, while the target domain is a goal . Here the researcher will use an example of a conceptual metaphor from the book, *Metaphors: A Practical Introduction* by Kövecses (2007) to provide a better understanding.

**IDEAS ARE FOOD**

All this paper has in it are *raw* facts, *half-baked* ideas, and *warmed over* theories. There are too many facts here for me *to digest* them all. I just can't *swallow* that claim. Let me *stew* over that for a while. That's *food* for thought. She *devoured* the book. Let's let that idea *simmer on the back burner* for a while.

**Table 1.** IDEAS ARE FOOD Metaphor

<b>SOURCE: FOOD</b>	<b>TARGET: IDEAS</b>
(a) semi-finished materials	Half-finished idea
(b) digestion	Trying to understand again
(c) Swallow food	Accept ideas
(d) Instant technique for preservation	Thinking long term ideas
(e) Food served	Idea that has come true
(f) Reheat	Reviewing what has been done so that it doesn't just end

The mapping indicated by the letters used above and the associated statements that make it clear include metaphors are as follows:

- (a) *raw facts, half-baked ideas and warmed over*
- (b) *to digest*
- (c) *swallow*
- (d) *stew*
- (e) *food*
- (f) *simmer on the back burner*

## **CHAPTER III**

### **RESEARCH METHOD**

In this chapter, the researcher will present about research design, research instrument, data source, data collection and data analysis. Research methods are pivotal in determining accurate research results.

#### **A. Research Design**

In this study, the researcher uses qualitative research methods and descriptive methods. Qualitative research methods have the advantage that they can facilitate researchers who can describe events from the actor's side, thereby obtaining a better understanding of social reality and paying attention to processes, meanings, and structural characteristics. According to Denzin and Lincoln (1994: 1) in Rahardjo (2020: 30), qualitative research is a study whose investigation has its way, which is cross-disciplinary of the field and subject matter are interrelated.

#### **B. Research Instrument**

In analyzing the data, the researcher used qualitative methods to obtain data. Because the researcher used a qualitative method, this research was conducted using the researcher herself as an instrument to investigate and analyze the data on the poetry *Dreams, Spelled in Poetry* with the theme 'the call.'

#### **C. Data Source**

The primary data is in the form of a poetry entitled *Dreams, Spelled in Poetry*. The selected poetry based on the theme. The theme is 'The Call.' There are eighteen poems inside. These texts make a file of words, phrases, or sentences written by the poet more clearly. The writing is taken from the site to make it easier to find the complete

texts. The poetry *Dreams, Spelled in Poetry* is a famous poetry by Helena Natasha. She is a poet, and a dreamer from Jakarta. *Dreams, Spelled in Poetry*, was first published in 2021. Secondary data is taken from books, journals, the internet, articles, and other sources to add information about metaphors.

#### **D. Data Collection**

There were activities of researcher in the form of actions in collecting data in this study. Data collection techniques are the way researchers collect data to be studied. This technique means that researcher use documents closely related to the topic being studied in qualitative research. Data collection: Researcher used steps one and two, Metaphor Identification Procedure by Kövecses (2007): the first step to read the entire text discourse to get a general sense of what is happening. The second step is to determine the text-lexical discourse's units. Poetry is a document because the document in linguistic research, the object can be read and can give a message (Rose et al., 2020).

#### **E. Data Analysis**

Poetry data here is analyzed by the descriptive method. This analysis technique uses to answer research questions. This research used the descriptive analysis technique because this research is descriptive. The researcher explains the data analysis in the selected poems in the book *Dreams, Spelled in Poetry* by Helena Natasha because the researcher wants to find answers to research questions. Researcher also use the Oxford Dictionary to find meaning and interpret based on linguistics. The steps that the researcher took are based on the Metaphorical Identification Procedure by Kövecses (2007):

1. (a) Determine the meaning of each lexical unit in the text in context, how it pertains to an object, relation, or attribute in the circumstance

generated by the text (contextual meaning). Consider the information preceding and after the lexical item.

