A STUDY OF CONCEPTUAL METAPHORS IN AMERICAN AND INDONESIAN ENGLISH SONG LYRICS

THESIS

By:

Ika Octaviani

NIM 18320194

DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2022

A STUDY OF CONCEPTUAL METAPHORS IN AMERICAN AND INDONESIAN ENGLISH SONG LYRICS

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

By:

Ika Octaviani

NIM 18320194

Advisor:

Dr. Syafiyah, M.A.

NIP 196609161991032017

DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

2022

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "**A Study of Conceptual Metaphors in American and Indonesian English Song Lyrics**" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 27 June 2022

The researcher

Ika Octaviani

NIM 18320194

APPROVAL SHEET

This is to certify that Ika Octaviani's thesis entitled **A Study of Conceptual Metaphors in American and Indonesian English Song Lyrics** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, 19 July 2022

Approved by

Adviser,

Dr. Syafiyah, M.A.
NIP 196609161991032017

Head of Department of English Literature,

Ribut Wahyudi, M.Ed., Ph.D.
NIP 198112052011011007

Acknowledged by

Dean,

Dr. M. Faisol, M.Ag.
NIP 197411012003121003

LEGITIMATION SHEET

This is to certify that Ika Octaviani's thesis entitled **A Study of Conceptual Metaphors in American and Indonesian English Song Lyrics** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

Malang, 19 July 2022

Board of Examiners — Signatures

1. Chair
   Dr. Rohmani Nur Indah, M.Pd.
   NIP 197609102003122011

2. Main Examiner
   Prof. Dr. H. Mudjia Rahardjo, M.Si.
   NIP 195901011990031005

3. Advisor
   Dr. Syafiyah, M.A.
   NIP 196609161991032017

Approved by
Dean of Faculty of Humanities

Dr. M. Faisol, M.Ag.
NIP 197401012003121003

MOTTO

“Unless you are educated in metaphor, you are not safe to be let loose in the world”

[Robert Frost]

DEDICATION

This thesis is delightedly dedicated to my beloved parents, *Bapak* Sutikno and *Ibu* Nurul Hidayati who have always provided moral and material supports, so that I can complete this thesis as well as complete my undergraduate education.

I also dedicate this thesis to all my lovely siblings, Dewi Rahmasari, Shinta Rahmatul Fitri, and Muhammad Bima Yanfa'una who always encourage and support me. And also to all of my dearest friends who have always been by my side in all the situations that I have been through.

ACKNOWLEDGEMENT

Without the supports of the great people around me, I would not have completed this research. With infinite gratitude, I would like to thank Allah SWT who has always given me endless grace, so that I can complete my thesis entitled "A Study of Conceptual Metaphors in American and Indonesian English Song Lyrics". Secondly, *shalawat* and *salam* to the Prophet Muhammad SAW who has guided us towards the progress of the times. Thirdly, my most profound respect and gratitude to my advisor, Dr. Hj. Syafiyah, M.A. who has been very patient in guiding me during the completion of this research.

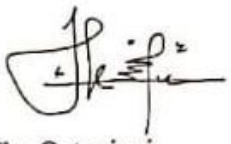
Moreover, I would also like to thank the entire board of staff and lecturers of the English Literature Department UIN Maulana Malik Ibrahim Malang who have sincerely shared their knowledge with us. Special thanks to my beloved family, my lovely parents, *Bapak* Sutikno and *Ibu* Nurul Hidayati who always pour countless love, prayers, and supports for me. And also to my favorite siblings who always encourage and support me to finish this thesis with deep gratitude.

Furthermore, to all my dearest friends who continually provide support, advice, and uncountable love during the happiness and lowest part of my life. Especially to my favorite four who have always been there with me during my study at this university. Foremost, to my favorite sharing friend who always readily listens to all my complaints and gives heartfelt advice in every difficulty I have been through.

Finally, I hope this thesis can be useful for the readers and future researchers who are interested in conceptual metaphors study. However, I also hereby realize

that this thesis still has many shortcomings. Therefore, I expect and appreciate all forms of support, suggestion, and feedback given for further progress. It is also expected that the readers can maintain and continue the discussion in the same field with better improvement.

Malang, 27 June 2022



Ika Octaviani

ABSTRACT

Octaviani, Ika. (2022). A Study of Conceptual Metaphors in American and Indonesian English Song Lyrics. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Hj. Syafiyah, M.A.

Key words: Conceptual metaphor theory, song lyrics, Justin Bieber, Pamungkas

Conceptual metaphor is a concept that provides an understanding of a particular idea in the sense of another idea. Conceptual metaphor has been applied in various works, including songs. Over time, many singers and songwriters communicate their thoughts and ideas by using conceptual metaphors in the songs they write. This may allow for differences between one singer and another in using conceptual metaphors. Thus, in this study, the researcher attempts to investigate the use of conceptual metaphors in song lyrics. This present study provides a comparative study between Justin Bieber as an American singer and songwriter and Pamungkas as an Indonesian singer and songwriter in using conceptual metaphors in the songs they wrote. This study aims to examine the types and the use of conceptual metaphors in American and Indonesian English song lyrics, and attempts to capture the similarities and differences between the conceptual metaphors used in American and Indonesian English songs. There are two research questions in this research, they are: 1.) What types of conceptual metaphors are used in American and Indonesian English song lyrics? 2.) What are the similarities and differences between the conceptual metaphors used in American and Indonesian English song lyrics? The research data were taken from Justin Bieber's and Pamungkas' songs which contain conceptual metaphors. Furthermore, the researcher applied a qualitative research design to answer the formulated questions by employing the conceptual metaphor theory (CMT) initiated by Lakoff & Johnson (1980) and the theory of metaphors by Kovecses (2010). This study revealed that both Justin Bieber and Pamungkas used structural, ontological, and orientational metaphors in the songs they wrote. In addition, this study also found several similarities and differences in the use of conceptual metaphors in Justin Bieber's and Pamungkas' songs, especially in the source and target domains they used. The results of this study also suggested that one's cultural background plays an essential role in conceptualizing metaphors, including in the conceptualization of metaphors in song lyrics. However, since this study only focused on English songs, it was recommended to the next researcher to analyze the songs in different languages to get more relevant results.

مستخلص البحث

أوكتافياني ، إيكا. (2022). دراسة حول الاستعارات المفاهيمية في كلمات الأغاني الإنجليزية الأمريكية والإندونيسية. أطروحة جامعية. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة الإسلام نيجري مولانا مالك إبراهيم مالانج. المستشار: دكتور الحاج سيافيا ، ماجستير

الكلمات المفتاحية: نظرية الاستعارة المفاهيمية ، كلمات الأغاني ، جاستن بيبر ، بامونغاس

الاستعارة المفاهيمية هي مفهوم يوفر فهمًا لفكرة معينة بمعنى فكرة أخرى. تم تطبيق الاستعارة المفاهيمية في أعمال مختلفة ، بما في ذلك الأغاني. بمرور الوقت ، ينقل العديد من المطربين وكتاب الأغاني أفكارهم وأفكارهم باستخدام الاستعارات المفاهيمية في الأغاني التي يكتبونها. قد يسمح هذا بوجود اختلافات بين مطرب وآخر في استخدام الاستعارات المفاهيمية. وهكذا ، في هذه البحث ، تحاول الباحثة التحقيق في استخدام الاستعارات المفاهيمية في كلمات الأغاني. تقدم هذه الدراسة دراسة مقارنة بين جاستن بيبر كمغني وكاتب أغاني أمريكي وبامونجكاس كمغني وكاتب أغاني إندونيسي في استخدام الاستعارات المفاهيمية في الأغاني التي كتبها. تهدف هذه البحث إلى فحص أنواع واستخدام الاستعارات المفاهيمية في كلمات الأغاني الإنجليزية الأمريكية والإندونيسية ، ومحاولة التقاط أوجه التشابه والاختلاف بين الاستعارات المفاهيمية المستخدمة في الأغاني الإنجليزية الأمريكية والإندونيسية. هناك سؤالان بحثيان في هذا البحث ، وهما: (١) ما أنواع الاستعارات المفاهيمية المستخدمة في كلمات الأغاني الإنجليزية الأمريكية والإندونيسية؟ (٢) ما هي أوجه التشابه والاختلاف بين الاستعارات المفاهيمية الموجودة في كلمات الأغاني الإنجليزية الأمريكية والإندونيسية؟ تم أخذ بيانات البحث من أغاني جاستن بيبر وبامونغاس التي تحتوي على استعارات مفاهيمية. علاوة على ذلك ، قام الباحثة بتطبيق تصميم بحث نوعي للإجابة على الأسئلة المصاغة من خلال استخدام نظرية الاستعارة المفاهيمية (CMT) التي بدأها لاكوف وجونسون (١٩٨٠) ونظرية الاستعارات لكوفكس (٢٠١٠). كشفت هذه البحث أن كلاً من جاستن بيبر وبامونغكاس يستخدمان استعارات هيكلية وجودية وتوجيهية في الأغاني التي كتبها. بالإضافة إلى ذلك ، وجدت هذه البحث أيضًا العديد من أوجه التشابه والاختلاف في استخدام الاستعارات المفاهيمية في أغاني جاستن بيبر وبامونجكاس ، خاصة في المجالات المصدر والهدف التي استخدموها. تشير نتائج هذه البحث إلى أن الخلفية الثقافية للفرد تلعب دورًا أساسيًا في تصور الاستعارات، بما في ذلك تصور الاستعارات في كلمات الأغاني. ومع ذلك ، نظرًا لأن هذه الدراسة ركزت فقط على الأغاني الإنجليزية ، فقد أوصي الباحث التالي بتحليل الأغاني بلغات مختلفة للحصول على نتائج أكثر صلة.

ABSTRAK

Octaviani, Ika. (2022). Kajian Metafora Konseptual dalam Lirik Lagu Bahasa Inggris Amerika dan Indonesia. Skripsi. Jurusan Sastra Inggris, Fakultas Ilmu Budaya, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. Hj. Syafiyah, M.A.

Kata kunci: Teori metafora konseptual, lirik lagu, Justin Bieber, Pamungkas

Metafora konseptual adalah konsep yang memberikan pemahaman tentang ide tertentu dalam istilah ide lain. Metafora konseptual telah diterapkan dalam berbagai karya, termasuk lagu. Seiring waktu, banyak penyanyi dan penulis lagu mengomunikasikan pemikiran dan ide mereka dengan menggunakan metafora konseptual dalam lagu yang mereka tulis. Hal ini memungkinkan adanya perbedaan antara satu penyanyi dan penyanyi lainnya dalam menggunakan metafora konseptual. Oleh karena itu, dalam penelitian ini, peneliti mencoba untuk menyelidiki penggunaan metafora konseptual dalam lagu-lagu Inggris Amerika dan Indonesia yang ditulis oleh penulis lagu Amerika dan Indonesia. Penelitian ini merupakan studi banding antara Justin Bieber sebagai penyanyi dan penulis lagu Amerika dan Pamungkas sebagai penyanyi dan penulis lagu Indonesia dalam menggunakan metafora konseptual dalam lagu yang mereka tulis. Penelitian ini bertujuan untuk mengkaji jenis dan penggunaan metafora konseptual dalam lirik lagu Inggris Amerika dan Indonesia, dan mencoba menangkap persamaan dan perbedaan antara metafora konseptual yang digunakan dalam lagu Inggris Amerika dan Indonesia. Ada dua rumusan masalah dalam penelitian ini, yaitu: 1.) Jenis metafora konseptual apa yang digunakan dalam lirik lagu bahasa Inggris Amerika dan Indonesia? 2.) Apa persamaan dan perbedaan antara metafora konseptual yang ditemukan dalam lirik lagu bahasa Inggris Amerika dan Indonesia? Data penelitian diambil dari lagu-lagu Justin Bieber dan Pamungkas yang mengandung metafora konseptual. Selanjutnya, peneliti menerapkan desain penelitian kualitatif untuk menjawab pertanyaan yang dirumuskan dengan menggunakan teori metafora konseptual (CMT) yang diprakarsai oleh Lakoff dan Johnson (1980) dan teori metafora oleh Kovecses (2010). Penelitian ini mengungkapkan bahwa baik Justin Bieber maupun Pamungkas menggunakan metafora struktural, ontologis, dan orientasional dalam lagu-lagu yang mereka tulis. Selain itu, penelitian ini juga menemukan beberapa persamaan dan perbedaan penggunaan metafora konseptual pada lagu Justin Bieber dan Pamungkas, terutama pada domain sumber dan domain target yang mereka gunakan. Hasil penelitian ini menunjukkan bahwa latar belakang budaya seseorang memainkan peran penting dalam konseptualisasi metafora, termasuk dalam konseptualisasi metafora dalam lirik lagu. Namun, karena penelitian ini hanya berfokus pada lagu-lagu berbahasa Inggris, maka disarankan kepada peneliti selanjutnya untuk menganalisis lagu-lagu dalam bahasa yang berbeda untuk mendapatkan hasil yang lebih relevan.

TABLE OF CONTENT

THESIS COVER i
STATEMENT OF AUTHORSHIP ii
APPROVAL SHEET iii
LEGITIMATION SHEET iv
MOTTO v
DEDICATION vi
ACKNOWLEDGEMENT vii
ABSTRACT ix
TABLE OF CONTENT xii
LIST OF TABLES xiv
LIST OF APPENDIXES xv
CHAPTER I INTRODUCTION 1
A. Background of the Study 1
B. Research Questions 8
C. Significances of the Study 8
D. Scope and Limitations 8
E. Definition of Key Terms 9
CHAPTER II REVIEW OF RELATED LITERATURE 11
A. Cognitive Linguistics 11
B. Definition of Metaphor 12
C. Conceptual Metaphor Theory (CMT) 14
D. Components of Conceptual Metaphor 15
E. Mapping in Conceptual Metaphor 18
F. Types of Conceptual Metaphor 19
CHAPTER III RESEARCH METHOD 23
A. Research Design 23
B. Research Instrument 24
C. Research Data 25
D. Data Collection 26

E. Data Analysis 26
CHAPTER IV FINDING AND DISCUSSION 29
A. Findings 29
B. Discussions 97
CHAPTER V CONCLUSION 106
A. Conclusions 106
B. Suggestions 107
BIBLIOGRAPHY 109
CURRICULUM VITAE 111
APPENDIX 1 112
APPENDIX 2 118

LIST OF TABLES

Table 2.1 Metaphorical Mapping of LOVE and JOURNEY.....18

Table 2.2 Source and Target Domains in Ontological Metaphors.....22

Table 4.1 The Types of Conceptual Metaphor Used in Justin Bieber's Songs.....30

Table 4.2 The Types of Conceptual Metaphor Used in Pamungkas' Songs.....70

Table 4.3 The Conceptual Metaphors Used by Justin Bieber and Pamungkas.....94

Table 4.4 The Types of Conceptual Metaphor Used by Justin Bieber and Pamungkas.....96

LIST OF APPENDIXES

Appendix 1: Table of Conceptual Metaphors in Justin Bieber's Songs.....112

Appendix 2: Table of Conceptual Metaphors in Pamungkas' Songs.....118

CHAPTER I

INTRODUCTION

This introductory chapter provides an explanation of the research background, research questions, the significances of the study, scope and limitations of the study, and the definition of key terms.

A. Background of the Study

Metaphor is one of the figurative languages that is often used in daily communication and literary works. According to Punter (2007), "metaphor is one thing that is made to stand in for another thing" (p.2). While according to Keraf (2009), "metaphor is a style of language that uses an analogy to compare two things directly in a short form" (p.139), for example, *the early bird* in the expression 'She is *an early bird'*. *The early bird* here does not mean literal, but it gives the meaning that the person arrives or acts before the usual or expected time. However, a conceptual metaphor is a systematic association that underlie both in language and thought. According to Kovecses (2010), "metaphor is defined as understanding one conceptual domain in terms of another conceptual domain" (p. 4), for instance, the conceptual metaphor TIME IS MONEY. This conceptual metaphor reflects the understanding of time in the sense of money. It is common for people to talk about time in this way, like in the expression 'I *spent* a lot of time with you'. The word '*spent*' is a metaphorical expression that comes from the domain of money, reflecting a particular conceptual metaphor like TIME IS MONEY.

However, nowadays, most people only view metaphor as a figure of speech in literary works such as poems and poetry. This contradicts the statement of Lakoff & Johnson (2003) which argue that “metaphors are recognized in everyday life not only in language but also in thoughts and actions” (p. 3). It means that metaphor is not only used as an artistic function or rhetorical effect at the linguistics level but also as a way of thinking and cognitive tools. Furthermore, Kovecses (2010) stated that metaphor includes not only used to express emotions by the speaker but also to understand the aspects of the emotional conceptualization and emotional experiences. Thus, based on the statements above, it can be concluded that metaphors can communicate the meaning intended by the speaker or the author about something, including in songs.

Song is one of the literary works that is very popular and liked by many people. According to Low (2017), song is one of humanity's great arts that exist internationally. Nowadays, almost everyone listens to songs every day. Also, there are many songs that have been created in many languages from many places since years ago. It means that there are a lot of music styles and diversity of songs that exist in this world. All cultures have songs in their own languages, and they produce dozens of new songs with different themes and styles as time goes by. The cultural differences may allow the production of the diversity of songs, including the meanings and metaphors used in them. Therefore, the researcher is interested in conducting the study on conceptual metaphors in song lyrics.

Song is also considered as a language of emotion. While metaphors are often used as a medium to express thought and feeling. And words are one medium to

express that. Therefore, many songwriters used metaphors to describe their idea and emotion in their lyrics. The way people communicate their thoughts to each individual in each region may be different because it is influenced by various factors, such as each individual's cultural background and experience which must be different from one another. This factor might allow the differences in how singers or songwriters adapt metaphors to convey the messages and meanings they want to share in their songs. One way to find out those differences is by examining the conceptual metaphors that appear in their songs. Moreover, Lakoff & Johnson (1980) stated that what people perceive, think, experience, and do every day is part of a metaphor. Considering those factors, research on conceptual metaphors could be very important to explore more deeply to find out whether these factors affect how singers and songwriters express their thoughts in their song lyrics or not.

Cultural differences within a person may affect how they express and shape their thought and emotion because a person's way of thinking is inevitably influenced by their culture and environment. Currently, I recognize the phenomenon of how western songs tend to be more vulgar and free in their lyrics. Meanwhile, most songs in Indonesia tend to be subtle in their lyrics. Likewise, with the context of the theme they choose. For example, Americans casually put vulgar and sexualized lyrics in their songs, while in Indonesia, this issue is still taboo and might be criticized by the public. It might happen due to the cultural differences between the two. Therefore, I assume that these cultural differences might affect the way songwriters put their thoughts into the lyrics they create. One of them is in the conceptualization of metaphors they use in their songs.

In linguistics, the concept of a metaphor can be understood as the cognitive tool for conceptualizing abstract categories. The abstract meaning here means the meaning that cannot be understood literally. As in the song, the meanings of a song sometimes are hard to understand because they are sometimes very abstract. Thus, the conceptual metaphor theory (CMT) initiated by Lakoff and Johnson (1980) is applied to examine the meaning of the metaphor in song lyrics since they are assumed to contain abstract meanings which are difficult to understand literally. This theory is used as an analytical tool in this research since conceptual metaphor can comprehend an abstract thing in terms of another. With a systematic correspondence between the source domain and the target domain, conceptual metaphor theory is able to provide an easy-to-understand description of the target domain which tends to be abstract through a more concrete domain. Therefore, I think this theory is supposed to be very suitable and applicable to analyze the conceptual metaphors in the songs.

