CONCEPTUAL METAPHORS AND IMAGE SCHEMES IN BILLIE EILISH'S SONGS

THESIS

By:

Mufidatul Ummah

NIM 16320108

DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

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By:

Mufidatul Ummah

NIM 16320108

Advisor:

Mira Shartika, M. A.

NIDT 19790308201802012177

DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

2021

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Malang, January 05, 2021

atul Ummah

NIM. 16320108

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This to certify that Mufidatul Ummah's thesis entitled **Conceptual Metaphors and Image Schemes in Billie Eilish's Songs** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, January 05, 2021

Approved by

Advisor

Mira Shartika, M. A.

NIDT. 19790308201802012177

Head of Department of English Literature,

Rina Sari, M. Pd.

NIP. 197506102006042002
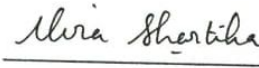
Acknowledged by

Dean,

. Faisol, M. Ag.

NIP. 197411012003121003

LEGITIMATION SHEET

This to certify that Mufidatul Ummah's thesis entitled **Conceptual Metaphors and Image Schemes in Billie Eilish's Songs** has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

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The Board of Examiners   Signatures

1. Vita Nur Santi, M. Pd.
   NIP. 198306192011012008   (Main examiner)
2. Zainur Rofiq, S. S., M. A.
   NIP. 198610182018020111180   (Chair)
3. Mira Shartika, M. A.
   NIDT. 19790308201802012177   (Advisor)

Approved by

Dean of the Faculty of Humanities

M. Faisol, M. Ag.
NIP. 197411012003121003

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MOTTO

"Never regret a day in your life; good days give happiness, bad days give experience, worst days give lessons, and best days give memories"

DEDICATION

This thesis is specially dedicated to;

My best friend and beloved late mother Siti Faizah who accompanied my childhood with unconditional love and had always been my best and favourite teacher. May you rest in peace.

My parents who always accompany me with endless prayer.

My beautiful sister Izza Nilna Himawati who always supports and gives advices in hard times.

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This thesis, which is intended to fulfill the requirements of graduate (*Sarjana Sastra*) in the Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, would not have been completed without some contributions, supports, and prayers from many people.

Thus, I would like to express my deepest gratitude to all my families for their endless prayers, material, spiritual support, motiations, and advices – they are truly my motivation to grow, develop, and live my life. Then, there is something beyond the language I thank to my remarkable supervisor, Mrs. Mira Shartika, M.A, for every single knowledge, critical, and unsurpassed advice. I am also thankful to all the family of Faculty of Humanities; Dr. Hj. Syafiyah, M.A, Rina Sari, M.Pd, Agwin Degaf, M.A, Irham, M.A, and other amazing lecturers.

A million of thanks for my beloved big family in Bojonegoro, Magelang and other cities. My special gratitude goes to my beloved family, my father, my mother,

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Malang, January 05, 2021

Author,

Mufidatul Ummah

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ABSTRACT

Ummah, Mufidatul. 2021. **Conceptual Metaphors and Image Schemes in Billie Eilish's Songs.** Minor Thesis (Skripsi) Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang

Advisor   : Mira Shartika, M. A.

Keywords   : Conceptual Metaphors, Image Schema, Billie Eilish, Song Lyrics.

This research aimed to investigate the use of conceptual metaphors and image schemes in song lyrics. Conceptual metaphor and image schema are two different theories which are interrelated. Conceptual metaphor helps the process of meaning through conceptualization, while image schema interprets an image of a state or situation produced by the concept of meaning. This study examined the use of conceptual metaphors and image schemes represented in Billie Eilish's songs. There were two objectives of the study; (1) to examine some types of conceptual metaphors and image schemes represented in Billie Eilish's songs, and (2) to investigate the interpretation behind the usage of conceptual metaphors and image schemes in Billie Eilish's songs.

Descriptive qualitative as well as the cognitive semantic approach were applied as the research design of the study. The data were five songs from Billi Eilish' album entiled When We All Fall Asleep Where Do We Go, which were published on March 2019. The collected data were analyzed based on Lakoff & Johnson (1980) conceptual metaphor theory and Cruse & Croft (2004) image schema theory to answer the research questions.

The researcher found some types of conceptual metaphors and image schemes in Billie Eilish' songs. There were seven metaphors which categorized as structural metaphors. Then, there were 4 metaphors indicated as orientational metaphor. Besides, there were six metaphors identified as ontological metaphor. Meanwhile, there were 5 types of image schemes which classified in 7 categories found in this study. There were three metaphors which considered as space scheme. Moreover, there were four metaphors categorized as force scheme. Furthermore, seven metaphors classified as unity/multiplicity scheme. The last, three metaphors found as identity scheme while one metaphor classified as existence scheme.