(b) Determine whether each lexical unit has a more basic contemporary meaning in other contexts than the one in which it is used.

(c) Determine whether the contextual meaning contrasts with the basic meaning but can be comprehended in comparison to it if the lexical unit has a more basic current-contemporary meaning in contexts other than the provided context.

2. Mark the lexical unit as metaphorical if it is true (Kövecses, 2007).

The steps to analysis conceptual metaphors are:

1. Find keywords related to 'life'.
2. Group these keywords based on two general concepts, namely: journey and ambition.
3. After grouping the lexemes into two categories: journey and ambition, the researcher sorts the poems containing these lexemes based on the most common.
4. Then analyze by connecting cognitive semantics and cognitive linguistics.

## **CHAPTER IV**

### **FINDING AND DISCUSSION**

In this chapter, the researcher will present the findings and the discussion section. In the finding session, researchers analyzed the types of metaphors used by the poet Helena Natasha. In the discussion chapter, the researcher discusses the most widely used types of metaphors and the conceptual metaphors that shape the reality of 'life.'

#### **A. Finding**

In this discovery sub-chapter, the researcher found the types of metaphors and collected twenty-four data on the metaphorical expressions used by Helena Natasha in the poem *Dreams, Spelled in Poetry* with the theme 'The Call.' Also the metaphorical expression that construct the reality of 'life.'

##### **1. Types of Metaphor**

This chapter will present the findings and discussion of the research. The data is found in the poetry entitled "Dreams, Spelled in Poetry" by Helena Natasha. Eighteen poetry are taken from the poetry in the theme "the call." Two theories are used to identify the types of metaphors; the research proposed the theory by Lakoff & Johnson (2003), and to construct the reality of life, the researcher used the theory metaphorical identification procedure by Kövecses (2007). From the eighteen poetry, the researcher finds twenty-four metaphorical expressions Helena Natasha used in her poetry.

Table 2. Types of Metaphor

SAMPLE	METAPHORICAL EXPRESSION	TYPES
Datum 1	I knew a couple Who lived on the beach. They <i>befriended the sea</i> .	Ontological
Datum 2	Their minds and hearts <b>belonged to the ocean</b>	Ontological
Datum 3	<i>Their laughters came in waves,</i> Chasing the sunset chasers	Ontological
Datum 4	Count your <i>breath</i> , it might be <b>taken</b> soon	Ontological
Datum 5	Death is <b>staring</b> from the ceiling, biding its time to meet you	Ontological
Datum 6	You might not get the rhytm yet, yet you can feel the <b>lyrics</b> on the tip of your tongue	Ontological
Datum 7	You might now know the song yet, Yet you can feel <i>its beat in your heart</i>	Ontological
Datum 8	I am <b>water</b> , But you can't expect me to flow along	Ontological
Datum 9	As calm as the <b>lake</b>	Ontological
Datum 10	I am a <b>stream</b> <b>Running</b> against the current, <b>Circling the Earth</b> , Always falling, rising back again	Ontological
Datum 11	Just to make sure My beauty hasn't passed its expired date	Ontological
Datum 12	I made of <b>fire</b> , But don't mistake me for a fireplace	Ontological
Datum 13	But if you try to blow me off Like a candle, I'll <b>catch</b> myself to your books, your house, your city	Ontological
Datum 14	I can be <b>firework</b> , <b>Lighting up</b> your night sky	Ontological
Datum 15	But if you turn a blind eye, A <b>spark</b> of me might cause a disaster, <b>Destroying</b> everything in your path	Ontological
Datum 16	Their home became their <b>world</b>	Structural
Datum 17	They got lost So I don't have to. They <b>paved a road</b> So my <i>journey wil be smooth</i>	Structural
Datum 18	Why wander left or right When straight is a <b>proven way</b> ?	Structural
Datum 19	Everywhere I go, I became waves	Structural
Datum 20	My <b>mind's</b> made of metaphors You can't imagine	Structural



Datum 21	I am a <b>poem</b> You failed to get.	Structural
Datum 22	You could escape, take the costume off	Oriental
Datum 23	You <b>can't lock</b> me on land As I belong to the sea	Oriental
Datum 24	Eventually <b>time</b> will <b>dry</b> up	Oriental

### a. Ontological Metaphor

Metaphor ontology is a structure that helps our understanding of abstract concepts and experiences, such as events, activities, emotions, ideas, etc., in the form of our actual experiences.