The study of conceptual metaphors on song lyrics has been quite often conducted by previous researchers in various ways before, for instance, Chuyi, 2020; Lazar & Bram, 2021; Febriansyah, 2020; Anudo & Kondak, 2017; Irwansyah, et.al, 2020; Climent & Coll-Florit, 2021; Pradikta, 2017; Wulandari, 2018; and Istiqomah, 2021. All of those prior studies have similarities in the object of research in the form of song lyrics and applied mostly the same main reference theory that is the conceptual metaphor theory proposed by Lakoff and Johnson. Some of the previous studies aimed to find out the types of conceptual metaphors and the conceptual meaning of metaphors contained in the lyrics (Lazar & Bram,

2021; Wulandari, 2018). Some of them analyzed the conceptual metaphors used by the singer (Irwansyah, et.al, 2020; Istiqomah, 2021), and analyzed the source domains used to convey particular theme (Pradikta, 2017). Moreover, some of them also examined and described the image schema fashioned in conceptual metaphors (Anudo & Kondak, 2017; Febriansyah, 2020).

In addition, some researchers have also conducted comparative studies of conceptual metaphors in song lyrics (Wang, 2019; Abdullah; 2016). Wang (2019) presented the contrastive conceptual metaphors in English and Chinese love song lyrics which focused on the similarities and the differences between the conceptual metaphors of love in English and Chinese and found that there were several similarities in the conceptual metaphor of love in English and Chinese lyrics and some differences which showed that English and Chinese had several source domains of love with their own cultural characteristics. Meanwhile, Abdullah (2016) conducted a study that focused on the study of love metaphors in English and Kurdish with a conceptual metaphor perspective and pointed out that there were similarities rooted in human physical and mental experiences and differences between love metaphors in English and Kurdish which showed that culture played an essential role in the process of conceptualizing metaphor.

Overall, there are similarities and differences from this present study with the prior studies that have been conducted. The prior studies generally focused only on one singer or a singer from a particular country, even though there were also comparative studies based on two different languages of songs or countries. However, unlike those earlier studies, a comparative study on American and

Indonesian song lyrics using conceptual metaphor theory has not yet been discussed. Therefore, this research focused on investigating conceptual metaphors used in American and Indonesian English song lyrics. This research is a comparative study that compares American English songs written by Justin Bieber with Indonesian English songs written by Pamungkas. In addition, this study did not discuss the meaning or image schema of conceptual metaphors as has been done by several previous researchers. However, this present research discussed the similarities and differences of conceptual metaphors used by the singers.

The researcher chose to use Justin Bieber's and Pamungkas' songs to analyze because they both are famous singers who wrote many songs in English. They are also talented singers who started their music career at a young age and have composed many songs containing conceptual metaphors. In addition, the songs they created also tend to have similar themes, most of which touch on issues of love, life, heartbreak, etc. However, the songs they wrote also had their own characteristics and uniqueness. The choice of words they used was also quite different. The cultural differences between them may also affect the way they wrote songs, including how they conceptualized things such as metaphors in their songs. By considering Justin Bieber’s and Pamungkas’ cultural backgrounds and their different environments, the researcher was interested in examining how far this cultural background would affect the way they conceptualized and used metaphors in their songs.

America and Indonesia are two countries with different cultural backgrounds and lifestyles, America with its culture in contrast to Indonesian

culture might allow the emergence of differences in the way they express their feelings and thoughts. Wang (2019) said that the difference in cultural backgrounds had produced different ways of thinking, cognitive habits, customs, and values. These could be very influential factors that can affect how people sharpen their minds, including in writing songs or another. Therefore, this research focused on investigating conceptual metaphors used in American and Indonesian songs to discover whether there are similarities or differences in the use of conceptual metaphors in Indonesian or American song lyrics.

Overall, this research applied the conceptual metaphor theory by Lakoff & Johnson (1980) as the main theory to summarize and analyze the use of conceptual metaphors found in the lyrics of selected English songs written by Justin Bieber as an American singer and Pamungkas an Indonesian singer. This present study emphasized the cultural relation of conceptual metaphors in American and Indonesian song lyrics written in English. According to Abdullah (2016), culture plays an essential role in conceptualizing metaphor. Considering the fact that America and Indonesia are two countries that are culturally different, the researcher was interested in examining how Justin Bieber as an American singer or songwriter and Pamungkas as an Indonesian singer or songwriter construct metaphorical concepts in their lyrics. Therefore, the researcher focused on examining whether those differences affected the use of conceptual metaphors reflected in their song lyrics or not.

B. Research Questions

Based on the descriptions above, the researcher formulated two research questions in this study as follows:

1. What types of conceptual metaphors are used in American and Indonesian English song lyrics?
2. What are the similarities and differences between the conceptual metaphors found in American and Indonesian English song lyrics?

C. Significances of the Study

Theoretically, this research is expected to contribute to the development of science in cognitive linguistics field, especially in conceptual metaphors that are commonly used not only in rhetorical text but also in daily conversations. While practically, the findings of this study hopefully can be beneficial for the readers to feature and improve their insight related to conceptual metaphors. Moreover, this study is likewise anticipated to be beneficial and may be used as a reference withinside the cognitive linguistics field, especially in conceptual metaphors, either by lecturers or students of the English Literature Department to complement their expertise or by future researchers who are inquisitive about engaging in the studies withinside the equal topic.

D. Scope and Limitations

This research is in the area of cognitive linguistics focusing on conceptual metaphors in song lyrics. This research is limited to examine conceptual metaphors used in American and Indonesian English song lyrics which are primarily written

by Justin Bieber as an American singer and songwriter and by Pamungkas as an Indonesian singer and songwriter. The study also limited the selected songs based on songs written in English and not in other languages. This research observes the conceptual metaphors used by Justin Bieber and Pamungkas in their song lyrics and examines the similarities and differences by using the theory of conceptual metaphor by Lakoff & Johnson (1980) and Kovecses (2010). Therefore, the researcher selected several of Justin Bieber's popular songs containing conceptual metaphors since his debut from 2009 to 2021, and also several Pamungkas' popular songs which also contain conceptual metaphors since his debut from 2013 to 2021 as the primary data.

E. Definition of Key Terms

This section contains the key words along with definitions of the terms that are most often used in research, including:

1. Conceptual metaphor: the understanding of one idea of conceptual domain in terms of another.
2. Conceptual Metaphor Theory (CMT): the concept of metaphorical view proposed by Lakoff and Johnson to analyze metaphorical expressions through the systematic mapping between two conceptual domains.
3. Song lyrics: series of words that form a song consisting of stanzas and choruses which usually contain a certain meaning and message.
4. Type: a category or variety of something that has particular features.
5. Similarity: state of being like somebody or something but not exactly the same, could be similar feature, characteristics, etc.

6. Difference: way in which two or more things are not like each other.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter reviews the theories that support and relate to this study. It provides an overview of cognitive linguistics, the definition of metaphor, conceptual metaphor theory, the components of conceptual metaphor, and the types of conceptual metaphor.

A. Cognitive Linguistics

Cognitive linguistics is a branch of linguistics. According to Evans & Green (2006), "cognitive linguistics is the study of language in a way that is compatible with what is known about the human mind, treating language as reflecting and revealing the mind" (p.50). In other words, it can be understood that cognitive linguistics is the study of language that views linguistics as a part of general cognition and thinking (Pradikta, 2017). Cognitive linguistics emphasizes the role of meaning rather than the role of grammar (Evans & Green, 2006). It can be concluded that cognitive linguistics views language as a medium to express and conceptualize human taught.

The branch of cognitive linguistics is divided into two categories. One of them is what we call as cognitive semantics. According to Evans & Green (2006), "cognitive semantics explores the relationship between experience, the conceptual system and the semantic structure encoded by language" (p.48). In contrasts with the cognitive (approaches to) grammar which studies more detail about the symbolic linguistic units that comprise language. Thus, this research is under the

cognitive semantics category since it covers the investigation of cognitive phenomena of conceptual metaphor. More specifically, Evans & Green (2006) also stated that "cognitive semantics investigate knowledge representation (conceptual structure) and meaning construction (conceptualization)" (p.48).

Next, Evans & Green (2006) also explained that in the cognitive linguistics view, the cognitive phenomena could be investigated through language. According to Janda (2010), "language is an integral part of cognition which reflects the interaction of cultural, psychological, communicative, and functional considerations, and which can only be understood in the context of a realistic view of conceptualization and mental processing" (p.5). In other words, it can be understood that to study language from cognitive linguistics is to study patterns of conceptualization (Evan & Green, 2006). Thus, this study is related to cognitive linguistics since it deals with the abstract patterns of our thoughts.

B. Definition of Metaphor

Traditionally, metaphor is viewed as one of the language styles that is often used in various literary works that aim to beautify their works. Based on the KBBI Daring (Kamus Besar Bahasa Indonesia), metaphor is the use of words or groups of words not with their true meaning, but as figurative language based on similarities or comparisons. While according to Keraf (2009), "metaphor is a style of language that uses an analogy to compare two things directly in a short form" (p.139). From the definition above, metaphor in general is seen as a part of figurative language that is used to create a certain aesthetic effect in a literary work.

Therefore, metaphor is often seen as a language style, especially in poetry or rhymes.

However, in the cognitive linguistic view, metaphor is not only viewed as a part of the language but also as part of a way of thinking. As Lyra (2018) postulated that there are two understandings that can be used to understand the metaphors, they are; (1) metaphor shows a language style or figure of speech and (2) metaphor as a manifestation of a person's way or system of thinking in everyday life (Irwansyah, Wagiati, & Darmayanti, 2020). This is in line with Lakoff & Johnson's (1980) statement, "metaphor is pervasive in everyday life, not just in language but in thought and action" (p.3). Thus, we can conclude that according to cognitive linguistics, metaphor is not only limited to figurative forms of language that function as an artistic or rhetorical effect, but more than that. According to Prayogi & Oktavianti (2020), conceptual metaphor lies in the context of language and human cognition. Therefore, it causes conceptual metaphors not only to be able to apply to language but also to music, images, etc.

Moreover, Lakoff & Johnson (1980) stated that "our conceptual system is largely metaphorical, thus the way people think, experience, and do every day is very much a matter of metaphor" (p.3). This statement supports that metaphor is in a broader range than in the figurative aspect of language. Therefore, this metaphor is sometimes not realized its existence. According to Evans & Green (2006:101), there are similarities between how people experience and see the world and how they think and use language. Language not only reflects conceptual structure, but it may also give rise to conceptualization. Thus, this correlates with conceptual

metaphor where metaphor is not only seen as part of language but also as part of the way in thinking which deals with the conceptual patterns of our thoughts.

According to Wulandari (2018), there are three things to be considered in analyzing the metaphor in any depth, they are the metaphor (a word, phrase, or longer stretch of language), the meanings (what it refers to metaphorically), and the similarity or the correspondence between the two domains compared. Therefore, to draw the understanding of the conceptual metaphor we need to consider those factors.

C. Conceptual Metaphor Theory (CMT)

Conceptual metaphor was first pioneered by Lakoff & Johnson (1980). Lakoff & Johnson (1980) stated that "metaphor is pervasive in everyday life, not only in language but also in thought and action" (p.3). According to them, metaphors are reflected and understood by humans based on everyday life experiences in everyday language. The way people think and act are fundamentally metaphorical in nature. They can understand something through the understanding of another thing that is usually more concrete and has been understood before. For instance, the commonly used conceptual metaphor ARGUMENT IS WAR. As Lakoff and Johnson described in their book, in conceptual metaphor, we see argument as a battle to be won, and we see the person we are arguing with as the opponent where we can attack their position or defend our own. This concept occurs in the expressions 'He *attacked* every weak point in my argument' or 'He *won* that argument'. The words *attacked* and *won* here come from the domain of war which reflects the conceptual metaphor ARGUMENT IS WAR.

Lakoff & Johnson (1980) stated that “the essence of metaphor is understanding and experiencing one kind of thing in terms of another” (p.5). Based on this statement, we conclude that conceptual metaphor allows us to understand something through the understanding of another thing. Therefore, the metaphor here usually organizes the relations between abstract and concrete objects and creates an understanding of those abstract objects in terms of another objects that are concrete which are usually found in everyday life. Moreover, Kovecces (2010) also stated that “metaphor is defined as understanding one conceptual domain in terms of another conceptual domain” (p.4). The understanding here could also mean the conceptual mappings between the element of A and the element of B. Thus, it can be concluded that conceptual metaphor is the process of mapping between conceptual domains to understand the certain object which is usually abstract.

D. Components of Conceptual Metaphor

Kovecses (2010) stated that conceptual metaphor consists of two conceptual domains, they are source and target domain. Here, a conceptual domain can be understood as any coherent organization of experience (Kovecses, 2010). Moreover, Croft (2002) stated that “a domain is a semantic structure that functions as the base for at least one concept profile (typically, many profiles)” (Steen, 2007, p.179). Furthermore, Taylor (2002) postulated that in more general terms, domains can consist of any coherent set of concepts that are related to one concept or many concepts that are needed for understanding that concept(s) (Steen, 2007, p.179).

Source domain is the conceptual domain from which we draw metaphorical expressions to apprehend any other conceptual domain. It is commonly something

concrete which might be generally determined in everyday life. For instance, in the conceptual metaphor ARGUMENT IS WAR the word WAR is seen as the source domain because it implies more concrete meaning that we often realize in our everyday life. According to Kovecses (2010), the common source domains used in conceptual metaphor included the human body, health and illness, animals, plants, building and construction, machines and tools, games and sport, money and economic transaction, cooking and food, heat and cold, light and darkness, forces, movement and direction, etc.

Meanwhile, the target domain is the domain that we attempt to understand through the source domain. It is the domain that we want to understand through another domain through the mapping process. It is included emotion, desire, morality, thought, society and nation, politics, economy, human relationships, communication, time, life and death, religion, events and actions, etc (Kovecses, 2010). For instance, in the conceptual metaphor ARGUMENT IS WAR, the word ARGUMENT is seen as the target domain that we need to apprehend through the source domain by the conceptual mappings between the two entities. Thus, this concept allows us to understand the meaning of the metaphorical expression presented abstractly through the conceptual mapping between two conceptual domains. By using this conceptual mapping between the source and target domains, the abstract and hidden meaning of a song could probably be understood more easily.

According to Kovecses (2010), to understand the existence of the conceptual metaphor, we need to identify the metaphorical linguistics expressions

in the data source. Metaphorical linguistic expressions are words and expressions of conceptual domain that is used to understand another conceptual domain (Kovecses, 2010). For example, in the phrase “He *attacked* every weak point in my argument”, the italic word is the metaphorical expression from the domain of war. Usually, there are numerous metaphorical linguistic expressions that mirror a specific conceptual metaphor. Here are the examples of the metaphorical linguistics expressions used in the conceptual metaphor ARGUMENT IS WAR:

Your claims are *indefensible*.

He *attacked* every weak point in my argument.

His criticisms were right *on target*.

I *demolished* his argument.

I've never *won* an argument with him.

You disagree? Okay, *shoot!*

If you use that *strategy*, he'll *wipe you out*.

He *shot down* all of my arguments.

From the examples above, the phrase in the capital sentence is the statement of conceptual metaphors and the italics are metaphorical expressions. In the ARGUMENT IS WAR conceptual metaphor, the expressions from the vocabulary of war, e.g., *attacked, indefensible, on target, strategy, demolished, shoot, win*, and *shot down* show a systematic way of talking about the aspects of war. Thus, we get the understanding of argument in terms of the structure of war. According to Lakoff & Johnson (1980), metaphorical expressions in human language are systematically linked to metaphorical ideas. Thus, it enables us to utilize the metaphorical

expressions to research the nature of metaphorical concepts and obtain a better knowledge of the metaphorical character of our actions.

E. Mapping in Conceptual Metaphor

Kovecses (2020) stated that "a conceptual metaphor is a systematic set of correspondences between two domains of experience" (p.2). A set of correspondences here can be understood as the mappings between constituent elements of the source and the target domains. As Kovecses (2010) stated that "technically, conceptual correspondences are often referred to as mappings" (p.7). According to Kovecses (2010), the process of the mappings could be seen in the following table:

Table 2.1 Metaphorical Mapping of LOVE and JOURNEY

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

The mapping above shows the systematic set of correspondences or mappings that represent the LOVE IS JOURNEY conceptual metaphor. In this conceptual metaphor, LOVE is understood as the target domain and JOURNEY is the source domain in which the conceptual domains (A JOURNEY) are in

systematic correspondence with constituent elements of conceptual domain B (LOVE).

F. Types of Conceptual Metaphor

According to Lakoff & Johnson (1980), there are three types of conceptual metaphors that are commonly used by people in their everyday activities, they are:

1. Structural Metaphors

   "Structural metaphor is a concept which is metaphorically structured in terms of another" (Lakoff & Johnson, 1980, p.14). The structural metaphors are based on the systematic correlations within our everyday experiences (Lakoff & Johnson, 1980). This structural metaphor is based on two conceptual domains, which we called as the source and target domain, in which the source domain provides the framework for the target domain. According to Kovecses (2010), the cognitive function of this metaphor is to enable the speakers to understand target A through the structure of source B. In other words, it can be said that structural metaphor enables the speaker to understand the target domain in terms of the structure of the source domain.

   For example, ARGUMENT IS WAR conceptual metaphor as in the expression "I've never *won* an argument with him". In this expression, the concept of argument is metaphorically structured according to the concept of war which can be seen by the use of the verb '*won*' to talk about the aspect of war. The word *won* in the lyric indicates the concept of war, since in a war, we are faced with two choices, winning or losing. Therefore, this

concept is associated with the ARGUMENT IS WAR conceptual metaphor with the ARGUMENT as the target domain and WAR as the source domain. In other words, this conceptual metaphor gives us the understanding of the concept of argument in terms of war.

2. Orientational Metaphors

According to Lakoff & Johnson (1980), “another metaphorical concept that organizes a whole system of concepts concerning one another called as orientational metaphors” (p.14). This orientational metaphor deals with spatial orientation, such as up-down, in-out, front-back, on-off, deep-shallow, central-peripheral, etc. Unlike structural metaphors, orientational metaphors are basically based on the physical and cultural experience. Thus, it can differ in each culture.

For instance, HAPPY IS UP and SAD IS DOWN conceptual metaphors in the expressions ‘I am feeling *up* today’ and ‘I’m feeling *down* these days’. In these expressions, the concept of HAPPY is oriented with UP which leads to English expressions like ‘I'm feeling up today’ which denotes the meaning of happiness or pleasure. Moreover, the concept of SAD is oriented with DOWN which typically goes along with sadness and depression, showing the drooping posture.

3. Ontological Metaphors

According to Lakoff & Johnson (1980), “ontological metaphor is the metaphor that views events, activities, emotions, and ideas as entities and substances” (p.25). It is a metaphor that conceptualizes our experiences as

something that has physical objects and substances which allow us to refer to them, categorize, group, and quantify them. Ontological metaphor is used to comprehend the events and actions as objects, activities as substances, and states as containers. Kovecses (2010) also strengthened that ontological metaphor allows people to conceive their experiences in terms of objects, substances, and containers in general, without specifying what kind of object, substance, or container is meant exactly.

Moreover, the ontological metaphor also has two sub-sections, first container metaphor and personification. Container metaphor is a metaphor that sees our experience as a physical container with an in-out orientation (Lakoff & Johnson, 1980). Meanwhile, personification is an object that is specified as being a person (Lakoff & Johnson, 1980). Personification allows us to understand non-human entities as a human with all their characteristics and activities.

In conclusion, this kind of metaphor enables us to understand the kind of experiences that are not delineated, vague, and abstract. For example, THE MIND IS A MACHINE in the expression ‘My mind just isn't operating today’. The expression above shows that the mind here is conceptualized as something that has a physical properties and act like human. To get a better understanding of ontological metaphors, the following table is the common source and target domains used in ontological metaphors according to Kovecses (2010);

Table 2.2 Source and Target Domains in Ontological Metaphors

Source Domains	***Target Domains***
PHYSICAL OBJECT	NONPHYSICAL OR ABSTRACT ENTITIES (e.g., the mind)
	EVENTS (e.g., going to the race),
	ACTIONS (e.g., giving someone a call)
SUBSTANCE	ACTIVITIES (e.g., a lot of running in the game)
CONTAINER	UNDELINEATED PHYSICAL OBJECTS (e.g., a clearing in the forest)
	PHYSICAL AND NONPHYSICAL SURFACES (e.g., land areas, the visual field)
	STATES (e.g., in love)

CHAPTER III

RESEARCH METHOD

This chapter provides detailed explanations of the research design and the method used in the research, including the research instrument, the research data, data collection, and data analysis.