The results of this study exposed that the use of conceptual metaphors and image schemes was used for analyzing or conceptualizing meaning in song lyrics to deliver messages of the songs.

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مستخلص البحث

أمة، مفيد. 2021. الاستعارات المفاهيمية ومخططات الصور في أغاني بيلي إيليش. البحث العلمي. قسم الأدب الإنجليزي. كلية العلوم الإنسانية. جامعة الحكومية الإسلامية مولانا مالك إبراهيم مالانج

المشرفة	: ميرا شارتيكا ، ماجستير
الكلمات الرئيسية	: الاستعارة المفاهيمية، مخطط الصورة، بيلي إيليش، كلمات الأغاني.

تهدف هذا البحث إلى تحليل الاستخدام المفاهيمي للاستعارات ومخططات الصور في كلمات الأغاني. الاستعارة المفاهيمية ومخطط الصورة هما نظريتان متميزتان مترابطتان. يساعد الاستعارة المفاهيمية في عملية المعنى من خلال التصور، بينما يصف مخطط الصورة صورة موقف أو موقف ناتج عن مفهوم المعنى. تصف هذا البحث استخدام الاستعارات المفاهيمية والصور التخطيطية الممثلة في أغاني بيلي إيليش. هناك نوعان من أهداف البحث التي تم إنشاؤها في هذا البحث؛ (1) لفحص عدة أنواع من الاستعارات المفاهيمية والصور التخطيطية الممثلة في أغاني بيلي إيليش، و (2) للتحقيق في التفسيرات الكامنة وراء استخدام الاستعارات المفاهيمية والصور التخطيطية في أغاني بيلي إيليش.

تم تطبيق المنهج الوصفي النوعي وكذلك الدلالات المعرفية كتصميم البحث لهذا البحث. البيانات عبارة عن خمس أغانٍ من ورقة بيلي إيليش، بعنوان When We All Fall Asleep Where Do We Go ، والذي نُشر في مارس 2019. تم تحليل البيانات التي تم جمعها بناءً على نظرية الاستعارة المفاهيمية لاكوف وجونسون (2008) وكروس وكروفت (2004)) نظرية الاستعارة المفاهيمية، النظرية التخطيطية للإجابة على أسئلة البحث.

كشفت النتائج أن الباحثة وجد عدة أنواع من الاستعارات المفاهيمية والصور التخطيطية في أغاني بيلي إيليش. هناك سبع استعارات تم تصنيفها على أنها استعارات هيكلية. ثم هناك 4 استعارات يشار إليها على أنها استعارات اتجاهية. من ناحية أخرى، هناك ستة استعارات تم تحديدها على أنها استعارات وجودية. بينما يوجد في هذه الدراسة 5 أنواع من مخططات الصور والتي تم تصنيفها إلى 7 فئات. توجد ثلاث استعارات كمخططات مكانية. ثم، هناك أربع استعارات تم تصنيفها على أنها مخططات أسلوبية. علاوة على ذلك، تم تصنيف سبعة استعارات على أنها مخططات وحدة / تعددية. أخيرًا، تم العثور على ثلاثة استعارات كمخططات هوية واستعارة واحدة كمخطط وجود. تكشف نتائج هذا البحث أن استخدام الاستعارات المفاهيمية ومخططات الصور يُستخدم في تحليل أو تصور المعنى في كلمات الأغاني لنقل رسالة الأغنية.

ABSTRAK

Ummah, Mufidatul. 2020. *Konseptual Metafora dan Skema Citra di dalam Lagu-Lagu Billie Eilish*. Skripsi. Jurusan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang

Advisor : Mira Shartika, M. A.
Keywords : konseptual metafora, skema citra, Billie Eilish, lirik lagu.

Penelitian ini bertujuan untuk menganalisa penggunaan Konseptual metafora dan skema citra pada lirik lagu. Metafora konseptual dan skema citra adalah dua teori berbeda yang saling terkait. Metafora konseptual membantu proses pemaknaan melalui konseptualisasi, sedangkan skema citra menggambarkan citra suatu keadaan atau situasi yang dihasilkan oleh konsep makna. Penelitian ini menjelaskan penggunaan metafora konseptual dan skema gambar yang direpresentasikan dalam lagu-lagu Billie Eilish. Ada dua tujuan penelitian yang dihasilkan dalam penelitian ini; (1) untuk memeriksa beberapa jenis metafora konseptual dan skema gambar yang diwakili dalam lagu-lagu Billie Eilish, dan (2) untuk menyelidiki interpretasi di balik penggunaan metafora konseptual dan skema gambar dalam lagu-lagu Billie Eilish.