#### Datum 1

I knew a couple  
Who lived on the beach.  
They *befriended the sea*.

The context of the poem above is that it takes place near the sea, and in daily life, the sea has become a part of his life. The poem above is a kind of ontological metaphor because from the lexical unit, a **sea** is an inanimate object which is the source domain juxtaposed with the word **befriended**, which seems to be able to act like a human. The context of the poem above is that it takes place near the sea, and in daily life, the sea has become a part of his life.

#### Analysis

The sentence does not contain a metaphor if the lexical unit sea is not juxtaposed with befriended. The word befriended is only done by humans with humans, not with inanimate objects. The poem's author makes the sea an inanimate object that can be a couple's friend, like a friendship with humans.

Therefore the stanza above contains an ontology metaphor.

### **Datum 2**

Their *minds* and *hearts* **belonged to the ocean**

The context of the poem above is that their **minds** and **hearts** are only poured out with the ocean because they live not far from the ocean. Metaphors arise here from non-living things as if they have been poured out of non-living things, their minds and hearts belonging to the ocean.

### Analysis

If the word **belonged** is not juxtaposed with the **ocean**, then the sentence does not contain a metaphor. This is because the word **belonged** describes the ownership that humans usually have. **Belonged** in a literal sense is to be owned by somebody. From this, we can see that the meaning of the sentence above is that their minds and hearts belong entirely to an ocean which is the inanimate object, because they are already one with nature where they live on the beach. In conclusion, the sentence above is a type of ontological metaphor. The word **belonged** is a word that can be described as belonging to one human. The **minds** and **hearts** above are inanimate objects that show human ownership, but the sentence refers to the ocean's rights.

### **Datum 3**

Their **laughters** came in waves,  
Chasing the sunset chasers

The context of the poem above is that their laughter is like the sound of

waves chasing a sunset hunter. Metaphors emerge in the depiction of their surging **laughter** in pursuit of sunset hunters.

#### Analysis

The sentence does not contain a metaphorical expression if the word laughter is not juxtaposed with waves. This is because **laughter** which is a noun that has a literal meaning, the act or sound of laughing can only be done by humans. Their laughter is described as a wave. In conclusion, the above sentence contains an ontological metaphor because waves are inanimate objects juxtaposed with the word laughter. In contrast, humans can only do laughter. The word waves is described as peals of laughter that humans can do.

#### **Datum 4**

Count your *breath*, it might be **taken** soon

The context of the poem above is that there is an order before something happens, which counts the **breath** that is not visible before the breath is taken. The metaphor here emerges from invisible objects as if they can be counted normally.

#### Analysis

If the word taken does not refer to breath, then the sentence does not contain an ontological metaphor. A breath is not a physical object that can be picked up. But the word taken is a passive verb that humans do in a conscious state. However, the meaning of the sentence is very far from literal. According to metaphorical identification group, the word **taken**, which refers to **breath**, is not done by humans but by angel. The sentence reminds the reader of death after life.

In conclusion, the poem's sentence above is a type of ontological metaphor because the word breath is not a physical object but is related to take, whereas humans more often do the word **taken**.

### **Datum 5**

*Death* is **staring** from the ceiling, bidding its time to meet you

The context of the poem above is an event that will happen as if it is waiting and watching us from afar. The metaphor here arises from an inanimate thing as if it were acting like a human.

Analysis

If **staring** is juxtaposed with humans, the sentence does not contain a metaphor because humans can do **staring**. In the metaphorical expression here, the word staring is juxtaposed with an abstract thing, namely death. So from this sentence, we can know that death must wait for creatures that breathe. In conclusion, the poetic sentence above is a kind of ontological metaphor because death is not a living thing or an abstract thing juxtaposed with the verb **staring** as humans do.