A. Research Design

This research is a qualitative research. This study aims to examine the types and the use of conceptual metaphors in American and Indonesian English song lyrics. It applied descriptive qualitative method which aimed to describe the data related to the use of conceptual metaphors in Justin Bieber's and Pamungkas' selected songs. In this research, the qualitative approach was used to explore and understand in detail the conceptual metaphors used by each singer and songwriter in every song they create. According to Creswell (2009), qualitative research is a means of investigating and understanding the importance of an individual or group addressing social or human issues which involves the emerging questions and procedures and using multiple data sources in words or images rather than in numbers for data analysis. Therefore, this research used qualitative approach to examine and describe the use of conceptual metaphors found in Justin Bieber's and Pamungkas' selected songs.

This research is in form of descriptive since the data are presented in form of words or phrases. According to Creswell (2009), qualitative research data is descriptive in nature, which implies that it is reported in words or pictures rather

than numbers. As Miles and Huberman (1984) postulated that narrative text has become the most common presentation form for qualitative data. Therefore, the findings will be presented in a descriptive or narrative format rather than as a scientific report (Creswell, 2009). The results of this study were described and analyzed by using the conceptual metaphor theory proposed by Lakoff & Johnson (1980) and conceptual metaphor by Kovecses (2010). The results of the data analysis explained the types of conceptual metaphors used by each singer which are then analyzed by the researcher to discover the similarities and differences between Justin Bieber as the representative of America and Pamungkas from Indonesia in using conceptual metaphors in their song lyrics.

B. Research Instrument

The main instrument of this study is the writer or researcher because the researcher plays a highly active role in this study, including in the collection and analysis of the research data. As Creswell (2009) stated “the researcher is the key instrument in collecting data including in examining documents, observing behavior, or interviewing participants” (p.163). In this present study, the author observed the conceptual metaphors used in the selected lyrics of Justin Bieber’s and Pamungkas' songs to obtain the necessary research data. The author also analyzed the types of conceptual metaphors used by Justin Bieber and Pamungkas in their song lyrics and also analyzed the similarities and differences between American and Indonesian singers or song writers in using conceptual metaphors in their song lyrics.

C. Research Data

The data of this research are words that contain metaphorical expressions taken from Justin Bieber's and Pamungkas' selected song lyrics. The selected songs were taken by considering the songs that contain conceptual metaphors. This research is limited to the songs that are primarily written by Justin Bieber and Pamungkas. The research data were taken from the songs of each singer's album since their debut which is selected from their official YouTube account, and included popular songs like *Peaches, Yummy, What Do You Mean,* and many more from Justin Bieber, and *One Only, I Love You but I'm Letting Go, Wait A Minute* and others from Pamungkas. The reason for choosing these two singers was because they are both famous singers from their country whose songs are liked and well known by the public.

There were 58 songs in total that were selected for this research, 38 songs by Justin Bieber and 20 songs by Pamungkas. The tittles are: *(1) 2 Much, (2) Deserve You, (3) As I Am, (4) Off My Face, (5) Ghost, (6) Peaches, (7) Love You Different, (8) Loved by You, (9) There She Go, (10) Lifetime, (11) Wish You Would, (12) Habitual, (13) Yummy, (14) Running Over, (15) Come Around Me, (16) That's What Love Is, (17) What Do You Mean, (18) Sorry, (19) Company, (20) The Feeling, (21) Life Is Worth Living, (22) Purpose, (23) We Are, (24) Trust, (25) Home To Mama, (26) All That Matters, (27) Confident, (28) Bad Day, (29) Swap It Out, (30) Fall, (31) Die In Your Arms, (32) Thought Of You, (33) One Love, (34) Be Alright, (35) Maria, (36) Love Me Like You Do, (37) Know No Better,* and *(38) Common Denominator* by Justin Bieber.

And these are the 20 selected songs written by Pamungkas: *(1) One Only*, (2) *Walk The Talk, (3) Boy, (4) Sorry, (5) Wait A Minute, (6) Bottle Me Your Tears, (7) I Love You but I'm Letting Go, (8) Once, (9) Modern Love, (10) Break It, (11) Lover Stay, (12) Outro 1, (13) Queen of My Heart, (14) Deeper, (15) I Don't Wanna Be Alone, (16) Closure, (17) Birdy, (18) Trust Me with This (Mama), (19) Flying Solo,* and *(20) Intentions.*

D. Data Collection

In this study, the researcher collected the data from Justin Bieber's and Pamungkas' selected songs based on the conceptual metaphors found in the lyrics. While, to ease the researcher's job in transcribing the data, the lyrics were taken from *AZlyrics.com* as a website platform that provided song lyrics in written form. These are the subsequent steps to acquire the specified data, which are as follows:

1. Selecting several songs which are written by the singers to be observed.
2. Transcribing the song's lyrics into written text form.
3. Reading and examining the lyrics of the songs that have been selected one by one to find the conceptual metaphors in the song lyrics.
4. Underlining the metaphorical expressions found in the lyrics and noting them down.
5. Classifying the data based on the source and target domain of conceptual metaphor found in the lyrics.

E. Data Analysis

In analyzing the data, the researcher applied Conceptual Metaphor Theory (CMT) proposed by Lakoff & Johnson (1980) and strengthened by the theory of

metaphors by Kovecses (2010) to understand the conceptual metaphors in the selected songs by Justin Bieber and Pamungkas. The researcher applied the following steps to analyze the specified data, which are as follows:

1) Preparing the data to be analyzed.

   Before analyzing the data found, the researcher prepared the data to be analyzed by listing the conceptual metaphors found in the songs.

2) Reading the data.

   In the second step, the researcher read the data that has been prepared to understand the meaning and context that the singers and songwriters want to convey through the lyrics of the songs.

3) Categorizing the data.

   In the next step, the researcher categorized the data found from the lyrics according to the source and target domains of conceptual metaphors.

4) Describing the data.

   After categorizing the source and target domains of conceptual metaphors, the researcher described the data to make clear explanation of each conceptual metaphors and analyzed the types of each conceptual metaphors using the theory of conceptual metaphors proposed by Lakoff & Johnson (1980) and strengthened by the theory of metaphor by Kovecses (2010). The conceptual metaphors are written in capital along with their source and target domains.

5) Interpreting the data.

The last step was interpreting the data findings of the conceptual metaphors and captured the similarities and differences between the conceptual metaphors in the lyrics of the songs written by Justin Bieber and Pamungkas and explain them in detail.

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the findings of the study and the discussion of the findings. It provides the data analysis based on the theory of conceptual metaphor proposed by Lakoff & Johnson (1980) and is strengthened by the theory of metaphor by Kovecses (2010). The provided data in this chapter only consist of the lyrics that contain conceptual metaphors used in songs written by Justin Bieber and Pamungkas.

A. Findings

This part describes the results of the data analysis related to conceptual metaphor to answer the formulated questions that have been mentioned earlier in chapter 1. There were 58 songs in total that were analyzed using the conceptual metaphor theory initiated by Lakoff & Johnson (1980) and was strengthened by the theory of metaphor proposed by Kovecses (2010). The data are in the form of words and phrases that contain metaphorical expressions taken from Justin Bieber's and Pamungkas' selected songs. The Oxford Pocket Learner's Dictionary (2008) was used to get a better understanding of the lexical meaning of the metaphorical expressions found in the lyrics. The data were described in two details, the description of the metaphorical expressions used by Justin Bieber and Pamungkas in the songs and the analysis of the types of the conceptual metaphors. In describing the data, the conceptual metaphors are written in capital letters along with their

source and target domains and for the metaphorical expressions in the lyrics are written in bold.

1. Conceptual Metaphors in Justin Bieber's and Pamungkas' Songs

a. Types of Conceptual Metaphors used in Justin Bieber's Song Lyrics

There were 38 selected songs written by Justin Bieber that have been analyzed in this study and it was found that there were many variations of conceptual metaphors used by Justin Bieber in his songs, consisting of several types of source and target domains conveying love, life, time, and other concepts. The analysis showed that there were 78 data containing metaphorical expressions found in Justin Bieber's selected songs which were classified into three types of conceptual metaphors; 53 data of structural metaphors, 18 data of ontological metaphors, and 7 data of orientational metaphors. The table 4.1 below shows the types of conceptual metaphors used by Justin Bieber in his songs:

Table 4.1 The types of Conceptual Metaphor Used in Justin Bieber's Songs

No.	Types of Conceptual Metaphor	Amount
1.	Structural metaphors	53
2.	Ontological metaphors	18
3.	Orientational metaphors	7
Total		**78**

1) Structural Metaphor

Structural metaphor is a concept that is metaphorically structured in terms of another concept. It consists of target and source domains that are

structured according to the systematic correlations with our everyday experience which gives us an understanding of one target domain in terms of the structure of the source domain.

1.) LOVE IS A JOURNEY

This conceptual metaphor reflects the understanding of LOVE in terms of A JOURNEY. The conceptualization of LOVE IS A JOURNEY can be found in the songs entitled (1) *Loved by You,* (2) *Lifetime,* (3) *What Do You Mean,* (4) *We Are,* (5) *Trust,* (6) *Be Alright,* and (7) *Peaches*:

1) *And I'll be right here with you 'til **the end of time***
   (Peaches, 2021)
2) *I remember when we **started datin'***
   The only thing that you were me was chasin'
   (Loved by You, 2021)
3) *I've **walked a thousand miles***
   I've opened every door
   It's not enough, It's still your love I'm always looking for
   (Loved by You, 2021)
4) *I would **walk that broken road** time and time again*
   If it led me to your hello
   (Lifetime, 2021)
5) *You had me from **the start**, won't let this **end***
   (What Do You Mean, 2015)
6) *No, they won't be happy 'til your **love is over***
   (We Are, 2015)
7) *Did we really **come this far***
   (Trust, 2015)
8) *And for you, oh, I would **walk a thousand miles**, to be in your arms, holding my heart*
   (Be Alright, 2012)

In the data above, the words *end, start, mile, walk, road, over, come* and *far* are related to a journey. Those words are metaphorical expressions that come from the domain of journey since they indicate the

concept of journey. In this concept, love is referred as a journey with LOVE as the target domain and JOURNEY as the source domain. Love here is seen as a journey that has a particular goal to reach, can be over, or even can be started and ended. At the same time, the lovers are seen as the travelers that travel together through their relationship. Thus, the concept of love here can be understood according to the structure of journey which reflects the LOVE IS A JOURNEY conceptual metaphor. In other words, it could be defined that the journey here is used to apprehend the abstract concept of love.

In this case, the systematic set of mappings between the source and target domains in *1) - 8)* characterize LOVE IS A JOURNEY conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of JOURNEY based on the systematic correlations within our everyday experience with the concept of journey. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of JOURNEY and the target domain of LOVE:

Source: JOURNEY		Target: LOVE
The travelers	⇒	The lovers
The journey	⇒	The phase in relationship
The vehicle	⇒	The relationship between two lovers
The obstacles in journey	⇒	The difficulties in relationship
The destination of journey	⇒	The goal in relationship

2.) TIME IS MONEY

This conceptual metaphor reflects the understanding of TIME in terms of MONEY. The conceptualization of TIME IS MONEY can be found in the songs entitled (1) *Ghost,* (2) *Wish You Would,* (3) *Come Around Me,* (4) *What Do You Mean*, (5) *Sorry,* (6) *Purpose,* and (7) *Bad Day*:

1) *I need more time, but **time can't be borrowed***
   (Ghost, 2021)
2) *We can **spend time** on my off time, baby*
   (Wish You Would, 2021)
3) *Don't **waste no time***
   (Come Around Me, 2020)
4) *Said we're **running out of time***
   (What Do You Mean, 2015)
5) *I hope I don't **run out of time***
   (Sorry, 2015)
6) *I'm more than grateful for **the time we spent***
   (Purpose, 2015)
7) *Didn't **waste any time***
   (Bad Day, 2013)

In the data *1) - 7)* above, the words *borrow, spend, waste*, and *run out* are explicitly related to money. It is not rare that people usually use these words to talk about money, for example, *spending money, wasting money*, or *borrowing money*. In this conceptual metaphor, the concept of metaphor describes as if time is money. We apprehend and experience time as something that can be spent, wasted, or borrowed. They are metaphorical because we conceptualize time using the words that come from the money domain like *borrow, spend, waste*, etc. Thus, they reflect the TIME IS MONEY conceptual metaphor.

In this case, the systematic set of mappings between TIME and MONEY characterize the time is money conceptual metaphor. It suggests the case of structural metaphor wherein the idea of TIME is known withinside the structure of MONEY based on the systematic correlations within our everyday experience with money. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of MONEY and the target domain of TIME:

Source: MONEY		Target: TIME
User of money	⇒	User of time
Purpose of using money	⇒	Purpose of using time
The value of money	⇒	The value of time
The amount of money spent	⇒	The amount of time spent

3.) LOVE IS A GAME

This conceptual metaphor reflects the understanding of LOVE in terms of GAME. The conceptualization of LOVE IS GAME can be found in the songs entitled (1) *Loved by You*, (2) *Wish You Would*, (3) *Sorry*, (4) *We Are*, (5) *Die in Your Arms,* (6) *Love Me Like You Do,* and *(7) Common Denominator*:

1) *The kinda lovin' that they couldn't **play with***
   (Loved by You, 2021)
2) *What's the use in calling you?*
   ***Runnin' game**, ain't tryna deal with it*
   (Wish You Would, 2021)
3) *But you know that there is no innocent one in **this game** for two*
   (Sorry, 2015)
4) *Instead of us **playing games** forever, she says whatever*
   *(*We Are, 2015)
5) *Cause I love too hard. Are there **any rules**, baby?*
   (Die in Your Arms, 2012)

6) *Got a lot of secrets, baby, can you **guess clues**?*
(Love Me Like You Do, 2012)
7) *You changed **the game,** Now I put my card to the side*
(Common Denominator, 2009)

In the data *1) - 7)* above, the words *play*, *game*, *rule*, and *clue* are explicitly related to the game. Those words are metaphorical expressions that come from the domain of game, which reflects the conceptual metaphor LOVE IS A GAME with LOVE as the target domain and GAME as the source domain. In this context, people often assume that loving someone or something is like playing games. It is known that playing game has a risk of getting lost, like loving someone which also has a risk of losing the love or the one we love. In this case, the concept of love is explained by using the elements of the game. Thus, we conceive love as a game. For example, we can see the lovers as the gamers, while the game rules can be considered the promises or commitments between the lovers in their relationship.

However, in cases *5)* and *6),* the words *rules* and *clues* relate to a game since we usually have rules and clues in certain games to manage those games. They are metaphorical because we conceptualize love using the words that come from the game domain like *play, game, rule,* etc. In this case, the systematic set of mappings between the source and target domain characterizes LOVE IS A GAME conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of GAME based

on the systematic correlations within our everyday experience with the concept of game. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of JOURNEY and the target domain of LOVE:

Source: GAME		Target: LOVE
The game players	⇒	The lovers
The game	⇒	The relationship
The competition in game	⇒	The struggling of love
Rules in a game	⇒	Commitment in love
Winning the match	⇒	Achieving the goals of love
Losing the game	⇒	Being apart

4.) LOVE IS FOOD

This conceptual metaphor reflects the understanding of LOVE in terms of FOOD. The conceptualization of LOVE IS FOOD can be found in the songs entitled (1) *2 Much,* (2) *Peaches,* (3) *Love You Different,* (4) *Habitual,* (5) *Yummy,* and (6) *Running Over*:

1) *I say I **love** you under my breath more times than you can **digest*** (2 Much, 2021)
2) *Your kisses **taste the sweetest** with mine* (Peaches, 2021)
3) *You're **the fruit** of my life* (Love You Different, 2021)
4) *Never get enough I'm only for **your consumption*** (Habitual, 2020)
5) *And you ain't never running low **on supplies*** (Yummy, 2020)
6) *Me with your loving, I'm only right here for **your consumption*** (Running Over, 2020)

In the data above, the words *digest, taste, fruit, consumption* and *supply* are explicitly related to food. Those words are metaphorical expressions that come from the domain of food, reflecting

the conceptual metaphor LOVE IS FOOD. According to conceptual metaphor, food is used to understand the abstract concept of love. Therefore, it is considered as the LOVE IS FOOD conceptual metaphor. Food is considered as the most crucial thing in life. It is the primary need in human life. Food gives humans the energy to live, whereas love also motivates and gives energy in life. In this conceptual metaphor, people see love as the need that should be fulfilled, and as the food that can be consumed or tasted, for instance, in data *2) Your kisses* ***taste the sweetest****, 4)* and *5) I'm only for* ***your consumption***. Although love is not related to food, love is conceptualized as food that can be consumed, tasted, or even supplied here. They are metaphorical because we conceptualize love using the words that come from the food domain like *digest*, *taste*, *consumption*, etc.

In this conceptual metaphor, the systematic set of mappings between LOVE and FOOD characterize LOVE IS FOOD conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the terms of FOOD based on the systematic correlations within our everyday experience with the concept of food. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of FOOD and the target domain of LOVE:

Source: FOOD		Target: LOVE
The hungry person	⇒	The person who desires love
The food served	⇒	The love given
The feeling of hunger	⇒	The desire for love

Physical nourishment	⇒	Mental support
The effects of nourishment	⇒	The consequences of love

5.) LIFE IS A JOURNEY

This conceptual metaphor reflects the understanding of LIFE in terms of JOURNEY. The conceptualization of LIFE IS A JOURNEY can be found in the songs entitled (1) *Deserve You*, (2) *Life is Worth Living*, and (3) *Be Alright*:

1) *I'm on my **ten thousandth life***
   (Deserve You, 2021)
2) *Ended up on **a crossroad***
   *Try to figure out which **way to go***
   It's like you're stuck on a treadmill
   Hoping that somebody would slow down
   *With a long **journey ahead***
   *He gave you **direction***
   *Showed you how to read **a map***
   *For that long **journey ahead***
   *Said it ain't never **over***
   (Life is Worth Living, 2015)
3) ***Bumps on the road** and upside down now*
   I know it's hard, babe, to sleep at night
   (Be Alright, 2012)

In the data *1) – 3)* above, the words *crossroad, journey, direction, map, over*, and *road* are related to journey. Those words are metaphorical expressions that come from the domain of journey, reflecting the conceptual metaphor LIFE IS A JOURNEY. In this conceptual metaphor, life is referred to as a journey to a particular destination, as we have a destination to reach in our journey, and we have the goals to achieve in our life. At the same time, the people who live are seen as travelers. In our concept, life is drawn as a journey that can be

over at a certain point and have so many life obstacles and struggles. These concepts correspond with a journey that has a particular destination to reach, and we can meet with the winding and potholed roads that are not easy to pass on our journey. Therefore, in this metaphor, the concept of life here can be understood according to the structure of journey. In other words, it can be explained that the concept of journey is used to understand the abstract concept of life.

In this case, the systematic set of mappings between the source domain of JOURNEY and the target domain of LIFE in *1)* - *3)* characterize LIFE IS A JOURNEY conceptual metaphor. It shows the case of structural metaphor where the concept of LIFE is systematically conceptualized according to the concept of JOURNEY based on the systematic correlations within our everyday experience with the concept of journey. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of JOURNEY and the target domain of LIFE:

Source: JOURNEY		Target: LIFE
The travelers	⇒	The living person
The journey	⇒	Events and experiences in life
The vehicle	⇒	The life itself
The obstacles in journey	⇒	The difficulties in live
The destination of journey	⇒	The goal in life

6.) LOVE IS CAPTIVE ANIMAL

This conceptual metaphor reflects the understanding of LOVE in terms of CAPTIVE ANIMAL. The conceptualization of LOVE IS CAPTIVE ANIMAL can be found in the songs entitled (1) *Peaches*:

*1) Never **let you go**, oh*
(Peaches, 2021)

The concept of captive animal holds the concept of something being held captive. In this concept, the animal trying to escape is considered as love and the person who tries to hold it in is the person who is in love. In other words, it can be said that love is portrayed as animal while the person in love is the person who keep the animal. The word '*let go'* in the data *1)* above indicates that the person has something to keep which we portray as the animal that is locked up in the cage. Thus, the concept of love here can be understood the same as the CAPTIVE ANIMAL. The target domain used in this this conceptual metaphor is LOVE and the source domain is CAPTIVE ANIMAL According to this conceptual metaphor, it can be explained that captive animal is used to apprehend the abstract concept of love.