### **Datum 6**

You might not get the **rhythm** yet,  
yet you can feel the *lyrics*  
on the tip of your tongue

The context of the poem above is that we can feel the lyrics when reciting even though we haven't gotten the **rhythm**. The metaphor here arises from abstract objects becoming concrete when trying to be pervasive.

### Analysis

If the feel is not juxtaposed with the word lyrics, then the sentence does not contain a metaphor. The word lyrics are inanimate objects and not things that can be directly felt on the tongue. So that the meaning of the metaphor here is more than literal, and the word feel is a verb that humans can do in a conscious state. From here, we can understand the meaning of the metaphor, namely by living the lyrics. In conclusion, the poetic sentence above is a kind of ontological metaphor because the word lyrics, which is an inanimate object, is juxtaposed with the word feel, where feel here refers to one of the five human senses, namely through the tongue.

### Datum 7

You might not know the song yet,  
yet you can feel its **beat** in your heart

The context of the poem above is that we can feel the vibration of a song even though we still don't know the song. The metaphor here arises from inanimate objects as if to move the heart to get its vibration.

### Analysis

**Beat** refers to the word **song**, while the feel is a human verb. The poem contains more than a literal meaning. From this, we can understand the sense that the vibration of the lyrics can be felt in the heart. In conclusion, the poem's sentence above is a personification metaphorical sentence because the entity of the word song, which is an abstract thing and not a physical object, is associated with the word beat, which is capable of being done by humans.

**Datum 8**

I am **water**,  
but you can't expect me to flow along

The context of the poem above is that water as an inanimate object cannot be expected to flow continuously. The metaphor here appears that water can also be like a human; it can walk and stop.

## Analysis

**Water** is a concrete inanimate object, while the word flow is a verb that refers to water. Flow is a verb that means to move constantly. The meaning of the metaphor is more than literal. From this sentence, a subject *I* mean to convey that even though he can move but does not have to flow together. In conclusion, the metaphorical sentence above is an ontological because the subject I is an inanimate object in the form of water, where **water** will adjust its container.

**Datum 9**

As calm as the **lake**

The context of the poem above is an inanimate object, a lake, described with the adjective *calm*, which is *calm* compared to humans. Metaphors appear here because they comparably tell one thing.

## Analysis

The sentence does not contain a metaphorical expression if the adjective *calm* is juxtaposed with humans. This is because humans can usually do the adjective calm. At the same time, the lake is a noun for a large area of water surrounded by land. So the poet's intention in the poem is to use the lake to describe serenity. In conclusion, the sentence is an ontological metaphor because

the adjective calm describes the noun lake.

### Datum 10

I am a stream  
**running** against the current,  
**circling** *the Earth*,  
 always falling, rising back again

The context of the poem above describes a flow that can circle the earth, which can go up and down. Metaphors appear here because the inanimate object seems to be able to experience what humans feel.

### Analysis

If **running** is juxtaposed with humans, the rhyme does not contain a metaphorical expression. This is because running is a verb that can be done by humans as well as circling. **Running** in a literal sense has the meaning of moving fast on foot, and circling in the above context has the meaning of a move in circle. From here we can find out the meaning of the poems above, namely a **stream** that has the form of being able to run against the current and around the earth, falling has more meaning than literal which can mean going down and rising back also has up according to the plot. In conclusion, the poem above is an ontological metaphor because the word **stream**, which is an inanimate object, seems to be doing running and circling activities.

### Datum 11

just to make sure  
 my **beauty** hasn't **passed** its expired date

The context of the poem above is that **beauty** has an absolute limit.

Metaphor arises here from beauty, an abstract thing that can have its own time, just like living things that have an end.

Analysis

If **passed** is juxtaposed with humans, the sentence does not contain a metaphor. This is because **passed** is a verb that humans can do. The word passed is paired with the expired data object, so the word passed has more meaning than a literal. From the sentence above, we can know its meaning: to make sure the beauty has not ended because it has not yet entered the expiration date. In conclusion, the rhyme in the second line above contains a metaphor because beauty is an abstract thing juxtaposed with the word that hasn't passed, which humans can do.

### **Datum 12**

I am made of fire,  
But don't mistake me for a fireplace

The context of the poem above is fire, an inanimate object that can cause a problem that fire cannot blame for if the fire occurs. The metaphor that appears here from inanimate objects can push a big problem but cannot be the leading cause.

Analysis

The word **fire** above seems to speak and introduce himself like a human. The phrase don't mistake when juxtaposed with humans, and the sentence is not a metaphorical expression. From the poem above, the word **fire** has become the first point of view that seems to be able to speak. From the sentence above, we can see



that if there is a fireplace, the cause is not fire. In conclusion, the poem above is a type of ontology metaphor because the word fire seems to speak like a human.

### **Datum 13**

but if you try to blow me off like a candle,  
I'll **catch** myself to your *books, your house, your city*

The context of the poem above is still a combination of the previous poetry, which is about the fire which, if destroyed, will rebel against everything around it. Metaphors emerge here from a fire that seems to capture everything, *books, houses, and a city*.

#### Analysis

The sentence does not contain a metaphorical expression if the word **catch** is juxtaposed with humans. So from the sentence, we can know that the meaning of the above metaphorical expression is the **catch** is *burning books, houses, and cities*. In conclusion, the poem above is still a continuation of the poem in (12). The first point of view is fire which seems to talk like a human.

### **Datum 14**

I can be a **firework, lighting up** your night sky

The context of the above poem is a fire that can turn into something more beautiful and decorate the sky. The metaphor here appears that **fireworks** from ordinary things can become different things in different places, such as fireworks that adorn the night sky.

#### Analysis

If **lighting up** is juxtaposed with humans, the sentence is not a metaphorical expression. **Lighting up** is a verb that humans perform. From this sentence, we can know its meaning; namely, **fireworks** can **light up** the night sky. In conclusion, the poem above is still a continuation of the poem in (12). The first point of view is fire. In conclusion, this sentence can be an ontology metaphor because a **firework** is an inanimate object that can be coupled with a verb so that it seems as if it can carry out activities like humans.

### **Datum 15**

but if you turn a blind eye,  
a **spark** of me might cause a disaster,  
**destroying** everything in your path

The context of poetry on fire becomes the most enjoyable thing, it can even lead to disaster if human cannot control the fire properly. All of this is what is around humans. Metaphors emerge from fire which if not discovered will be an unforeseen disaster.

### Analysis

If **destroying** is juxtaposed with humans, the sentence does not contain a metaphorical expression. A **spark** is the source domain, and destroying is the target domain. From the sentence above, we know the meaning that a spark can damage everything around us. In conclusion, the poem above in the third line is an ontological metaphor because everything is an abstract thing and not a physical object and is juxtaposed with a destroying verb that humans can do.

### b. Structural Metaphor

According to Lakoff and Johnson (2003), structural metaphor is the process of transferring the source domain structure to be able to describe a more abstract target domain. The source domain describes more tangible things, while the target domain is more abstract.

#### Datum 16

Their home became their **world**

In the context of the poem above, the **world** refers to the house. Metaphors appear to make the world a picture of their home. Metaphor appears here in a narrow sense, only describing where they live.

Analysis

Home is the source domain, and the world is the target domain. The world is also combined with home, a figurative language usually used in the concept of home life and means the world is home. In conclusion, their world had become their home.

#### Datum 17

They got lost  
so I don't have to.  
They **paved a road**  
so **my journey will be smooth**

The context of the poem above describes a journey. Figure they found a dead end so that figure I did not have to follow them, and they opened a path that finally my path was smoother. The metaphor appears here via the paved road. **Road** as the source domain and understood through the paved source domain will

result in the next trip is smooth.