In this case, the systematic set of mappings between the source and target domains in *1)* characterize LOVE IS CAPTIVE ANIMAL conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of CAPTIVE ANIMAL based on the systematic correlations

within our everyday experience with the concept of captive animal. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of CAPTIVE ANIMAL and the target domain of LOVE:

Source: CAPTIVE ANIMAL		Target: LOVE
The animal trying to escape	⇒	The love
The person who keeps the animal	⇒	The person who is in love
The cage	⇒	The relationship

7.) LOVE IS MADNESS/INSANITY

This conceptual metaphor reflects the understanding of LOVE in terms of MADNESS/INSANITY. The conceptualization of LOVE IS MADNESS/INSANITY can be found in the songs entitled (1) *The Feeling,* (2) *Die in Your Arms,* and (3) *Maria*:

1) *If I am delusional then maybe **I'm crazy in love with you***
   (The Feeling, 2015)
2) *Would you do the things that **drive me crazy**?*
   (Die in Your Arms, 2012)
3) *Oh she's crazy, **crazy in love***
   (Maria, 2012)

In this conceptual metaphor, LOVE is the target domain and MADNESS/INSANITY is the source domain. Love in this conceptual metaphor is metaphorically conceptualized in terms of madness or insanity which means that we understand love in terms of madness or insanity. The expression '*crazy in love'* in case *1)* and *3),* and the expression '*drive me crazy'* in *2)* show that the person in love is having lack of control over his or her feeling. He or she is not in state of his or her mind, thus they cannot control their love. It is associated with a crazy

or insane person which usually have out of control over himself. In this concept, the insane person corresponds to the person in love, while the thing that makes us insane is the feeling of love that we feel. And the behavior of the insane person corresponds to the behavior of the person who is in love.

In this case, the systematic set of mappings between the source and target domains in *1) - 3)* characterize LOVE IS MADNESS/ INSANITY conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of MADNESS/INSANITY based on the systematic correlations within our everyday experience with the concept of madness/insanity. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of MADNESS/INSANITY and the target domain of LOVE:

Source: MADNESS/INSANITY		Target: LOVE
The feeling of madness/insanity	⇒	The feeling of love
The insane person	⇒	The person who is in love
Behavior of insane person	⇒	Behavior of person who is in love

8.) LOVE IS A UNITY

This conceptual metaphor reflects the understanding of LOVE in terms of A UNITY. The conceptualization of LOVE IS A UNITY can be found in the songs entitled (1) *Swap It Out,* (2) *Know No Better,* and (3) *All That Matters*:

1) ***We're made for each other***

(Swap It Out, 2013)

2) *Me and you are **a team***
(Know No Better, 2021)

3) *There ain't no "I" **in team**, you make me complete*
(All That Matters, 2013)

In this context, unity means a unit, an inseparable unit. The data in *1) – 3)* above show the context of two lovers who cannot be separated. Thus, they reflect the conceptual metaphor called LOVE IS A UNITY which shows the ideal version of love since it is known that the perfect love or the perfect love between lovers only consists of two people that complement each other. The case in *1)* shows that they are two parts or two people made for each other, which means that they are destined to be a part of each other, a unit of two people that complement each other as a whole. While the case in *2)* and *3)* show that the lovers are a team which is shown by the use of the word *team* in the lyrics. A team means a group of people consisting of two or more to reach the same goal. So the 'team' in the lyrics can be understood as a team of two lovers with the same goal to achieve success in their relationship.

In this conceptual metaphor, it can be explained that unity is used to understand the abstract concept of love. Thus it reflects LOVE IS A UNITY conceptual metaphor. The target domain used in this conceptual metaphor is LOVE, and the source domain is UNITY. The types of conceptual metaphor in these lyrics are structural metaphors since they consist of target and source domains that are metaphorically structured

based on the systematic correlations within our everyday experience. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of A UNITY and the target domain of LOVE:

Source: UNITY		Target: LOVE
The unit (two physical parts)	⇒	The two lovers
The union of the two parts	⇒	The union of the two lovers
The compatibility between the the parts	⇒	The harmonious relationship between the two lovers

9.) LOVE IS A PHYSICAL FORCE

This conceptual metaphor reflects the understanding of LOVE in terms of PHYSICAL FORCE. The conceptualization of LOVE IS A PHYSICAL FORCE can be found in the songs entitled (1) *As I Am*, and (2) *The Feeling*:

1) *When I **push your love away**, I hate myself*
   (As I Am, 2021)
2) *You're **pulling** me in like **you're gravity***
   (The Feeling, 2015)

In the data *1)* and *2)* above, the words *push* and *pull* show a physical force. Physical force is a power that can affect another physical object, like a magnet or gravity, which can draw something closer to them. And the objects that are affected by the physical force are seen as something passive that have no responsibility for what happened to them since they are affected by a more significant force. In data *1)* and *2)*, the aspect of physical force is shown by the words *push* and *pull*, which indicate love as a physical force that pushes and pulls the lovers. At the

same time, the lovers are seen as objects affected by physical force. As the objects that are affected by love, the lovers can't help being in love, and they have no power to control themselves. Thus, this concept reflects the LOVE IS PHYSICAL FORCE conceptual metaphor. In other words, it can be defined that physical force is used to apprehend the abstract concept of love.

In this case, the systematic set of mappings between the source and target domains in *1)* - *2)* characterize LOVE IS PHYSICAL FORCE conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of PHYSICAL FORCE based on the systematic correlations within our everyday experience with the concept of physical force (electromagnetic and gravity). Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of PHYSICAL FORCE and the target domain of LOVE:

Source: PHYSICAL FORCE		Target: LOVE
The object of force	⇒	The love
The physical object/person that obeys physical force	⇒	The person who is in love
The energy of force	⇒	The energy of being in love
Taking control over something	⇒	Taking control over the love

10.) LOVE IS A LESSON

This conceptual metaphor reflects the understanding of LOVE in terms of LESSON. The conceptualization of LOVE IS A LESSON can

be found in the songs entitled (1) *Die in Your Arms* and (2) *Love Me Like You Do*:

1) *If this **a lesson***
   *Then, baby, **teach** me to behave*
   (Die in Your Arms, 2012)
2) ***Teach me, teach me, teach me**. Show me, show me, show me*
   The way to your heart
   (Love Me Like You Do, 2012)

In the data *1)* and *2)* above, the words *lesson* and *teach* are explicitly related to a lesson since the teaching exists to share a lesson. In this conceptual metaphor, love can be associated with lessons since the lovers also learn to understand each other in their relationship. According to the data *1)* and *2),* love is conceptualized as a lesson that needs to be learned. In data *1),* the singer states that he wants to be taught how to behave, which we assume to behave toward his beloved one. While in data *2),* the singer asks his beloved to be taught the way to her heart which we indicate as the way to get her love. This is how the lyrics above correlate with LOVE IS A LESSON conceptual metaphor. The target domain used in this conceptual metaphor is LOVE, and the source domain is LESSON. Thus, it is concluded that lesson is used to apprehend the abstract concept of love.

In this case, the systematic set of mappings between the source and target domains in *1)* - *2)* characterize LOVE IS A LESSON conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of LESSON based on the systematic correlations within our everyday

experience with the concept of lesson. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of A LESSON and the target domain of LOVE:

Source: LESSON		Target: LOVE
The learners	⇒	The lovers
The love	⇒	The lesson given
Understanding the lesson	⇒	Understanding the love

11.) SEX IS A LESSON

This conceptual metaphor reflects the understanding of SEX in terms of LESSON. The conceptualization of SEX IS A LESSON can be found in the songs entitled (1) *Come Around Me*:

1) *Who **taught** you how to **drive stick**?*
(Come Around Me, 2020)

In the data above, the words *taught* are related to a lesson since the teaching exists to share a lesson. Meanwhile, the phrase *drive stick* according to www.urbandictionary.com means to have sex with men. In this context, it can be understood that the singer asks his interlocutor who taught her how to do drive stick (sex). In this context, it becomes a part of the learning process since he used the word *taught*. This is how the lyric above correlates with a lesson that reflects the understanding of the SEX IS A LESSON conceptual metaphor. The target domain used in this conceptual metaphor is SEX, and the source domain is LESSON. Thus, it is understood that the lesson is used to capture the concept of sex that the singer meant in the lyric above.

In this case, the systematic set of mappings between the source and target domains in *1)* characterize SEX IS A LESSON conceptual metaphor. It shows the case of structural metaphor where the concept of SEX is systematically conceptualized according to the concept of LESSON based on the systematic correlations within our everyday experience with the concept of lesson. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of LESSON and the target domain of SEX:

Source: LESSON		Target: SEX
The learners	⇒	The people who have sex
The activities in learning	⇒	The activities in sex
Understanding the lesson	⇒	Understanding of sex

12.) LOVE IS AN OPPONENT

This conceptual metaphor reflects the understanding of LOVE in terms of AN OPPONENT. The conceptualization of LOVE IS AN OPPONENT can be found in the songs entitled (1) *Thought of You*:

1) *Why should we **fight the feeling***
(Thought of You, 2012)

The context of the lyric above shows the person questioning why they should fight their feeling. The word *fight* shows the concept of an opponent. In the data *1),* the phrase *fight the feeling* shows as if the lover's feeling is an opponent they try to fight. Thus, it is understood that the opponent here is used to capture the concept of love that the singer meant in his lyric, which reflects the concept of LOVE IS AN

OPPONENT conceptual metaphor. In this concept, love is seen as the opponent, and the lovers are seen as the person who fights or defeats his feeling (love).

In this case, the systematic set of mappings between the source and target domains in *1)* characterize LOVE IS AN OPPONENT conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of OPPONENT based on the systematic correlations within our everyday experience with the concept of opponent. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of OPPONENT and the target domain of LOVE:

Source: OPPONENT		Target: LOVE
The opponent	⇒	The feeling of love
The person who fight	⇒	The person in love
The fight against the opponent	⇒	The fight against the feeling (love)
Losing to the opponent	⇒	Losing control over his love
Winning against the opponent	⇒	Being able to control his love
Surrender to the opponent	⇒	Giving up to the feeling he has

13.) LOVE IS A VALUABLE COMMODITY

This conceptual metaphor reflects the understanding of LOVE in terms of A VALUABLE COMMODITY. The conceptualization of LOVE IS A VALUABLE COMMODITY can be found in the songs entitled (1) *One Love* and (2) *Love Me Like You Do*:

1) 'Cause all I need is one love, one love, one heart

*Baby **give it to me***
(One Love, 2012)

2) *Love me like you love me, like there's nothing left to **lose***
(Love Me Like You Do, 2012)

In the data above, it shows that love is seen as a valuable commodity that can be given or lost. In this conceptual metaphor, we conceptualized love as a valuable commodity. Thus, it can be explained that the valuable commodity here is used to apprehend the abstract concept of love. The target domain used in this conceptual metaphor is LOVE and A VALUABLE COMMODITY is the source domain. They reflect the understanding of love in the sense of the concept of a valuable commodity.

In this case, the systematic set of mappings between the source and target domains in *1)* - *2)* characterize LOVE IS A VALUABLE COMMODITY conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of VALUABE COMMODITY based on the systematic correlations within our everyday experience with the concept of valuable commodity. Thus, it is considered as structural metaphor.

The following is a set of correspondences between the source domain of VALUABLE COMMODITY and the target domain of LOVE:

Source: VALUABLE COMMODITY		Target: LOVE
The valuable commodity	⇒	The love
The merchants	⇒	The lovers
The value of commodity	⇒	The value of love
Keeping the valuable commodity	⇒	Keeping the feeling of love
Losing the valuable commodity	⇒	Losing the love

14.) LIFE IS A VALUABLE COMMODITY

This conceptual metaphor reflects the understanding of LIFE in terms of A VALUABLE COMMODITY. The conceptualization of LIFE IS A VALUABLE COMMODITY can be found in the songs entitled (1) *Peaches*:

1) *There's no time, I wanna make more time*
*And **give you my whole life***
(Peaches, 2021)

Same as the previous conceptual metaphor but with a different target domain, the data above shows that life is seen as a valuable commodity that can be given to someone else. In this conceptual metaphor, we conceptualized life as a valuable commodity. Thus, it can be explained that the valuable commodity here is used to comprehend the abstract concept of life. LIFE here is the target domain and A VALUABLE COMMODITY is the source domain. They reflect the understanding of life in terms of the concept of a valuable commodity.

In this case, the systematic set of mappings between the source and target domains in *1)* characterize LIFE IS A VALUABLE COMMODITY conceptual metaphor. It shows the case of structural metaphor where the concept of LIFE is systematically conceptualized according to the concept of VALUABLE COMMODITY based on the systematic correlations within our everyday experience with the concept of valuable commodity. Thus, it is considered as structural metaphor.

The following is a set of correspondences between the source domain of VALUABLE COMMODITY and the target domain of LIFE:

Source: VALUABLE COMMODITY		Target: LIFE
The valuable commodity	⇒	The life itself
The merchants	⇒	The living person
The value of commodity	⇒	The value of life

15.) ARGUMENT IS WAR

This conceptual metaphor reflects the understanding of ARGUMENT in terms of WAR. The conceptualization of ARGUMENT IS WAR can be found in the songs entitled (1) *What Do You Mean*:

*1) Tryna **compromise** but I can't **win***
(What Do You Mean, 2015)

In the data above, the word *compromise* indicates the concept of argument. The lyric in *1)* shows that the songwriter tries to make a deal, but he unfortunately fails. The use of the word *win* in the lyric above indicates the concept of war since in a war we are faced with two choices, winning or losing. Therefore, this concept is associated with ARGUMENT IS WAR conceptual metaphor. In other words, it can be explained that the concept of WAR here is used to understand the concept of argument.

In this case, the systematic set of correspondence between the source domain of war and target domain of argument in *1)* characterizes ARGUMENT IS WAR conceptual metaphor. It shows the case of structural metaphor where the concept of ARGUMENT is systematically conceptualized according to the concept of WAR based on the systematic

correlations within our everyday experience with the concept of war. Thus, it is considered as structural metaphor.

The following is a set of correspondences between the source domain of WAR and the target domain of ARGUMENT:

Source: WAR		Target: ARGUMENT
The soldiers	⇒	The people who argue
The battle in a war	⇒	The debate process
Attacking in war	⇒	Convincing in argumentation
Winning a war	⇒	Winning the argumentation
Losing a war	⇒	Losing the argumentation

16.) LOVE IS NATURAL PHENOMENA

This conceptual metaphor reflects the understanding of LOVE in terms of NATURAL PHENOMENA. The conceptualization of LOVE IS NATURAL PHENOMENA can be found in the songs entitled (1) *Life Is Worth Living*:

1) *Relationship on a **ski slope***
   ***Avalanche** comin' down slow*
   *Do we have enough time to **salvage this love**?*
   *Feels like a **blizzard** in April*
   *'Cause my heart is just that **cold***
   *Skating on thin **ice***
   But it's strong enough to hold us up
   Seen her scream and holler
   *Put us both on **blast***
   Tearing each other down
   (Life Is Worth Living, 2015)

In the data above, the words *ski slope, avalanche, salvage, blizzard, cold, ice,* and *blast* are related to natural phenomena. Those words are metaphorical expressions that come from the domain of natural phenomena. In this context, love is understood as a natural phenomenon

that can be devastating when viewed from the use of words such as *avalanche, salvage, blizzard,* and *blast* in the song. It means that the love referred to in the lyrics above is a love that hurts and does not go well. Therefore, in this case, love is referred to as a natural phenomenon reflecting the LOVE IS A NATURAL PHENOMENA conceptual metaphor. In other words, it can be captured that the natural phenomenon is used to comprehend the abstract concept of love.

In this case, the systematic set of mappings between the source and target domains in *1)* characterize LOVE IS A NATURAL PHENOMENA conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of NATURAL PHENOMENA based on the systematic correlations within our everyday experience with the concept of natural phenomena. Thus, it is considered as structural metaphor.

The following is a set of correspondence between the source domain of NATURAL PHENOMENA and the target domain of LOVE:

Source: NATURAL PHENOMENA		Target: LOVE
The natural phenomenon	⇒	The love
Difficulty caused by the phenomena	⇒	Difficulty in relationship
Having the power to destroy nature	⇒	Having the power to hurt the feeling of person who is in love

17.) SEX IS AN ADDICTION

This conceptual metaphor reflects the understanding of SEX in terms of AN ADDICTION. The conceptualization of SEX IS AN ADDICTION can be found in the songs entitled (1) *Confident*:

1) *She said it's her first time (oh, ya, ya)*
I think she might have lied
Feels so good damn (oh, ya, ya), and I don't know why
I'm addicted, something like an addict
Got me twisted (oh, ya, ya), but still I gotta have it
(Confident, 2013)

In the data above, the word *addiction* is explicitly related to a drug, alcohol, and another thing that causes addiction. In this metaphor, sex is conceptualized as something addictive that makes the person who has sex feel addicted. Therefore, the concept of sex in this song correlates with something addictive, reflecting the SEX IS AN ADDICTION conceptual metaphor. The target domain used in this conceptual metaphor is SEX, and the source domain is AN ADDICTION. Thus, it can be understood that the addiction concept is used to comprehend the concept of sex.

In this case, the systematic set of mappings between the source and target domains in *1)* characterize SEX IS AN ADDICTION conceptual metaphor. It shows the case of structural metaphor where the SEX is systematically conceptualized according to the concept of ADDICTION based on the systematic correlations within our everyday experience with the concept of addiction. Thus, it is considered as structural metaphor.

The following is a set of correspondence between the source domain of AN ADDICTION and the target domain of SEX:

Source: AN ADDICTION		Target: SEX
The user of drug	⇒	The people who have sex
The drug	⇒	The sex
The rapture after consuming drug/alcohol	⇒	The pleasure of doing sex

18.) SEX IS A MAGIC

This conceptual metaphor reflects the understanding of SEX in terms of A MAGIC. The conceptualization of SEX IS A MAGIC can be found in the songs entitled (1) *Confident*:

1) *It's not hard to notice that I'm open*
Hypnotized *by the way she moves*
(Confident, 2013)

In the data above, the word *hypnotize* is explicitly related to magic. In this metaphor, sex is conceptualized as something with a hypnotic affect. And the person who has sex resembles the person who is being hypnotized. Therefore, the concept of sex in this song correlates with the SEX IS A MAGIC conceptual metaphor since hypnosis is a part of the magic. The target domain used in this conceptual metaphor is SEX, and the source domain is A MAGIC. Thus, it can be understood that the concept of magic is used to understand sex.

In this case, the systematic set of mappings between the source and target domains in *1)* characterize SEX IS MAGIC conceptual metaphor. It shows the case of structural metaphor where the SEX is systematically conceptualized according to the concept of MAGIC based on the systematic correlations within our everyday experience with the concept of magic. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of A MAGIC and the target domain of SEX:

Source: A MAGIC		Target: SEX
Hypnotized person	⇒	The people who have sex
The magic	⇒	The sex
Losing self-control because of magic	⇒	Losing self-control over sex
The magic deludes people	⇒	The sex deludes people

19.) LOVE IS RAPTURE

This conceptual metaphor reflects the understanding of LOVE in terms of RAPTURE. The conceptualization of LOVE IS RAPTURE can be found in the songs entitled (1) *Off My Face*:

1) *One touch and **you got me stoned***
***Higher** that I've ever known*
(Off My Face, 2021)

In the data above, the word *stoned* means under the influence of drugs or alcohol. The context in the lyric above shows that the person is in rapture condition. According to Oxford Learner's Pocket Dictionary (2008), rapture means the feeling of extreme pleasure or happiness or excitement. And the person who is under the influence of drugs or alcohol usually feels this kind of feeling. Thus, in this case, we conceive love as a rapture. In this conceptual metaphor, love is conceptualized in terms of the structure of rapture. The person under the influence of drugs or alcohol corresponds to the person who is in love, and the thing that give rapture effect (alcohol or drug) itself correspondences to the love. Therefore, the concept of love in this concept correlates with rapture.