Analysis

If **paved** is combined with street then it is not a structural metaphor. Besides that, we know the meaning of the sentence, namely, if they get lost, we should not get lost, and if our path is open, then our *journey will also be smooth*. In conclusion, the poems above are structural metaphors because **paved** is combined with the word road as a figurative language usually used in the concept of journey.

### **Datum 18**

Why wander left or right  
when straight is a proven way?

The context of the poem above is about the direction of a journey. Metaphors emerge straight in a proven way. The **proven way** as the target domain can be understood through the straight source domain. The Proven Way does not turn left or right.

Analysis

The above expression becomes a metaphorical expression because the word a proven way is combined with straight. If straight is only combined with the term traffic as a direction, the sentence does not become a metaphorical expression. Besides, we know the meaning that if the straight direction is right, there is no need to wander left or right. In conclusion, the poems above are structural metaphors because the word **proven way** is combined with straight as a figurative word which is usually used in the concept of traffic.

**Datum 19**

Everywhere I go, I become **waves**

Analysis

The sentence above is a metaphorical expression because **waves** are combined with go. If **waves** are combined with the sea, then it is true that there are waves in the ocean. Meanwhile, the waves mean a raised line of water that moves across the sea's surface. Besides, the meaning of the above metaphorical expression is that wherever he goes, he must experience ups and downs during the journey in the context of the events experienced along the way.

**Datum 20**

My **mind's** made of metaphors  
you can't imagine

The context of the poem above thought is described as made of metaphors. Which metaphor can be found in thinking or acting.

Analysis

The first line of the above poem states that his mind is made of metaphors. The definition of metaphor, according to Lakoff and Johnson, is pervasive in everyday life, either in thinking or acting. In conclusion, the poem above is a structural type because it can be seen from the pattern.

**Datum 21**

I am a **poem**  
you failed to get

The context of the poem above the figure is a **poem**, but not all of them manage to understand what is contained in it. The metaphor emerges from the first sentence; I am a poem.

#### Analysis

In the sentence above, my subject states that he is a poem. Subject I will be abstract if I introduce myself as a man or a woman, then the sentence above is not a metaphorical expression. From the above metaphorical expressions, we can find out the characteristics of poem in general, such as being composed of literary languages and having stanzas written with specific themes. The following sentence, 'you failed to get, means that not everyone who reads poetry can understand the meaning contained in it. In conclusion, the poem above is a structural metaphor because the pattern is visible.

#### c. **Oriental Metaphor (figurative comparison)**

The orientational metaphor is understanding the metaphor by looking at the space, orientation, or everyday experiences. This metaphor represents a metaphorical concept based on the structure of the human body and how it interacts with the environment or part of human culture and physicality. In this metaphor, the researcher finds.

#### **Datum 22**

You could escape, take the costume off,  
Feel the wind of **freedom** kissing your bare skin

In the context of the poem above, Freedom describes the space off and the feeling of a fresh breeze on the skin. Metaphors arise from the context of

physical experience related to the human body.

#### Analysis

In the poem above, in the second line, the word **freedom** is related to the rules. The word freedom above refers to the first sentence, 'take the costume off', so the actors in the poem above can feel the fresh air that touches their skin. The concept of the word **freedom** in human experience is a person's detachment from rules that are made especially strictly. So the word **freedom** above is interpreted as freedom to feel the fresh air that touches the skin.

#### Datum 23

You can't lock me on land as I belong to the sea

The context of the poem above shows the human experience in interacting with the environment, namely **land** and **sea**.

#### Analysis

The above metaphorical expression is in the first line. The word '**can't lock**' in the context of human experience is the inability to resist. So in the poem above, we can know the meaning that something that belongs to the sea cannot be held on land.

#### Datum 24

Eventually time will **dry** you up

The context of the poem above shows the experience of ending something; it can mean healing or get up again. Metaphors appear in the context of the daily experience of the human body interacting with the environment.