Thus, it can be understood that the concept of the rapture is used to comprehend love.

In this case, the systematic set of mappings between the source and target domains in *1)* characterize LOVE IS RAPTURE conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of RATURE based on the systematic correlations within our everyday experience with the concept of rapture. Thus, it is considered as structural metaphor.

The following is a set of correspondence between the source domain of RAPTURE and the target domain of LOVE:

Source: RAPTURE		Target: LOVE
The drug	⇒	The love
The person under the control of drug	⇒	The person who is in love
The rapture after consuming drug	⇒	The happiness of being in love

20.) HEART IS A BUILDING

This conceptual metaphor reflects the understanding of HEART in terms of A BUILDING. The conceptualization of HEART IS A BUILDING can be found in the songs entitled (1) *Fall*:

*1) I know you got your **wall wrapped** all the way **around your heart*** (Fall, 2012)

In the data above, it shows the use of the word *wall* which indicates the aspect of building. Therefore, the conceptual metaphor in this lyric is associated with HEART IS A BUILDING conceptual metaphor with the

HEART as the target domain and A BUILDING as the source domain. It is known that building is built by someone and it is can be destroyed. So is with the heart, it can be shaped into positive (kindhearted) or negative (like arrogant) and also can be hurt. In this conceptual metaphor, heart is understood in the terms of the structure of building. In other words, it can be explained that the concept of building here is used to understand the concept of heart.

In this case, the systematic set of correspondence between the source and target domains in *1)* characterize HEART IS A BUILDING conceptual metaphor. It shows the case of structural metaphor where the concept of HEART is systematically conceptualized according to the concept of BUILDING based on the systematic correlations within our everyday experience with the concept of building. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of HEART and the target domain of BUILDING:

Source: BUILDING		Target: HEART
The building	⇒	The heart
It is built	⇒	It can be shaped into positive (kind hearted) or negative
It can be destroyed	⇒	It can be hurt

2) Ontological Metaphor

Ontological metaphor is the metaphor that views events, activities, emotions, and ideas as entities and substances. It allows us to conceive our experiences in terms of objects, substances, and containers in general. It is a

metaphor that conceptualizes our experience in terms of physical objects, substances and containers which allow us to refer to them, categorize, group, and quantify them.

1.) LOVE IS A CONTAINER

This conceptual metaphor reflects the understanding of LOVE in terms of CONTAINER. The conceptualization of LOVE IS A CONTAINER can be found in the songs entitled (1) *2 Much,* (2) *Off My Face,* (3) *Know No Better,* (4) *The Feeling,* (5) *Trust,* (6) *Fall,* (7) *Thought of You,* and (8) *Common Denominator*:

1) *I'd rather **fall in love***
(2 Much, 2021)
2) *Cause I'm off my face **in love** with you*
(Off My Face, 2021)
3) *And when we **fell in love**, you made me feel special*
(Know No Better, 2021)
4) *Am I **in love** with you?*
(The Feeling, 2015)
5) *Then we could be **in love** somehow*
(Trust, 2015)
6) *He **fell in love** with his best friend*
(Fall, 2012)
7) *What's gonna make you **fall in love**?*
(Fall, 2012)
8) *Girl, I'm **in love** with the thought of you, you, you*
(Thought of You, 2012)
9) *And I **fall in love** with you all over again*
(Common Denominator, 2009)

In the data above, the word *in* means inside or within a particular thing. According to Oxford Learner's Pocket Dictionary (2008), prefix *in* means within or at a point within an area or space. It indicates something that exist inside another thing. In this concept, love is conceptualized as

a container that can hold something in it like in the case *2), 4), 5),* and *8).* Meanwhile, in the case *1), 3), 6), 7),* and *9),* the word *fall* indicates something that has fallen into a container. In contexts of *1), 3), 6), 7),* and *9)* show that the person falls into the container that is love. So, love in this context is seen as a container and the lovers can be considered as the elements that exist in the container. He or she exists in that container which we consider as love. In other words, it can be said that love here is seen as the container of the person who is in love. It can be concluded that love is associated with container. Thus, it is reflected the LOVE IS A CONTAINER conceptual metaphor with LOVE as the target domain and CONTAINER as the source domain. In other words, it is understood that container is used to comprehend the abstract concept of love.

This conceptual metaphor is considered as ontological metaphor because it conceptualizes the love as a container. In this conceptual metaphor, *in love* is also seen as one of the states of being in love with someone which is conceptualized as container. Therefore, the case of conceptual metaphor here can be considered as ontological metaphor.

2.) LIFE IS A CONTAINER

This conceptual metaphor has the same concept as the previous one, it reflects the understanding of LIFE in terms of CONTAINER. The conceptualization of LIFE IS A CONTAINER can be found in the songs entitled (1) *That's What Love Is*:

1) *Hey, it's a blessing that you're **in** my life*

(That’s What Love Is, 2020)

In the data above, the word *in* means inside or within a particular thing. According to Oxford Learner's Pocket Dictionary (2008), prefix *in* means within or at a point within an area or space. It indicates something that exist inside another thing. In this conceptual metaphor, life is conceptualized as a container where we can put anything in it. The data above shows that the person exists inside the singer’s life that we considered as container. It can be considered as container because she or he can choose whether to be in someone’s life or out of someone’s life. Thus, it can be concluded that life can be associated with container which reflects the concept of LIFE IS A CONTAINER. The target domain used in this conceptual metaphor is LIFE with the source domain CONTAINER. In other words, it can be said that container is used to recognize the idea of life.

Same as the previous finding, this conceptual metaphor is considered as ontological metaphor because it conceptualizes the life as a container. In this conceptual metaphor, *life* here can be seen as one of the container of someone’s life. Therefore, the case of conceptual metaphor here can be considered as ontological metaphor.

3.) THE MIND IS A CONTAINER

This conceptual metaphor has the same concept as the two previous one, it reflects the understanding of MIND in terms of A CONTAINER.

The conceptualization of THE MIND IS A CONTAINER can be found in the songs entitled (1) *Come Around Me* and (2) *Company*:

1) ***Open*** *your mind*
   (Come Around Me, 2020)
2) *I tell you what I got* ***in mind***
   (Company, 2015)

In the data above, the word *open* in *1)* indicates something that can be opened or closed. It is usually related to a container which can be opened and closed. In this conceptual metaphor, the mind is conceptualized as a container that can be opened or closed. Meanwhile, the word *in* in *2)* means within or inside a particular thing. It indicates something that exist inside another thing. In this case, the word *in* shows the existence of something in mind. Thus, these two concepts correlate with THE MIND IS A CONTAINER metaphor. Target domain used here is MIND with CONTAINER stands as source domain.

In this conceptual metaphor, the mind is conceptualized as a container that can hold anything in it. The data above shows that the person exists inside the mind. Thus, it can be concluded that mind can be associated with container which reflects the concept of THE MIND IS A CONTAINER. Same as the two previous findings, this conceptual metaphor is considered as ontological metaphor since we understand the concept of mind here as the container.

4.) HEART IS PERSON

This conceptual metaphor reflects the understanding of HEART in terms of PERSON. The conceptualization of HEART IS PERSON can be found in the songs entitled (1) *Trust*:

1. *Yeah, sometimes **the heart can see** what's invisible to the eye* (Trust, 2015)

The metaphorical expression above shows a case of personification in which we understand the heart as an inanimate object which is conceptualized as something animate. In the data above, the heart is likened to a human being who can see something. Thus, it is considered a personification because the heart acts like a human. This concept reflects the HEART IS A PERSON conceptual metaphor. In this conceptual metaphor, heart is metaphorically conceptualized in terms of person. This conceptual metaphor is considered as ontological metaphor in form of personification because it conceptualizes the heart to something that behave like person.

5.) HEART IS A BRITTLE OBJECT

This conceptual metaphor reflects the understanding of HEART in terms of A BRITTLE OBJECT. The conceptualization of HEART IS A BRITTLE OBJECT can be found in the songs entitled (1) *As I Am* and (2) *Die in Your Arms*:

1) *When I tell you lies, so **your heart** won't **break***
(As I Am, 2021)
2) *That would **break my heart to pieces***
(Die in Your Arms, 2012)

A brittle object is considered as the thing that is fragile which can be easily broken. In this case, the examples *1)* and *2)* show that heart is something that can be easily broken. It can be seen from the use of the word *break* in the lyrics *1)* and *2)* that indicates the heart as the object which is easy to break. It means that the singer refers the heart in the lyrics as the brittle object which can be broken into pieces.

In this case, heart is conceptualized as the brittle object. Thus, it reflects the used of THE HEART IS A BRITTLE OBJECT conceptual metaphor. In this concept, it is explained that the brittle object is utilized to understand the concept of heart. This kind of conceptual metaphor is considered as ontological metaphor. Since the heart is conceptualized as a particular object which is in this case is an object that has a fragile character, therefore this conceptual metaphor is considered as ontological metaphor.

6.) LOVE IS A HIDDEN OBJECT

This conceptual metaphor reflects the understanding of LOVE in terms of A HIDDEN OBJECT. The conceptualization of LOVE IS A HIDDEN OBJECT can be found in the songs entitled (1) *Love You Different* and (2) *Loved by You*:

1) *And I will love you different, that's what you been* ***looking for***
   (Love You Different, 2021)
2) *It's still your love I'm always* ***looking for***
   (Loved by You, 2021)

Hidden object means something that is missing or something that is hidden somewhere. In this conceptual metaphor, the hidden object corresponds to love and the search for the hidden object corresponds to the search for love. Therefore, it can be considered that the search of the hidden object is the search of love. In the data above, the word *looking for* in *1)* and *2)* indicates something to look for. It indicates that the love is hidden, therefore the lovers have to find it first. According to this concept, love is seen as something that will not come or appear at any sudden until finally it is found and discovered by people. It is something that needs to be search and found. Thus, the concept of love here can be considered as hidden object.

In this conceptual metaphor, the love is conceptualized in terms of a hidden object. Thus, it reflects the used of LOVE IS A HIDDEN OBJECT conceptual metaphor. In this concept, it is explained that the hidden object is used to comprehend the concept of heart. This kind of conceptual metaphor is considered as ontological metaphor. Since the target domain here is conceptualized as a particular object which is in this case is an object that is hidden, therefore this conceptual metaphor is considered as ontological metaphor.

7.) LOVE IS A MACHINE

This conceptual metaphor reflects the understanding of LOVE in terms of MACHINE. The conceptualization of LOVE IS A MACHINE can be found in the songs entitled (1) *There She Go*:

1) ***Automatic lovin'*** *when we make them car sounds*
(There She Go, 2021)

In the data above, the word *automatic* is usually related to a machine. It shows that the concept of love in this lyric reflects the LOVE IS A MACHINE conceptual metaphor. Target domain used here is LOVE and the source domain used is A MACHINE. In this conceptual metaphor, love is conceptualized in terms of the structure of machine. In other words, it can be understood that the concept of machine is used to understand love. It is metaphorical since we use the word automatic to conceptualize love. This conceptual metaphor is considered as ontological metaphor because it conceptualizes the love as physical object (machine).

3) Orientational Metaphor

Orientational metaphor is an idea of metaphor that offers spatial orientation, which includes up-down, in-out, front-back, on-off, deep-shallow, central-peripheral, etc. It allows us to make a fixed of target concepts coherent by using a few fundamental human spatial orientations as mentioned.

1.) SAD IS DOWN

The conceptualization of SAD IS DOWN conceptual metaphor can be found in the songs entitled (1) *Sorry*, (2) *Home to Mama*, (3) *Confident*, and (4) *Bad Day*:

1) *I know that I let you* ***down***

(Sorry, 2015)

2) *The one I can run to when **I'm feeling down***
(Home to Mama, 2015)

3) *And **I'm down** with it*
(Confident, 2013)

4) *No I didn't think you would let me **down** that easy*
(Bad Day, 2013)

The context in line *1), 2), 3),* and *4)* indicate the sad feeling which are marked by the use of the word *down* in the lyrics. According to Lakoff & Johnson (1980) the feeling of sad is oriented with *down* as in the expression *'I'm feeling down'*. The lyrics in *1), 2), 3),* and *4)* show negative spatial orientations that have meaning as sadness, depressed, and hurt. Thus, this concept is considered as SAD IS DOWN conceptual metaphor. This type of conceptual metaphor is considered as orientational metaphor since it deals with the spatial orientation *down*.

2.) HAPPY IS UP

The conceptualization of SAD IS DOWN conceptual metaphor can be found in the songs entitled (1) *Peaches,* and (2) *There She Go*:

1) *It's the way you **lift me up***
(Peaches, 2021)

2) *Diamond so-so cool, got **you high** now*
(There She Go, 2021)

The context in line *1)* and *2)* indicate the happy feeling which are marked by the use of the words *lift up* and *high* in the lyrics. According to Lakoff & Johnson (1980) the feeling of happy is oriented with *up* as in the expression *'I'm feeling up today'*. The lyrics in *1)* and *2)* show positive spatial orientations that have meaning happiness. Thus, this

concept is considered as HAPPY IS UP conceptual metaphor. This type of conceptual metaphor is considered as orientational metaphor since it deals with the spatial orientation *up*.

3.) MORE IS UP

The conceptualization of MORE IS UP conceptual metaphor can be found in the songs entitled (1) *Company*:

1) I'm all about the elevation
*We can keep it **goin' up***
(Company, 2015)

The context in line *1)* above shows that the person wants to keep the elevation going up which means that they want the elevation to increase more. It is marked by the word going up in the lyrics which indicates that up here means to make the elevation level goes up or increase more. Thus, this concept is considered as MORE IS UP conceptual metaphor. This type of conceptual metaphor is considered as orientational metaphor since it deals with the spatial orientation *up*.

b. Types of Conceptual Metaphors used in Pamungkas' Song Lyrics

There were 20 selected songs written by Pamungkas that have been analyzed in this study and it was found that there are many variations of conceptual metaphors used by Pamungkas in his songs consisting of several types of source and target domains conveying love, life, time, and other concept. The analysis showed that there were 42 data containing conceptual metaphors found in Pamungkas' selected songs which are divided into three

types of conceptual metaphors; 20 data of structural metaphors, 20 data of ontological metaphors, and 2 data of orientational metaphors. The table 4.2 below shows the types of conceptual metaphors used by Pamungkas in his selected song lyrics:

Table 4.2 The Types of Conceptual Metaphor Used in Pamungkas' Songs

No.	Types of Conceptual Metaphor	Amount
1.	Structural metaphors	20
2.	Ontological metaphors	20
3.	Orientational metaphors	2
Total		**42**

1) Structural Metaphor

Structural metaphor is a concept that is metaphorically structured in terms of another concept. It consists of target and source domains that are metaphorically structured based on the systematic correlations within our everyday experience which enables us to understand the target domain in terms of the structure of the source domain.

1.) LOVE IS CAPTIVE ANIMAL

This conceptual metaphor reflects the understanding of LOVE in terms of CAPTIVE ANIMAL. The conceptualization of LOVE IS CAPTIVE ANIMAL can be found in the songs entitled (1) *One Only,* (2) *Boy,* and (3) *I Love You but I'm Letting Go*:

1) *I would never dare **let go***
   (One Only, 2020)
2) *You're going nowhere*
   *Can't leave, can't **release***

(Boy, 2018)

3) *I love you but I'm **letting go***
(I Love You but I'm Letting Go, 2018)

4) *If you love somebody*
*Gotta set them **free***
(I Love You but I'm Letting Go, 2018)

The concept of captive animal holds the concept of something being held captive. In this concept, the animal trying to escape is considered as love and the person who tries to hold it in is the person who is in love. In other words, it can be said that love is portrayed as animal while the person in love is the person who keep the animal. The word '*let go'* in the lyrics *1)* above indicates that the person in love has something to keep that is the person he or she is in love with, which we portray as the captive animal. While, in case *2)* and *4),* the words *release* and *free* show that the person chooses to let go of his love. This also happens in case *3)* which shows that he chooses to let go of his love. According to this concept, the concept of love here can be understood as the CAPTIVE ANIMAL, reflecting the LOVE IS CAPTVE ANIMAL metaphor. Target domain used here is LOVE and source domain used is CAPTIVE ANIMAL. In other words, it is explained that captive animal is used to comprehend the abstract concept of love.

In this case, the systematic set of correspondences between source and target domains in *1)* - *4)* characterize the LOVE IS CAPTIVE ANIMAL conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of CAPTIVE ANIMAL based on the systematic

correlations within our everyday experience with the concept of captive animal. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of CAPTIVE ANIMAL and the target domain of LOVE:

Source: CAPTIVE ANIMAL		Target: LOVE
The animal trying to escape	⇒	The love
The person who keeps the animal	⇒	The person who is in love
The cage	⇒	The relationship

2.) LOVE IS A GAME

This conceptual metaphor reflects the understanding of LOVE in terms of A GAME. The conceptualization of LOVE IS A GAME can be found in the songs entitled (1) *Break It*:

1) *I need the thrill to **gamble all the odds***
*Meaningless **game**, the art of overthink*
Love is a bitch, it is I know but I am needing the thrill from feelin' something original
(Break It, 2019)

In the data above, the words *game* and *gamble* are explicitly related to the game. Those words are metaphorical expressions that come from the domain of game, which reflects LOVE IS A GAME conceptual metaphor with LOVE as target domain and GAME as source domain. In this context, people often assume that loving someone or something is like playing games. It is known that playing game has a risk of getting lost, like loving someone which also has a risk of losing the love or the one we love. We can win or even loss in a game. It also happens when we love someone, it is either we win the heart of the one we love or we

loss it. In this case, the concept of love is explained by using the elements of the game. Thus, we conceive love as a game. For example, we can see the lovers as the gamers, while the game rules can be considered the promises or commitments between the lovers in their relationship.

In this case, the systematic set of mappings between source and target domains in *1)* characterize the LOVE IS A GAME conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of GAME based on the systematic correlations within our everyday experience with the concept of game. Thus, it is considered as structural metaphor.

The following is a set of correspondences between source domain of GAME and target domain of LOVE:

Source: GAME		Target: LOVE
The game players	⇒	The lovers
The game	⇒	The relationship
Rules in a game	⇒	Commitment in love
Competition in game	⇒	The struggling of love
Winning the match	⇒	Achieving the goals of love
Losing the game	⇒	Being apart

3.) LIFE IS A GAME

This conceptual metaphor reflects the understanding of LIFE in terms of A GAME. The conceptualization of LIFE IS A GAME can be found in the songs entitled (1) *Trust Me with This (Mama)*:

*1) I'm ready for **the big game** now*
Think it's time for real world now
(Trust Me with This (Mama), 2022)

The context of the data above shows that life is described as the big game. Thus, it is considered as the LIFE IS A GAME conceptual metaphor. The target domain used in this conceptual metaphor is LIFE and the source domain used is A GAME. In this conceptual metaphor, it can be explained that the concept of life is explained by using the concept of game, thus we conceive life as a game. In other words, it can be explained that the idea of game is used to apprehend the abstract concept of life.

In this case, the systematic set of mappings between the source and target domains in *1)* characterize the LIFE IS A GAME conceptual metaphor. It shows the case of structural metaphor where the concept of LIFE is systematically conceptualized according to the concept of GAME based on the systematic correlations within our everyday experience with the concept of game. Thus, it is considered as structural metaphor.

The following is a set of mappings between the source domain of GAME and the target domain of LIFE:

Source: GAME		Target: LIFE
The game players	⇒	The living people
The game	⇒	The life itself
Rules in a game	⇒	Commitment in life
Competition in game	⇒	The struggling of life
Winning the match	⇒	Achieving the goals of life
Losing the game	⇒	Failure in achieving the goal of life

4.) LOVE IS A VALUABLE COMMODITY

This metaphor reflects the understanding of LOVE in the sense of A VALUABLE COMMODITY. The conceptualization of LOVE IS A VALUABLE COMMODITY can be found in the songs entitled (1) *One Only* and (2) *I Love You but I'm Letting Go*:

1) *I will **give you all my lovin'***
   (One Only, 2020)
2) *I **gave** you all still you want more*
   (I Love You but I'm Letting Go, 2018)

In the data above, the word *give* shows that love is seen as a valuable commodity that can be given to someone. In this conceptual metaphor, we conceptualized love as a valuable commodity. Thus, it can be explained that the valuable commodity here is used to apprehend the idea of love. It reflects the understanding of love in sense of the valuable commodity.

In this case, the systematic set of mappings between source and target domains in *1) - 2)* characterize LOVE IS VALUABLE COMMODITY conceptual metaphor. This concept shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of VALUABLE COMMODITY based on the systematic correlations within our everyday experience with the concept of valuable commodity. Thus, it is considered as structural metaphor.

The following is a set of correspondences between the source domain of VALUABLE COMMODITY and the target domain of LOVE:

Source: VALUABLE COMMODITY		Target: LOVE
The valuable commodity	⇒	The love
The merchants	⇒	The lovers
The value of valuable commodity	⇒	The value of love
Keeping the valuable commodity	⇒	Keeping the feeling of love
Losing the valuable commodity	⇒	Losing the love

5.) LOVE IS A WAR

This conceptual metaphor reflects the understanding of LOVE in terms of WAR. The conceptualization of LOVE IS A WAR can be found in the songs entitled (1) *Once* and (2) *Queen of The Heart*:

1) *You know me once*
   You called me baby
   Cheek-kissed me then
   *Let me **win** again*
   (Once, 2018)
2) *You **won** me over*
   You're the queen of the hearts
   (Queen of The Heart, 2021)

In the data above, the use of the words *win* in *1)* and *won* in *2)* indicate the concept of war, since in a war we are faced with two choices, winning or losing. Therefore, the concept of love in these lyrics are associated with LOVE IS A WAR conceptual metaphor. In other words, it can be explained that the concept of WAR here is used to apprehend the idea of love.

In this case, the systematic set of mappings between the source and target domains in *1)* - *2)* characterize LOVE IS A WAR conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of

WAR based on the systematic correlations within our everyday experience with the concept of war. Thus, it is considered as structural metaphor.

The following is a set of correspondences between the source domain of WAR and the target domain of LOVE:

Source: WAR		Target: LOVE
The soldiers	⇒	The lovers
The weapons	⇒	The relationship
Being hurt physically	⇒	Being hurt mentally
Winning the war	⇒	Achieving the goals of love
Losing the war	⇒	Being apart

6.) LOVE IS AN OPPONENT

This conceptual metaphor reflects the understanding of LOVE in terms of AN OPPONENT. The conceptualization of LOVE IS AN OPPONENT can be found in the songs entitled (1) *I Don't Wanna Be Alone* and (2) *Closure*:

1) *Nobody did make me feel the way you do*
   You've got a place in my heart
   ***I surrender**, yes*
   (I Don't Wanna Be Alone, 2021)
2) *But I give up **fighting** for you, I'm trying*
   (Closure, 2021)

In this conceptual metaphor, love is seen as the opponent, and the lover is seen as the person who tries to avoid a lack of control in love. In case *1)*, the word *surrender* indicates that the person in love gives up over his feeling. It means that he lost the control over his feeling (love) he has for the girl, he can help falling in love with the girl. In case *2)*, the person in love gives up fighting over his love. It means that he is no longer trying

to defend his love. The words *surrender* and *fight* in these lyrics show as if the lovers' feeling are the opponent in which either he or she will fight or surrender over it. Thus, love here is apprehend in the sense of the concept of opponent, reflecting the LOVE IS AN OPPONENT conceptual metaphor. In other words, it is explained that the concept of opponent here is used to comprehend the concept of love in the lyrics.

In this case, the systematic set of mappings between source and target domains in *1)* - *2)* characterize the LOVE IS AN OPPONENT conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of OPPONENT based on the systematic correlations within our everyday experience with the concept of opponent. Thus, it is considered as structural metaphor.

The following is a set of correspondences between the source domain of OPPONENT and the target domain of LOVE:

Source: OPPONENT		Target: LOVE
The opponent	⇒	The feeling of love
The person who fight	⇒	The person in love
The fight against the opponent	⇒	The fight against the feeling (love)
Losing to the opponent	⇒	Losing control over his love
Winning against the opponent	⇒	Being able to control his love
Surrender to the opponent	⇒	Giving up to the feeling he has

7.) TIME IS MONEY

This conceptual metaphor reflects the understanding of TIME in terms of MONEY. The conceptualization of TIME IS MONEY can be found in the songs entitled (1) *Bottle Me Your Tears*:

*1) Let's not **waste** our time*
(Bottle Me Your Tears, 2018)

In the data above, the word *waste* is explicitly related to money. In this conceptual metaphor, time is understood in terms of money in which we apprehend and experience time as something that can be wasted. Thus, we conceive time that way. In case *1),* the use of the word *waste* explains that time here is understood as money that should not be wasted. Thus, it reflects the TIME IS MONEY conceptual metaphor. In other words, it can be explained that the concept of money is utilized to comprehend time.

In this case, the systematic set of mappings between TIME and MONEY characterize the time is money conceptual metaphor. It suggests the case of structural metaphor wherein the idea of TIME is known withinside the structure of MONEY based on the systematic correlations within our everyday experience with money. Thus, it is considered as structural metaphor. Thus, it is considered as structural metaphor.

The following is a set of correspondences between the source domain of MONEY and the target domain of TIME:

Source: MONEY		Target: TIME
User of money	⇒	User of time
Purpose of using money	⇒	Purpose of using time

The value of money	⇒	The value of time
The amount of money spent	⇒	The amount of time spent

8.) TIME IS MOTION

This conceptual metaphor reflects the understanding of TIME in terms of MOTION. The conceptualization of TIME IS MOTION can be found in the songs entitled (1) *Boy*, (2) *Sorry*, and (3) *Wait A Minute*:

1) *Times **move** as you prepare*
   (Boy, 2018)
2) *I wish I could **turn back the time***
   (Sorry, 2018)
3) ***Moving** faster, now it's midnight*
   (Wait A Minute, 2018)

In the data above, the words *move* and *turn back* indicate the motion. According to Oxford Learner's Pocket Dictionary (2008), motion is act or process of moving or the way something move. The concept of time in data *1), 2) and 3)* are structured according to motion since it deals with the process of time moving. It is considered that the concept of time here reflects the TIME IS MOTION metaphor. Target domain used in this concept is TIME and source domain used is MOTION. As mentioned before, time in this conceptual metaphor is metaphorically conceptualized in terms of the concept of motion. In other words, it can be understood that the idea of motion is utilized to comprehend the idea of time.

Here, the systematic set of correspondences among source and target domains in *1)* - *3)* characterize TIME IS MOTION conceptual metaphor. It shows the case of structural metaphor where the idea of

TIME is systematically conceptualized according to the concept of MOTION based on the systematic correlations within our everyday experience with the concept of motion. Thus, it is considered as structural metaphor.

The following is a set of correspondences between source domain of MOTION and the target domain of TIME:

Source: MOTION		Target: TIME
The motion of things	⇒	The passing of time
The distance moved	⇒	The amount of time passed

9.) LOVE IS A JOURNEY

This conceptual metaphor reflects the understanding of LOVE in terms of A JOURNEY. The conceptualization of LOVE IS A JOURNEY can be found in the songs entitled (1) *Lover Stay*:

1) *The lover has **arrived***
(Lover Stay, 2019)

In the data above, the word *arrive* is related to journey since the person who travel will arrive at his destination. Thus, the use of the word *arrive* in *1)* indicates the LOVE IS A JOURNEY conceptual metaphor with LOVE is the target domain and JOURNEY is the source domain. It is known that a journey usually has a particular destination to reach. In the data *1),* the context of the lyric above shows that the lover is conceptualized as someone that has just been arrived from a journey. The lovers are seen as the travelers which indicate that he or she was in a journey. Thus, the concept of love here can be understood according to

the structure of journey which reflects the LOVE IS A JOURNEY conceptual metaphor. In other words, it is understood that journey is used to get an easy understanding the concept of love.

In this case, the systematic set of mappings between source and target domains in *1)* characterize LOVE IS A JOURNEY conceptual metaphor. It shows the case of structural metaphor where the concept of LOVE is systematically conceptualized according to the concept of JOURNEY based on the systematic correlations within our everyday experience with the concept of journey. Thus, it is considered as structural metaphor.

The following is a set of mappings between source domain of JOURNEY and target domain of LOVE:

Source: JOURNEY		Target: LOVE
The travelers	⇒	The lovers
The journey	⇒	Events in relationship
The vehicle	⇒	The relationship between two lovers
The obstacles in journey	⇒	The difficulties in relationship
The destination of journey	⇒	The goal in relationship

10.) PERSON IS ANIMAL (BIRD)

This conceptual metaphor reflects the understanding of PERSON in terms of AN ANIMAL. The conceptualization of PERSON IS ANIMAL can be found in the songs entitled (1) *Flying Solo*:

1) *I'm **flying** solo*
   *I'll **fly** without you*
   I'll go by myself
   *I'm **flying** solo*

*I'll **spread my own wings***
*I'll **hibernate** and sing*
*I'm **flying** solo*
(Flying Solo, 2019)

In the data above, the use of the words *fly* and *hibernate* indicate that the songwriter insists himself as the animal, especially to 'bird'. Thus, it is considered as PERSON IS ANIMAL metaphor. Target domain used in this conceptual metaphor is PERSON and source domain used is AN ANIMAL. In this conceptual metaphor, the concept of person is systematically conceptualized according to the concept of animal. In other words, it can be understood that the animal is used to understand the concept of person.

In this case, the systematic set of mappings between the source and target domains in *1)* characterize the PERSON IS ANIMAL conceptual metaphor. It shows the case of structural metaphor where the concept of PERSON is systematically conceptualized according to the concept of ANIMAL based on the systematic correlations within our everyday experience with the concept of animal (bird). Thus, it is considered as structural metaphor.

The following is a set of correspondences between source domain ANIMAL and target domain PERSON:

Source: AN ANIMAL		Target: PERSON
The animal	⇒	The person
Animate being	⇒	Animate being
Flying	⇒	Going somewhere
Hibernate	⇒	Sleeping
Traits of the animal	⇒	Characteristics of a specific person
Actions of the animal	⇒	Actions of the person

11.) LOVE IS A PLANT

This conceptual metaphor reflects the understanding of LOVE in terms of A PLANT. The conceptualization of LOVE IS A PLANT can be found in the songs entitled (1) *Modern Love* and (2) *Deeper*:

1) *While we let our feelings **grow***
   (Modern Love, 2019)
2) *I wish you love*
   ***Rooted** within you*
   (Deeper, 2021)

In data *1)* and *2)* above, the words *grow* and *root* are related to plant. In this concept, these words are associated with love and used to conceptualized love or feelings as something that grows and rooted. This concept led us to the understanding of love in terms of the structure of a plant that grow and rooted. It shows that the concept of love in *1)* and *2)* reflects the LOVE IS A PLANT conceptual metaphor. Thus, in this conceptual metaphor, love is conceptualized in terms of the structure of plant. In other words, it is understood that the concept of plant is utilized to understand the abstract concept of love.

In this case, the systematic set of mappings between the source and target domains in *1)* - *2)* characterize LOVE IS PLANT conceptual metaphor. It shows the case of structural metaphor where the idea of LOVE is systematically conceptualized according to the concept of PLANT based on the systematic correlations within our everyday experience with the concept of plant. Thus, it is considered as structural metaphor.

The following is a set of correspondences between source domain of A PLANT and target domain of LOVE:

Source: A PLANT		Target: LOVE
The growth of the plant	⇒	The growth of the feeling
The watering	⇒	The affection

2) Ontological Metaphor

Ontological metaphor is the metaphor that views events, activities, emotions, and ideas as entities and substances. It enables us to conceive the experiences in terms of objects, substances, and containers in general. It is a metaphor that conceptualizes our experience in terms of physical objects and substances which allow us to refer to them, categorize, group, and quantify them.

1.) LOVE IS A CONTAINER

This conceptual metaphor reflects the understanding of LOVE in terms of CONTAINER. The conceptualization of LOVE IS A CONTAINER can be found in the songs entitled (1) *One Only,* (2) *Walk The Talk,* (3) *Wait A Minute,* (4) *Once,* (5) *Break It,* (6) *Lover Stay,* and (8) *Deeper*:

1) *Ooh, I'm* ***in love***
   (One Only, 2020)
2) *Falling* ***in love*** *again and be two*
   (Walk The Talk, 2018)
3) *To be* ***in love*** *again, I feel fine*
   (Walk The Talk, 2018)
4) ***Fill*** *me now cause I want you*
   (Wait A Minute, 2018)
5) *So we were us once* ***full on romance***
   (Once, 2018)

6) *Because I miss being **in love** before I watch it all slowly fall apart*
(Break It, 2019)
7) *If we ever **fall in love** and more*
(Lover Stay, 2019)
8) *That we both are falling hard **in love***
Quicker and deeper
(Deeper, 2021)

In the data above, the word *in* in *1), 2), 3), 6),* and *8)* means inside or within something. According to Oxford Learner's Pocket Dictionary (2008), prefix *in* means within or at a point within an area or space. It indicates something that exist inside another thing. In this conceptual metaphor, love is conceptualized as a container that can hold something in it. In the case *4) and 5),* the words *fill* and *full* indicate the person as the container of love. Meanwhile, the word *fall* in case *7)* indicates that the person falls into the container that is love. The data above show that the lovers are considered as the elements that exist in the container and also as the container of love as in case *4)* and *5).* In this conceptual metaphor, the person in love exists in that container whether with love as container or as the container of love. It can be concluded that love here generally is seen as the container of the person who is in love. Thus, it is reflected the LOVE IS A CONTAINER conceptual metaphor. In other words, it is explained that container is used to apprehend the abstract concept of love.

This conceptual metaphor is considered as ontological metaphor because it conceptualizes the love as a state. In this conceptual metaphor, *in love* here can be seen as one of the states of being in love with

someone. Besides that, the use of the words *fill* and *full* also show the aspect of container. Therefore, the case of conceptual metaphor here can be considered as ontological metaphor.

2.) HEART IS A CONTAINER

This conceptual metaphor has the same concept as the previous one. This conceptual metaphor reflects the understanding of HEART in terms of CONTAINER. The conceptualization of HEART IS A CONTAINER can be found in the songs entitled (1) *I Love You but I'm Letting Go, (2) I Don't Wanna Be Alone,* and *(3) Birdy*:

1) *And you're ready to **open your heart** to anyone*
   (I Love You but I'm Letting Go, 2018)
2) *You've got a place **in my heart***
   (I Don't Wanna Be Alone, 2021)
3) *You **filled** the space **in my heart***
   (I Don't Wanna Be Alone, 2021)
4) *I've got this suite **in my heart***
   (I Don't Wanna Be Alone, 2021)
5) *Birdy **in my heart** that wants to get out*
   (Birdy, 2022)

In the data above, the word *open* in *1)* indicates something that can be opened or closed. It is usually related to a container which can be opened and closed. In this conceptual metaphor, the mind is conceptualized as a container that can be opened or closed. Meanwhile, the word *in* in *2), 3), 4),* and *5)* means inside or within a particular thing. It indicates something that exist inside another thing. Thus, these two concepts correlate with HEART IS A CONTAINER conceptual

metaphor. In other words, it can be said that container is utilized to apprehend the abstract concept of heart.

In this conceptual metaphor, the mind is conceptualized as a container where we can put anything in it. The data above shows that something exists inside the heart. Thus, it can be concluded that heart can be associated with container which reflects the concept of HEART IS A CONTAINER. Same as the two previous findings, this conceptual metaphor is considered as ontological metaphor since we understand the concept of mind here as the container.

3.) THE MIND IS A CONTAINER

This conceptual metaphor has the same concept as the two previous one, it reflects the understanding of MIND in terms of A CONTAINER. The conceptualization of THE MIND IS A CONTAINER can be found in the songs entitled (1) *Queen of The Hearts* and (2) *I Don't Wanna Be Alone*:

1) *Having a talk with you **in my mind** tonight*
   (Queen of The Hearts, 2021)
2) *You've got a place **in my mind***
   (I Don't Wanna Be Alone, 2021)

In the data above, the word *in* in *1)* and *2)* means inside or within a particular thing. According to Oxford Learner's Pocket Dictionary (2008), prefix *in* means within or at a point within an area or space. It indicates something that exist inside another thing. Thus, these two concepts correlate with THE MIND IS A CONTAINER conceptual

metaphor. It indicates the concept of mind that can hold anything inside it. Target domain in this conceptual metaphor is MIND and source domain used is CONTAINER. In other words, it can be said that container is utilized in these lyrics to apprehend the abstract concept of mind in easier way.

In this conceptual metaphor, the mind is conceptualized as a container where we can put anything in it. The data above shows that something exists inside the mind. Thus, it can be concluded that mind can be associated with container which reflects the concept of THE MIND IS A CONTAINER. Same as the two previous findings, this conceptual metaphor is considered as ontological metaphor since we understand the concept of mind here as the container.

4.) HEART IS A BRITTLE OBJECT

This conceptual metaphor reflects the understanding of HEART in terms of A BRITTLE OBJECT. The conceptualization of HEART IS A BRITTLE OBJECT can be found in the songs entitled (1) *Break It*:

1) *Go on and take my heart and **break** it*
   (Break It, 2019)
2) *So go on and take my heart and ache it*
   *Go on and fix my heart then **break** it*
   (Break It, 2019)

A brittle object is considered as the thing that is fragile which can be easily broken. In this case, the examples *1)* and *2)* show that heart is something that can be easily broken. In data *1)* and *2)*, the use of the word *break* indicates that the heart as the object that seems to be easily to break.

It means that the singer refers the heart in the lyrics as the brittle object which can be broken into pieces.

In this conceptual metaphor, the heart is conceptualized as the brittle object. Thus, it reflects the used of THE HEART IS A BRITTLE OBJECT conceptual metaphor. In this concept, it can be explained that the brittle object is used to apprehend the concept of heart. This kind of conceptual metaphor is considered as ontological metaphor. Since the target domain here is conceptualized as a particular object which is in this case is an object that has a fragile character, therefore this conceptual metaphor is considered as ontological metaphor.

5.) LOVE IS A HIDDEN OBJECT

This conceptual metaphor reflects the understanding of LOVE in terms of A HIDDEN OBJECT. The conceptualization of LOVE IS A HIDDEN OBJECT can be found in the songs entitled (1) *One Only* and (2) *Outro 1*:

1) *Well, I'm happiest*
   To found the one, ***found*** *the one only kinda love*
   (One Only, 2020)
2) *Maybe I* ***found*** *love*
   (Outro 1, 2019)

Hidden object means something that is missing or something that is hidden somewhere. In this conceptual metaphor, the hidden object corresponds to love and the search for the hidden object correspondences to the search for love. Therefore, it can be considered that the search of the hidden object is the search of love. In the data above, the word *found*

in *1)* and *2)* indicates something that has been found. It indicates that the love is hidden, therefore the lovers have to find it first. According to this concept, love is seen as something that will not come or appear at any sudden until finally it is found and discovered by people. It is something that needs to be search and found. Thus, the concept of love here can be considered as hidden object.