## Analysis

The above metaphorical expression is a structural metaphor because the concept of **dry** is combined with **time**. If **dry** is combined with sunlight, it is true and not a metaphorical expression. Besides that, we can know that the meaning of the metaphorical expression is that, over time something can dry up on its own.

## 2. Conceptual Metaphor

After the researchers analyzed the types of metaphors and found as many as twenty-four metaphorical expressions, the next step was to answer the second research question: how do metaphorical expressions build the reality of 'life' from poetry with the theme 'The Call.' Based on the data collected, the researcher found six conceptual metaphors of life in his poetry that build the concept of life, including AMBITION IS FIRELIGHT and LIFE IS JOURNEY.

### a. AMBITION IS FIRE/LIGHT Metaphor

**Table 3.** AMBITION IS FIRE/LIGHT Metaphor

Conceptual Metaphor	Excerpt	Lexemes
AMBITION IS FIRE/LIGHT	but if you try to blow me off like a candle, <i>I'll catch myself</i> to your books, your house, your city	Catch, Lighting up

**Table 4.** Conceptual Metaphor AMBITION IS FIRE/LIGHT

Source: FIRE/LIGHT	Target: AMBITION
INTERNAL FACTORS	(a) conviction (b) belief
EXTERNAL FACTORS	(a) Environment (b) Sugestion



## Analysis

Researchers found four data that show the concept of ambition is fire or light. In (12), but if you try to blow off like a candle, the sentence indicates that if someone is trying to blow it like a candle, I'll catch you ....., then the fire will show itself by catching the book, house, and even a city. To catch him is to burn him. Here we can see ambition of the fire's anger. At (13), the fire can become sparks that illuminate the night sky. Humans can make sparks, so from here, we can know the light; fire can light up the night because it is made into sparks; of course, it is a human being. Therefore, the lexemes from the data above have shown that ambition is fire or light

### b. LIFE IS JOURNEY Metaphor

**Table 5.** LIFE IS JOURNEY Metaphor

Conceptual Metaphor	Excerpt	Lexemes
LIFE IS JOURNEY	<i>They got lost</i> so I don't have to. <i>They paved a road</i> <i>so my journey will be smooth</i>	got lost , Paved, a proven way
	Why wander left or right when <i>straight is a proven way?</i>	

**Table 6.** Conceptual Metaphor LIFE IS JOURNEY

Source: JOURNEY	Target: LIFE
DESTINATION	(a) ambition (b) achievement
SUPPLIES	(a) learning (b) dare to face challenge

## Analysis

The researcher found the two data above in the concept of life as a journey. In (14), there is the word paved, which refers to a road. This indicates that the open road helps one's journey to be smooth. Whereas (15) shows a direction according to the poet that straight is a proven path rather than turning left or right. From the data lexemes above, it can be seen that the poem builds the concept of life that life is a journey.

## B. Discussion

After analyzing the data, the next step the author will discuss in the discussion. In this section, the researcher will present the results of the analysis of the eighteen poems of Helena Natasha with the theme The Call. Based on the theory of Lakoff and Johnson (2003), researcher have found twenty-four metaphorical expressions divided into three types, namely: ontological metaphors, structural metaphors, and orientational metaphors.

The researcher got twenty-four metaphorical expressions from the classified data consisting of nineteen ontology metaphors, six structural metaphors, and three orientational metaphors. The researcher found that in Helena Natasha's poem with the theme The Call, ontology metaphors are often used in writing poetry. We can see that these metaphors conceptualize objects, activities, feelings, and processes in ontological metaphors. Therefore, the poet Helena Natasha applies her experiences in the poem by using a lot of ontological metaphors.

For the first discussion, the researcher will start with the ontology metaphor. The ontology metaphor is a metaphor that conceptualizes things as if they are not alive. We take the example in datum one that a sea is an inanimate object that cannot act like a human in the poem. However, in datum 1, it is stated that a couple is friends with the sea, so it is as if they are friends as, in general, they make friends with humans.