In this case, love is conceptualized in the sense of a hidden object. Thus, it reflects the used of LOVE IS A HIDDEN OBJECT conceptual metaphor with the LOVE as the target domain and A HIDDEN OBJECT as the source domain. In this concept, it can be explained that the hidden object is used to understand the concept of love. And this conceptual metaphor is considered as ontological metaphor. Since the target domain here is conceptualized as a particular object which is in this case is an object that is hidden, therefore this conceptual metaphor is considered as ontological metaphor.

6.) LOVE IS PERSON

This conceptual metaphor reflects the understanding of LOVE in terms of PERSON. The conceptualization of LOVE IS PERSON can be found in the songs entitled (1) *Intensions*:

*1) All **my feelings speak** in the way that you don't*
(Intensions, 2021)

In the data above, the word *speak* indicates a person. According to Oxford Learner's Pocket Dictionary (2008), speak means talk to someone

about something or use your voice to say something. And it is believed that person who has an ability to speak. Thus, it is considered as personification because the feeling (love) is acts like human. This concept of feeling (love) reflects the LOVE IS PERSON conceptual metaphor where LOVE is the target domain and A PERSON. In this conceptual metaphor, love is metaphorically conceptualized in terms of the concept of person. In other words, it can be understood that the concept of person is used to understand the abstract concept of love. This conceptual metaphor is considered as ontological metaphor in form of personification because it conceptualizes the love to something that has physical properties (person).

3) Orientational Metaphor

Orientational metaphor is an idea of metaphor that offers spatial orientation, which includes up-down, in-out, front-back, on-off, deep-shallow, central-peripheral, etc. It allows us to make a fixed of target concepts coherent by using a few fundamental human spatial orientations as mentioned.

1.) COLD IS DOWN

The conceptualization of COLD IS DOWN conceptual metaphor can be found in the songs entitled (1) *Sorry*:

*1) It's plain and **cold** after you're gone*
(Sorry, 2020)

The context in *1),* the use of the word *cold* indicates that he feels sad and lonely. According to Oxford Learner's Pocket Dictionary (2008), cold means having or at low temperature. According to the context in *1),* it can be assumed that the person feels cold which means the person is lonely and sad after being left by the person he loves. The word *cold* describes that he is sad and lonely because of it. Thus, the concept of metaphor in this lyric can be considered as COLD IS DOWN. This type of conceptual metaphor is considered as orientational metaphor because *cold* here shows the negative feeling or feeling down.

2.) LESS IS DOWN

The conceptualization of LESS IS DOWN conceptual metaphor can be found in the songs entitled (1) *Break It*:

*1) Now I am **low** on love and it's aftermath*
*I'm **low** on hugs and kisses*
(Break It, 2019)

In the data above, the word *low* in *1)* indicates less to something. According to Oxford Learner's Pocket Dictionary, *low* means at low level or below the usual level. In context in *1),* it can be assumed that the person feels less affection and love. The word *low* describes the feeling of lack or less to something. Thus, the concept of metaphor in this lyric can be considered as LESS IS DOWN. This type of conceptual metaphor is considered as orientational metaphor because *low* here describes the diminished feeling of love or lacking of love which shows the level is going down, indicating the spatial orientation of down.

2. The Similarities and Differences between Justin Bieber and Pamungkas in Using Conceptual Metaphor in Their Song Lyrics

In this part, the researcher explains the similarities and differences between Justin Bieber and Pamungkas in using conceptual metaphors in their songs. Previously, the songs written by Justin Bieber and Pamungkas contained more or less the same themes, such as about love, life, separation, and so on. However, this does not rule out the possibility of differences in how the two singers apply the conceptual metaphor in the songs they wrote. Based on the findings above, there are several similarities and differences of conceptual metaphors used by Justin Bieber and Pamungkas in their song lyrics. The table 4.3 below shows the similarities and differences of conceptual metaphors used by Justin Bieber and Pamungkas in their songs:

Table 4.3 The Conceptual Metaphors Used by Justin Bieber and Pamungkas

Types of Conceptual Metaphor	**Conceptual Metaphors**	
	Justin Bieber	**Pamungkas**
Structural Metaphor	LOVE IS A JOURNEY	LOVE IS CAPTIVE ANIMAL
	TIME IS MONEY	LOVE IS A GAME
	LOVE IS A GAME	LIFE IS A GAME
	LOVE IS FOOD	LOVE IS A VALUABLE COMMODITY
	LIFE IS A JOURNEY	LOVE IS A WAR
	LOVE IS CAPTIVE ANIMAL	LOVE IS AN OPPONENT
	LOVE IS MADNESS/ INSANITY	TIME IS MONEY
	LOVE IS A UNITY	TIME IS MOTION
	LOVE IS A PHYSICAL FORCE	LOVE IS A JOURNEY
	LOVE IS A LESSON	PERSON IS AN ANIMAL
	SEX IS A LESSON	LOVE IS A PLANT
	LOVE IS AN OPPONENT	
	LOVE IS A VALUABLE COMMODITY	
	LIFE IS A VALUABLE COMMODITY	
	ARGUMENT IS WAR	
	LOVE IS A NATURAL PHENOMENA	
	SEX IS AN ADDICTION	
	SEX IS A MAGIC	

	LOVE IS RAPTURE	
	HEART IS A BUILDING	
Ontological Metaphor	LOVE IS A CONTAINER	LOVE IS A CONTAINER
	LIFE IS A CONTAINER	HEART IS A CONTAINER
	THE MIND IS A CONTAINER	THE MIND IS A CONTAINER
	HEART IS PERSON	HEART IS A BRITTLE OBJECT
	HEART IS A BRITTLE OBJECT	LOVE IS A HIDDEN OBJECT
	LOVE IS A HIDDEN OBJECT	LOVE IS A PERSON
	LOVE IS A MACHINE	
Orientational Metaphor	SAD IS DOWN	COLD IS DOWN
	HAPPY IS UP	LESS IS DOWN
	MORE IS UP	

From the table 4.3 above, first, the similarities and differences of the conceptual metaphors used by Justin Bieber and Pamungkas can be seen from the source and target domains used by each singer in the songs they create. In this study, the author discovered that there were some common target domains in the conceptual metaphors used either by Justin Bieber or Pamungkas, such as LOVE, LIFE, TIME, HEART, and MIND. In this study, the researcher discovered that those five target domains are used both in the songs written by Justin Bieber and Pamungkas. On the other hand, the researcher also found that there were several different target domains found in Justin Bieber's songs but not in Pamungkas' songs, such as SEX, HAPPINESS, SAD, and ARGUMENT.

Moreover, in case of the source domain used, the researcher discovered that both Justin Bieber and Pamungkas used the same source domains, such as JOURNEY, WAR, CAPTIVE ANIMAL, GAME, VALUABLE COMMODITY, OPPONENT, MONEY, PERSON, HIDDEN OBJECT, and A BRITTLE OBJECT. However, there are several source domains that are only used in Justin Bieber's songs, such as FOOD, UNITY, LESSON, MADNESS/INSANITY, MAGIC, MACHINE, PHYSICAL FORCE, and

BUILDING. In Pamungkas' songs also found the same thing, there are four source domains that are only found in songs written by Pamungkas, such as PLANT, ANIMAL, and MOTION.

Secondly, the similarities and differences between the conceptual metaphors in Justin Bieber's and Pamungkas' song lyrics were also found in the types of conceptual metaphors they used in their songs. There are three types of conceptual metaphors in step with Lakoff & Johnson (1980), consisting of structural, ontological, and orientational metaphors. In this case, the researcher did not discover any vast distinction withinside the forms of conceptual metaphors utilized by Justin Bieber and Pamungkas in their songs. The table 4.4 underneath indicates the forms of conceptual metaphors utilized by Justin Bieber and Pamungkas in their songs:

Table 4.4 The Types of Conceptual Metaphor Used by Justin Bieber and Pamungkas

Types of Conceptual Metaphor	**Songwriter**	
	Justin Bieber	**Pamungkas**
Structural Metaphor	53	20
Ontological Metaphor	18	20
Orientational Metaphor	7	2
Amount	**78**	**42**

From the data provided in the table 4.4 above, it can be seen that both Justin Bieber and Pamungkas used the three types of conceptual metaphors, they are: structural, ontological, and orientational metaphors. According to the results of the data analysis that has been carried out by the researcher, there was no significant difference in the types of conceptual metaphors used by

Justin Bieber and Pamungkas in their songs. However, the findings of this study also discovered that Justin Bieber used mostly the types of structural metaphors in his song lyrics. Meanwhile, Pamungkas used more types of structural and ontological metaphors rather than orientational metaphor in the song lyrics he wrote.

B. Discussions

Based on the research that has been conducted, there were about 38 songs written by Justin Bieber and 20 songs written by Pamungkas analyzed in this study. From the analysis, it was found that there are 78 data containing metaphorical expressions were found in Justin Bieber's songs which are classified into three forms of conceptual metaphors, they are 53 structural metaphors, 18 ontological metaphors, and 7 orientational metaphors. Meanwhile, 42 data containing metaphorical expressions have been observed in Pamungkas' selected songs which are categorized into three forms of conceptual metaphors, they are 20 structural metaphors, 20 ontological metaphors, and 2 orientational metaphors.

The data findings above showed that both Justin Bieber and Pamungkas used all types of conceptual metaphors in their songs, they were structural, ontological, and orientational metaphors. In case of structural metaphors, the songs written by Justin Bieber seemed to use more structural metaphors. Based on the characteristics of the structural metaphors, this concept allows us to conceptualize something abstract into something more concrete. This research found 53 data of structural metaphors in Justin Bieber's songs and 20 data of structural metaphors in Pamungkas' songs with a variety of target and source domains. For example, the

most frequent data found, LOVE IS A JOURNEY conceptual metaphor. In this concept, the songwriter conceptualized love in the form of a journey by using various expressions that reflect the concept of a journey such as *walk*, *road*, *come*, *arrive*, etc. The singer attempted to describe the abstract concept of love in a simpler and more concrete form based on his everyday experiences with journey. By using this concept, the concept of love intended by the songwriter can be more easily understood. Thus, this type of metaphor allows us to understand some abstract concepts such as love, life, time, etc., which are presented in the lyrics based on the concepts of other things that have more concrete meaning, such as journey, game, opponent, captive animal, etc.

In case of ontological metaphors, this study found 18 data of ontological metaphors in Justin Bieber's songs and 20 data of ontological metaphors in Pamungkas' songs. Based on the characteristics of ontological metaphors, this type of metaphor allows us to understand our experience of something in terms of objects, substances, and containers. For instance, as contained in the following lyrics: ***break*** *my heart to pieces* and *you've got a place* ***in my heart***. In these lyrics, the singer described the heart as the object that can be easily broken and as a container. Here, the singer conceptualized the heart as an entity and a container in the songs they wrote. Therefore, it can be understood that the singer here used the ontological metaphor to show the concept or experience he felt at that time as an entity, container, and personification. The use of this ontological metaphor allows us to select parts of our experience and treat them as entities or substances.

In case of orientational metaphors, this study found 7 data of orientational metaphors in Justin Bieber's songs and 2 data of orientational metaphors in Pamungkas' songs. The characteristic of orientational metaphor shows that the metaphorical idea in this type is based on human spatial orientations, such as up-down, in-out, on-off, etc. Both Justin Bieber and Pamungkas showed the least used of this type in the song they wrote. Justin Bieber employed several concepts of orientational metaphors in his songs, such as SAD IS DOWN, HAPPY IS UP, and MORE IS UP mostly to convey the concept of happiness by using the spatial orientation UP, and used the spatial orientation DOWN to show the feeling of sadness or depressed in the songs he wrote. Meanwhile, Pamungkas mostly only employed the spatial orientation DOWN in the songs he wrote to show the feeling of loneliness and lack of something, like in the COLD IS DOWN and LESS IS DOWN conceptual metaphors.

In the next following parts, the researcher discussed the similarities and differences between the conceptual metaphors used by Justin Bieber and Pamungkas in their songs. The distinction of this present study with the earlier studies is that this study described the similarities and differences between Justin Bieber as an American singer and songwriter and Pamungkas as an Indonesian singer and songwriter in using conceptual metaphors. Thus, unlike the previous studies (Chuyi, 2020; Lazar & Bram, 2021; Febriansyah, 2020; Anudo & Kondak, 2017; Irwansyah et al., 2020; Pradikta, 2017; Wulandari, 2018; and Istiqomah, 2021) which only focus on the conceptual metaphor used by a particular person or singer, this present study provided a comparative analysis between American and

Indonesian singers and songwriters which ultimately led to the similarities and differences between the two singers in conceptualizing the metaphors.

The similarities and differences of the conceptual metaphors used by Justin Bieber and Pamungkas appeared in several ways. First, the similarities were found in terms of various conceptual metaphors used by both singers. At the same time, the differences can be identified from the use of different target and source domains between each other. By categorizing American and Indonesian English song lyrics and analyzing the conceptual metaphors used there, this present study revealed the similarities and differences in how American and Indonesian songwriters used conceptual metaphors in their songs. Some similarities were found in the conceptual metaphors used by Justin Bieber as an American singer and songwriter and Pamungkas as an Indonesian singer and songwriter. Both Justin Bieber's and Pamungkas' songs reflected some commonly used of conceptual metaphors, such as LOVE IS A CONTAINER, LOVE/LIFE IS A JOURNEY, LOVE IS A VALUABLE COMMODITY, LOVE/LIFE IS A GAME, LOVE IS CAPTIVE ANIMAL, LOVE IS ANIMAL, LOVE IS A HIDDEN OBJECT, HEART/MIND IS A CONTAINER, and HEART IS A BRITTLE OBJECT.

Based on the findings above, the similarities found in Justin Bieber's and Pamungkas' songs proved that some conceptual metaphors can be universal or near-universal across cultures. It supported the previous finding by Abdullah (2016) which stated that some conceptual metaphors are sometimes universal across cultures. We take example from this present study, for instance the conceptualization of love in terms of game or journey. The conceptualization of

love in terms of game and journey were also found in other singers or individuals (Chuyi, 2020; Lazar & Bram, 2021; Anudo & Kondak, 2017; Irwansyah et al., 2020; Climent & Coll-Florit, 2021; Pradikta, 2017; Wulandari, 2018; and Istiqomah, 2021). Moreover, the use of these conceptual metaphors were not only found in Indonesia or America as found in this present study but also in Kurdish (Abdullah, 2016), English and China (Wang, 2019). It indicates that this kind of conceptual metaphor has been used globally and has become general knowledge that is embedded in most people and shows that some people have a similar conceptualization or view of love in terms of game and journey.

However, what is interesting from this research is that there was a quite significant difference between the conceptual metaphors used in Justin Bieber's and Pamungkas' songs. In American English songs which are written by Justin Bieber, there were several contexts or variations of conceptual metaphors that were not found in Indonesian English songs. The most striking difference was the finding of conceptual metaphors of sex in Justin Bieber's songs, including SEX IS A LESSON, SEX IS AN ADDICTION, and SEX IS A MAGIC. This finding showed that the songs written by Justin Bieber as an American singer and songwriter have a broader theme than the songs written by Pamungkas as an Indonesian singer and songwriter.

The finding of the conceptual metaphor of sex in Justin Bieber's songs also indicated that Justin Bieber as an American singer and songwriter tended to be more daring and straightforward in expressing his thoughts, especially in addressing the issue of sex which is still very sensitive to be talked about openly, especially in

Indonesia. However, a research conducted by Madanikia & Bartholomew (2014) in America showed that there has been a massive growth in the percentage of songs from 1971 to 2011 with a subject specializing in lust withinside the absence of love that was influenced by cultural norms and a cultural shift toward acceptance of sexuality outside of love relationships. It indirectly shows that the majority of American society is openly receptive to this issue, so talking about this issue in songs or other platforms is not a problem in America because most people there have normalized it. At the same time, this factor also indicates the role of cultural background which influence how songwriters express their thoughts in songs.

In addition, this study also indicated that the similarities and differences in the use of conceptual metaphors by Justin Bieber and Pamungkas were influenced by cultural differences between the two singers. It supported the earlier findings by Wang (2019) and Abdullah (2016) which revealed that culture plays an essential role in conceptualizing metaphors. Wang (2019) indicated the similarities and differences between the conceptual metaphors of love in the lyrics of English and Chinese love songs. The results of Wang's research showed that the differences of conceptual metaphor in English and Chinese love songs were influenced by several factors, such as differences in geographical environment, differences in economic models, and cultural differences. Abdullah (2016) also revealed the same results in his research. He found out that there were both similarities and differences between love metaphors in English and Kurdish caused by the difference in cultural backgrounds of the two countries.

As mentioned earlier, the differences of conceptual metaphors used by Justin Bieber and Pamungkas were assumed to be due to the cultural differences between America and Indonesia. For example, regarding the cultural differences between American and Indonesian in raising the issue of sexuality. American people seems to be more straightforward and have no problems with this, while Indonesian people strictly forbids discussing this issue openly in public. Thus, it is not surprising that American songwriters also raised this issue in their songs. What we see as Indonesians, America is one of the countries that has a free lifestyle, and they tend to be more straightforward about sexual matters. It can be seen from how the average songs, video clips, or films in America are very casual in showing things that smell vulgar without getting a negative response from the public. It is different in Indonesia, where the majority of its citizens are Muslims, talking about sex or even showing nasty things is a taboo subject and is vehemently opposed by the wider community. Therefore, it indicated why conceptual metaphors about sex were found in Justin Bieber's songs while it was not found in Pamungkas' songs.

Moreover, the similarities and differences between the conceptual metaphors in Justin Bieber's and Pamungkas' song lyrics were also found in the types of conceptual metaphors they used in their songs. In Justin Bieber's songs, the data findings above indicated that Justin Bieber as an American singer and songwriter used more types of structural metaphors than other types in the lyrics of the songs he wrote. Structural metaphor is a concept in which the abstract things is conceptualized metaphorically in terms of another based on systematic correlations in ordinary experience (Lakoff & Johnson, 1980). The used of structural metaphor

indicated that Justin Bieber mostly used the conceptual metaphors to conceptualize the abstract things like love, life, time, etc., to another thing that has more concrete meanings based on his everyday experiences about that concept.

On the other hand, in Pamungkas' songs, it was found that the structural and ontological metaphors were used equally withinside the songs he wrote. Different from structural metaphor, ontological metaphor is a concept of metaphor that views ideas or concepts of something as entities and substances (Lakoff & Johnson, 1980). In Pamungkas' songs, the data findings showed that Pamungkas as Indonesian's singer and songwriter often used structural and ontological metaphors. Thus, it indicated that Pamungkas apart from using structural metaphor which emphasized the systematic correlations between target and source domains, he also conceptualized his thoughts and experiences under the conceptual domains of particular objects or materials to give the understanding of the ideas as entities or substances.

Overall, this research has already answered to the formulated questions mentioned in chapter 1. The results of this study described both the types of conceptual metaphors used by Justin Bieber as an American singer and songwriter and Pamungkas as an Indonesian singer and songwriter, as well as the similarities and differences between the conceptual metaphors used by Justin Bieber and Pamungkas. Moreover, this research has also explored more intensely the factors that may cause the similarities and differences between the conceptual metaphors used by Justin Bieber and Pamungkas to emerge. This study claimed that the emergence of similarities and differences between the conceptual metaphors used

by Justin Bieber and Pamungkas indirectly caused by the cultural differences of each singer which affected the way they thought and expressed their feelings in the songs they wrote, including in the way they applied and conceptualized metaphors in their songs.

CHAPTER V

CONCLUSION

This chapter presents the conclusion based on the results of the data analysis and research that has been carried out, as well as some suggestions for future researchers who are inquisitive about the same topic.

A. Conclusions

This research was conducted with the aims to examine the types of conceptual metaphors used in Justin Bieber's and Pamungkas' selected songs and to discover the similarities and differences between the conceptual metaphors used by Justin Bieber and Pamungkas as the representative of American and Indonesian songwriters. From the analysis that has been done, it can be concluded that both Justin Bieber and Pamungkas used the three types of conceptual metaphors, they are: structural, ontological, and orientational metaphors. In Justin Bieber's song lyrics, it was found 53 cases of structural metaphors, 18 cases of ontological metaphors, and 7 cases of orientational metaphors. While, in Pamungkas' song lyrics, it was found 20 cases of structural metaphors, 20 cases of ontological metaphors, and 2 cases of orientational metaphors.

In addition, the result of the study additionally confirmed that there had been similarities and differences between the conceptual metaphors used in Justin Bieber's and Pamungkas' song lyrics. The similarities between the two were found in the target and source domains used. Some of the target domains in the conceptual metaphors used by Justin Bieber or Pamungkas are love, life, time, heart, and mind

with source domains in terms of container, journey, valuable commodity, game, money, captive animal, opponent, and brittle object, which eventually reflected the same conceptual metaphor as LOVE IS A CONTAINER, LOVE/LIFE IS A JOURNEY, LOVE IS A VALUABLE COMMODITY, LOVE/LIFE IS A GAME, LOVE IS CAPTIVE ANIMAL, LOVE IS ANIMAL, LOVE IS A HIDDEN OBJECT, HEART/MIND IS A CONTAINER, and HEART IS A BRITTLE OBJECT.

On the other hand, the differences were found withinside the target domain and the type of conceptual metaphor utilized by Justin Bieber and Pamungkas in their songs. Based on the analysis, it was found that Justin Bieber used SEX, HAPPINESS, SADNESS, and ARGUMENT as the target domains that were not found in Pamungkas' songs. Meanwhile, in its conceptual metaphor types, it was found that the structural metaphor is the most commonly used in Justin Bieber's songs, followed by the ontological metaphor and orientational metaphor. Meanwhile, in Pamungkas' songs, it was found that the structural and ontological metaphor are the most frequently used, followed by orientational metaphor. Based on the findings above, it can be suggested that some conceptual metaphors are universal across cultures and confirmed that cultural background of the songwriter has an important role in the conceptualization of metaphors.

B. Suggestions

Based on the research that has been conducted, the researcher realized that this research still has many shortcomings and is far from perfection. One of them is that this study only provided the analysis of conceptual metaphors between

American and Indonesian songs which focused on songs written in English. Thus, the researcher suggests to the future researchers to further deepen the comparative study between American and Indonesian songs by comparing American songs with Indonesian songs written in Indonesian to get more relevant results. Besides that, the future researchers can also conduct a comparative study in song lyrics focusing on a particular concept, such as emotion, love, life, etc. Moreover, aside from analyzing songs or other literally works, the future researchers who are inquisitive about the same topic can also conduct a comparative analysis of conceptual metaphor in other contexts, such as in daily conversations, speeches, mass media, and so on.

BIBLIOGRAPHY

Abdullah, K. A. (2016). A Comparative Study of Conceptual Metaphors of Love in English and Kurdish. *ResearchGate, 3*(6), 103-122.

Chuyi, L. (2020). A Cognitive Analysis of Conceptual Metaphor in the Lyrics of Taylor Swift. *Cross-Cultural Communication*, *16*(4), 69-74.

Creswell, J. W. (2009). *Research Design Qualitative, Quantitative, and Mixed Methods Approaches (3rd ed).* United States of America: SAGE Publications.

Evans, V., & Green, M. C. (2006). *Cognitive Linguistics An Introduction.* Edinburgh: Edinburgh University Press.

Irwansyah, Wagianti, & Darmayanti, N. (2020). Metafora Konseptual Cinta dalam Lirik Lagu Taylor Swift Album Red: Kajian Semantik Kognitif. *Metalingua*, *18*(1), 47-58.

Janda, L. A. (2010). Cognitive Linguistics in The Year 2010. *International Journal of Cognitive Linguistics*, *1*(1), 1-30.

Keraf, G. (2009). *Diksi dan Gaya Bahasa.* Jakarta: Gramedia Pustaka Utama.

Kovecses, Z. (1986). *Metaphors of Anger, Pride, and Love: A Lexical Approach to The Structure of Concepts.* Amsterdam: John Benjamins Publishing Company.

Kovecses, Z. (2010). *Metaphor: A Practical Introduction.* Oxford: Oxford University Press.

Kovecses, Z. (2020). *Extended Conceptual Metaphor Theory.* Cambridge: Cambridge University Press.

Lakoff, G., & Johnson, M. (1980). *Metaphors We Live By*. Chicago: University of Chicago Press.

Lakoff, G., & Johnson, M. (2003). *Metaphors We Live By*. Chicago: The University of Chicago Press.

Lazar, P. D. I. B., & Bram, B. (2021). Conceptual Metaphors in Selected Song Lyrics of Les Misérables Original Broadway Soundtrack. *IJOTL-TL: Indonesian Journal of Language Teaching and Linguistics*, *6*(3), 248-260.

Linyan, Y. (2021). An Analysis of Conceptual Metaphor in Walt Whitman's O Captain! My Maptain! From A Cognitive Perspective. *Frontiers in Educational Research*, *4*(5), 34-37.

Low, P. (2017). *Translating Song: Lyrics and Text*. New York: Routledge.

Madanikia, Y. & Bartholomew, K. (2014). Themes of Lust and Love in Popular Music Lyrics from 1971 to 2011. *Sage Open*, 1-8.

Oxford Learner's Pocket Dictionary. (2008). New York: Oxford University Press.

Pradikta, D. W. (2017). *Cognitive Linguistics Analysis of Love Metaphors in Ed Sheeran's Songs.* Thesis. Yogyakarta: Faculty of Teachers Training and Education Sanata Dharma University.

Prayogi, I., & Oktavianti, I. N. (2020). Mengenal Metafora dan Metafora Konseptual. *Sasindo, 8*(1), 45-70.

Punter, D. (2007). *Metaphor*. New York: Routledge.

Steen, G. J. (2007). *Finding Metaphor in Grammar and Usage: A Methodological Analysis of Theory and Research*. Amsterdam: John Benjamins Publishing Company.

Wang, X. (2019). A Contrastive Analysis of Conceptual Metaphors of Love in English and Chinese Love Song Lyrics. *Modern Linguistics*, *7*(4), 633-640.

Wulandari, R. (2018). *Conceptual Metaphor in Album A Head Full of Dream by Coldplay*. Thesis. Jakarta: Faculty of Adab and Humanities State Islamic University of Syarif Hidayatullah.

CURRICULUM VITAE

Ika Octaviani was born in Prabumulih on October 25, 1998. She lived in Dusun 1, RT 002 RW 001, Desa Sumber Rahayu, Kec. Rambang, Kab. Muara Enim, Sumatera Selatan. She is the first daughter of four children from *Bapak* Sutikno and *Ibu* Nurul Hidayati. She graduated from MAS Sabilul Hasanah in 2017. During her study at the Senior High School, she actively participated in OSIS as the treasurer. Before continuing her education at the higher level, she joined an English language course as well as Computer and IT courses in Kampung Inggris, Pare, Kediri for almost a year. She started her higher education in 2018 at the Department of English Literature UIN Maulana Malik Ibrahim Malang and finished in 2022. During her study at the University, she served at Ma'had Sunan Ampel Al-Aly UIN Maulana Malik Ibrahim Malang as Musyrifah for three consecutive years.

APPENDIX 1

Table of Conceptual Metaphors in Justin Bieber's Songs

No.	Lyrics	Song Title	Conceptual Metaphors	Type of Conceptual Metaphor
1.	*And I'll be right here with you **'til the end of time***	Peaches	LOVE IS A JOURNEY	Structural
2.	*I remember when we **started datin'*** *The only thing that you were me was chasin'*	Loved By You		Structural
3.	*I've walked **a thousand miles*** *I've opened every door It's not enough, It's still your love I'm always looking for*	Loved By You		Structural
4.	*I would **walk that broken road** time and time again* *If it led me to your hello*	Lifetime		Structural
5.	*You had me from **the start**, won't let this **end***	What Do You Mean		Structural
6.	*No, they won't be happy 'til your **love is over***	We Are		Structural
7.	*Did we really **come this far***	Trust		Structural
8.	*And for you, oh, I would **walk a thousand miles**, to be in your arms, holding my heart*	Be Alright		Structural
9.	*I need more time, but **time can't be borrowed***	Ghost	TIME IS MONEY	Structural
10.	*We can **spend time** on my off time, baby*	Wish You Would		Structural
11.	*Don't **waste no time***	Come Around Me		Structural

12.	*Said we're **running out of time***	t Do You h		Structural
13.	*I hope I don't **run out of time***	Sorry		Structural
14.	*I'm more than grateful for **the time we spent***	Purpose		Structural
15.	*Didn't **waste any time***	Bad Day		Structural
16.	*The kinda lovin' that they couldn't **play with***	Loved By You	LOVE IS A GAME	Structural
17.	*What's the use in calling you? **Runnin' game**, ain't tryna deal with it*	Wish You Would		Structural
18.	*But you know that there is no innocent one in **this game** for two*	Sorry		Structural
19.	*Instead of us **playing games** forever, she says whatever*	We Are		Structural
20.	*Cause I love too hard. Are there **any rules**, baby?*	Die In Your Arms		Structural
21.	*Got a lot of secrets, baby, can you **guess clues**?*	Love Like You Do		Structural
22.	*You changed **the game,** Now I put my card to the side*	Common Denominator		Structural
23.	*I say I **love** you under my breath more times than you can **digest***	2 Much	LOVE IS FOOD	Structural
24.	*Your kisses **taste the sweetest** with mine*	Peaches		Structural
25.	*You're **the fruit** of my life*	Love You Different		Structural
26.	*Never get enough I'm only for **your consumption***	Habitual		Structural
27.	*And you ain't never running low **on supplies***	Yummy		Structural
28.	*Me with your loving, I'm only right here for **your consumption***	Ruuning Over		Structural

29.	*I'm on my **ten thousandth life***	Deserve You		Structural
30.	*Ended up on **a crossroad*** *Try to figure out which **way to go*** *It's like you're stuck on a treadmill* *Hoping that somebody would slow down* *With a long **journey ahead*** *He gave you **direction*** *Showed you how to read **a map*** *For that long **journey ahead*** *Said it ain't never **over***	Live Is Worth Living	LIFE IS A JOURNEY	Structural
31.	***Bumps on the road** and upside down now* *I know it's hard, babe, to sleep at night*	Be Alright		Structural
32.	*Never **let you go**, oh*	Peaches	LOVE IS CAPTIVE ANIMAL	Structural
33.	*If I am delusional then maybe **I'm crazy in love with you***	The Feeling	LOVE IS MADNESS/INSANITY	Structural
34.	*Would you do the things that **drive me crazy**?*	Die In Your Arms		Structural
35.	*Oh she's crazy, **crazy in love***	Maria		Structural
36.	***We're made for each other***	Swap It Out	LOVE IS A UNITY	Structural
37.	*Me and you are **a team***	Know No Better		Structural
38.	*There ain't no "I" **in team**, You make me complete*	All That Matters		Structural
39.	*When I **push your love away**, I hate myself*	As I Am	LOVE IS A PHYSICAL FORCE	Structural
40.	*You're **pulling** me in like **you're gravity***	The Feeling		Structural
41.	*If this **a lesson***	Die In Your Arms	LOVE IS A LESSON	Structural

	Then, baby, ***teach*** *me to behave*			
42.	***Teach me, teach me, teach me****. Show me, show me, show me The way to your heart*	Love Me Like You Do		Structural
43.	*Who* ***taught*** *you how to* ***drive stick****?*	Come Around Me	SEX IS A LESSON	Structural
44.	*Why should we* ***fight the feeling***	Thought Of You	LOVE IS AN OPPONENT	Structural
45.	*'Cause all I need is one love, one love, one heart Baby* ***give it to me***	One Love	LOVE IS A VALUABLE COMMODITY	Structural
46.	*Love me like you love me, Like there's nothing left to* ***lose***	Love Me Like You Do		Structural
47.	*There's no time, I wanna make more time And* ***give you my whole life***	Peaches	LIFE IS A VALUABLE COMMODITY	Structural
48.	*Tryna* ***compromise*** *but I can't* ***win***	What Do You Mean	ARGUMENT IS WAR	Structural
49.	*Relationship on a* ***ski slope*** ***Avalanche*** *comin' down slow Do we have enough time to* ***salvage this love****? Feels like a* ***blizzard*** *in April 'Cause my heart is just that* ***cold*** *Skating on thin* ***ice*** *But it's strong enough to hold us up Seen her scream and holler Put us both on* ***blast*** *Tearing each other down*	Life Is Worth Living	LOVE IS A NATURAL PHENOMENA	Structural
50.	*She said it's her first time (oh, ya, ya)*	Confident	SEX IS AN ADDICTION	Structural

	I think she might have lied *Feels so good damn (oh, ya, ya), and I don't know why* ***I'm addicted**, **something like an addict*** *Got me twisted (oh, ya, ya), but still I gotta have it*			
51.	*It's not hard to notice that I'm open* ***Hypnotized** by the way she moves*	Confident	SEX IS A MAGIC	Structural
52.	*One touch and **you got me stoned*** ***Higher** that I've ever known*	Off My Face	LOVE IS RAPTURE	Structural
53.	*I know you got your **wall** wrapped all the way around your heart*	Fall	HEART IS A BUILDING	Structural
54.	*I'd rather **fall in love***	2 Much	LOVE IS A CONTAINER	Ontological
55.	*Cause I'm off my face **in love** with you*	Off My Face		Ontological
56.	*And when we fell **in love**, you made me feel special*	Know No Better		Ontological
57.	*Am I **in love** with you?*	The Feeling		Ontological
58.	*Then we could be **in love** somehow*	Trust		Ontological
59.	*He fell **in love** with his best friend*	Fall		Ontological
60.	*What's gonna make you **fall in love**?*	Fall		Ontological
61.	*Girl, I'm **in love** with the thought of you, you, you*	Thought Of You		Ontological
62.	*And I fall **in love** with you all over again*	Common Denominator		Ontological
63.	*Hey, it's a blessing that you're **in** my life*	That's What Love Is	LIFE IS A CONTAINER	Ontological
64.	***Open** your mind*	Come Around Me	THE MIND IS A CONTAINER	Ontological
65.	*I tell you what I got **in mind***	Company		Ontological

66.	*Yeah, sometimes **the heart can see** what's invisible to the eye*	Trust	HEART IS PERSON	Ontological
67.	*When I tell you lies, so **your heart** won't **break***	As I Am	HEART IS A BRITTLE OBJECT	Ontological
68.	*That would **break my heart to pieces***	Die In Your Arms		Ontological
69.	*And I will love you different, that's what you been **looking for***	Love You Different	LOVE IS A HIDDEN OBJECT	Ontological
70.	*It's still your love I'm always **looking for***	Loved By You		Ontological
71.	***Automatic lovin'** when we make them car sounds*	There She Go	LOVE IS A MACHINE	Ontological
72.	*I know that I let you **down***	Sorry	SAD IS DOWN	Orientational
73.	*The one I can run to when **I'm feeling down***	Home To Mama		Orientational
74.	*And **I'm down** with it*	Confident		Orientational
75.	*No I didn't think you would let me **down** that easy*	Bad Day		Orientational
76.	*It's the way you **lift me up***	Peaches	HAPPY IS UP	Orientational
77.	*Diamond so-so cool, got **you high** now*	There She Go		Orientational
78.	*I'm all about the elevation* *We can keep it **goin' up***	Company	MORE IS UP	Orientational

APPENDIX 2

Table of Conceptual Metaphors in Pamungkas' Songs

No.	Lyrics	Song Title	Conceptual Metaphor	Type of Conceptual Metaphor
1.	*I would never dare **let go***	One Olny	LOVE IS CAPTIVE ANIMAL	Structural
2.	*You're going nowhere* *Can't leave, can't **release***	Boy		Structural
3.	*I love you but I'm **letting go***	I Love You But I'm Letting Go		Structural
4.	*If you love somebody* *Gotta set them **free***	I Love You But I'm Letting Go		Structural
5.	*I need the thrill to **gamble all the odds*** *Meaningless **game**, the art of overthink* *Love is a bitch, it is I know but I am*	Break It	LOVE IS A GAME	Structural
6.	*I'm ready for **the big game** now* *Think it's time for real world now*	Trust Me With This (Mama)	LIFE IS A GAME	Structural
7.	*I will **give you all my lovin'***	One Only	LOVE IS A VALUABLE COMMODITY	Structural
8.	*I **gave** you all still you want more*	I Love You But I'm Letting Go		Structural
9.	*You know me once* *You called me baby* *Cheek-kissed me then* *Let me **win** again*	Once	LOVE IS A WAR	Structural
10.	*You **won** me over* *You're the queen of the hearts*	Queen Of The Heart		Structural
11.	*Nobody did make me feel the way you do* *You've got a place in my heart* ***I surrender**, yes*	I Don't Wanna Be Alone	LOVE IS AN OPPONENT	Structural

12.	*But I give up **fighting** for you, I'm trying*	Closure		Structural
13.	*Let's not **waste** our time*	Bottle Me Your Tears	TIME IS MONEY	Structural
14.	*Times **moves** as you prepare*	Boy	TIME IS MOTION	Structural
15.	*I wish I could **turn back the time***	Sorry		Structural
16.	***Moving** faster, now it's midnight*	Wait A Minute		Structural
17.	*The lover has **arrived***	Lover Stay	LOVE IS A JOURNEY	Structural
18.	*I'm **flying** solo* *I'll **fly** without you* *I'll go by myself* *I'm **flying** solo* *I'll **spread my own wings*** *I'll **hibernate** and sing* *I'm **flying** solo*	Flying Solo	PERSON IS ANIMAL	Structural
19.	*While we let our feelings **grow***	Modern Love	LOVE IS A PLANT	Structural
20.	*I wish you love* ***Rooted** within you*	Deeper		Structural
21.	*Ooh, I'm **in love***	One Only	LOVE IS A CONTAINER	Ontological
22.	*Falling **in love** again and be two*	Walk The Talk		Ontological
23.	*To be **in love** again, I feel fine*	Walk The Talk		Ontological
24.	***Fill** me now 'cause I want you*	Wait A Minute		Ontological
25.	*So we were us once **full on romance***	Once		Ontological
26.	*Because I miss being **in love** before I watch it all slowly fall apart*	Break It		Ontological
27.	*If we ever **fall in love** and more*	Lover Stay		Ontological
28.	*That we both are falling hard **in love*** *Quicker and deeper*	Deeper		Ontological
29.	*And you're ready to **open your heart** to anyone*	I Love You But I'm Letting Go	HEART IS A CONTAINER	Ontological

30.	*You've got a place **in my heart***	I Don't Wanna Be Alone		Ontological
31.	*You **filled** the space **in my heart***	I Don't Wanna Be Alone		Ontological
32.	*I've got this suite **in my heart***	I Don't Wanna Be Alone		Ontological
33.	*Birdy **in my heart** that wants to get out*	Birdy		Ontological
34.	*Having a talk with you **in my mind** tonight*	Quenn Of The Heart	THE MIND IS A CONTAINER	Ontological
35.	*You've got a place **in my mind***	I Don't Wanna Be Alone		Ontological
36.	*Go on and take my heart and **break** it*	Break It	HEART IS A BRITTLE OBJECT	Ontological
37.	*So go on and take my heart and ache it* *Go on and fix my heart then **break** it*	Break It		Ontological
38.	*Well, I'm happiest* *To found the one, **found** the one only kinda love*	One Only	LOVE IS A HIDDEN OBJECT	Ontological
39.	*Maybe I **found** love*	Outro 1		Ontological
40.	*All **my feelings speaks** in the way that you don't*	Intentions	LOVE IS A PERSON	Ontological
41.	*It's plain and **cold** after you're gone*	Sorry	COLD IS DOWN	Orientational
42.	*Now I am **low** on love and it's aftermath* *I'm **low** on hugs and kisses*	Break It	LESS IS DOWN	Orientational