In the second discussion, the researcher will discuss structural metaphors. Structural metaphors occur when a sentence compares an abstract thing and a tangible thing in a sentence. Researchers succeeded in finding structural metaphors. We can take the example of datum 20. The poem states, " My mind is made of metaphors; the mind is an abstract thing conceptualized with a metaphor as the origin of the thought.

The last metaphor is orientational. The researcher managed to find three poetry data that include orientational metaphors located on datums 22 to 24. In these data, orientational metaphors compare lock-unlock, dry-wet, and use-take-off.

In the following discussion, the researcher will discuss the conceptual metaphors formed by Helena Natasha in shaping the reality of 'life.' In the confidential data, the researcher found six conceptual metaphors. The results that the researcher got, the concept of LIFE IS JOURNEY. This conceptual metaphor is in line with Sardaraz, Khan., & Nusrat, Aaasia. (2019), JOURNEY becomes a more dominant picture in building the reality of life, from birth to death, as the target domain. While the source got lost, paved, and a proven way, domains are

activities on a journey, equated with life situations, where stumbling and rising describe a journey.

The second concept is AMBITION IS FIRE/LIGHT, with the metaphorical expression light up and catch. This conceptual metaphor is in line with Sardaraz, Khan., & Nusrat, Aaasia. (2019) that LIFE IS DREAM. Dream or ambition can be conceptualized from the lexeme light up and catch. However, the researcher found that the lexeme that was built to build dreams and ambitions was different based on the author's experience. In ambition is fire or light, the lexemes show the causes that make a person have ambition. Meanwhile, in life is a dream, the lexeme reverie and instantiates show that dream is like hope which is still wishful thinking.

Overall, this research has answered questions related to the types of metaphors based on Lakoff and Johnson and how the expressions of these metaphors construct the realities of life in the poetry. Moreover, the researcher found that the ontology metaphor is the dominant metaphor used by Helena Natasha in writing her poetry that conceptualizes her experience with inanimate objects.

## CHAPTER V

### CONCLUSION AND SUGGESTION

In this last chapter, the researcher will present the research conclusion and suggestion. In addition to conclusion, the researcher will also provide suggestions for future researchers regarding conceptual metaphors in poems and how these metaphorical expressions can build the reality of 'life.'

#### **A. Conclusion**

From the research questions, the researcher managed to find three types of metaphors based on the theory of Lakoff and Johnson (2003), which consist of ontological, structural, and orientational metaphors. Researchers managed to find as many as twenty-four metaphors, composed of fifteen ontological metaphors, six structural metaphors, and four orientational metaphors. The metaphor often used by the poet Helena Natasha in her collection of poems with the theme The Call is an ontological metaphor because it conceptualizes experiences and a process in a metaphorical speech whose meaning has already been conceptualized in the mind.

After analyzing the types of metaphors, the researcher will also conclude how conceptual metaphors are formed in the field of life. Conceptual metaphor is a cognitive process that expresses a concept to another concept form so that it is easier to understand more abstract concepts to more concrete concepts. The concept 'life' in poetry succeeded in constructing two concepts: *AMBITION IS FIRE/LIGHT*, and *LIFE IS JOURNEY*. The reality of life is seen in these two concepts. Likewise, the concept of *AMBITION IS FIRE/LIGHT*, which is

equivalent to LIFE IS DREAM. Life is a dream and achieving the dream/light requires an extraordinary passion. So the meaning of ambition and dream here in building the reality of 'life' depends on each personal experience. Life is described as a journey. During the trip, a traveler needs provisions to arrive at his destination. Likewise, with life, humans need requirements for the real purpose of life after living in the world.

### **B. Suggestion**

To complete this session, the researcher will advise readers and those who will do research and are interested in the conceptual metaphor of a poem. As a result, the researcher recommends analyzing poems with themes more related to real life with other topics such as dreaming or living. In addition, the researcher suggests that future research expand the concept formed in a poem in addition to the concept of 'life' from Indonesian poets like Chairil Anwar.

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## **CURRICULUM VITAE**



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