Pendekatan deskriptif kualitatif serta semantic kognitif diterapkan sebagai desain penelitian dari penelitian ini. Data tersebut adalah lima lagu dari album Billi Eilish yang berjudul When We All Fall Asleep Where Do We Go yang diterbitkan pada Maret 2019. Data yang terkumpul dianalisis berdasarkan teori metafora konseptual Lakoff & Johnson (1980) dan teori metafora konseptual Cruse & Croft (2004) teori skema gambar untuk menjawab pertanyaan penelitian.

Temuan mengungkapkan bahwa peneliti menemukan beberapa jenis metafora konseptual dan skema gambar dalam lagu-lagu Billie Eilish. Ada tujuh metafora yang dikategorikan sebagai metafora struktural. Kemudian, ada 4 metafora yang diindikasikan sebagai metafora orientasi. Di sisi lain, ada enam metafora yang diidentifikasi sebagai metafora ontologis. Sedangkan pada penelitian ini terdapat 5 jenis image schema yang diklasifikasikan ke dalam 7 kategori. Ada tiga metafora yang ditemukan sebagai skema ruang. Kemudian, ada empat metafora yang dikategorikan sebagai skema gaya. Selanjutnya tujuh metafora diklasifikasikan sebagai skema persatuan / multiplisitas. Terakhir, tiga metafora ditemukan sebagai skema identitas dan satu metafora sebagai skema eksistensi.

Hasil penelitian ini mengungkapkan bahwa penggunaan metafora konseptual dan skema gambar digunakan dalam menganalisis atau mengonsep makna dalam lirik lagu untuk menyampaikan pesan lagu.

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CHAPTER I
INTRODUCTION

This chapter covers the elaboration of background of the study, research questions, objectives of the study, significance of the study, scope and limitation, definitions of key terms, previous studies, and research method.

A. Background of the Study

The phenomena of language will always appear along the time. One of the language phenomena in recent days is about how to express feelings. Nowadays, people prefer to communicate their feeling implicitly through music. By listening to the music, it might change their current feelings or relate to their thoughts (Juslin & Laukka, 2004). Moreover, songwriters use song lyrics to send messages from the song. Every message and information delivered through the song lyrics depends on how songwriters structure sentences and choose particular words for particular reasons by considering the aesthetic value. Due to the aesthetic reasons, songwriters implicitly send messages in song lyrics. Therefore, the process of delivering messages is assisted by the metaphor process.

In Metaphors We Live By, metaphor is not only in the literary works but also in the conceptual system. Lakoff & Johnson (1980) called it Conceptual Metaphor. Conceptual Metaphor is one domain of experience (typically abstract) that is explained in terms of another (generally concrete). The definition captures Conceptual

Metaphors both as a process and a product. The cognitive process of understanding a domain is the process aspect of metaphor, while the resulting a conceptual pattern is the product aspect.

Furthermore, according to Saeed (2009), image schema means an important form of the cognitive semantic conceptual structure. The image schemes are meaning structures obtained from the experience of how someone interacts with the world. As for the image schemas category, according to Cruse & Croft (2004), there are space, scale, container, unity/multiplicity, identity, and existence. It helps the conceptual metaphors to understand the abstract into the concrete.

In this present study, the researcher discussed conceptual metaphors and image schemes in song lyrics due to the number of idioms and implicit languages used by the songwriter, as in Billie's songs. When people only watch the music video clips, not everyone would understand or even know the song's meaning. As in Billie's songs, which have unique styles of music video clips, the concept of her music videos are complex to understand. It may cause people misunderstand the meaning when listening to her songs. Besides, the song's messages and meanings are not conveyed appropriately to the listeners. Therefore, the conceptual metaphor and image schema theories are needed to help comprehending the meaning and the concepts of the song.

In this research, the researcher chose song lyrics for the data because song lyrics are included in the literary genre, and the songwriter uses many metaphorical expressions. Song lyrics are the main literary work of poetry which contains an outpouring of personal feelings or public problems, song's wording (Ratna, 2009).

Hence, the lyrics are the same as poetry but presented with singing accompanied by music and included in the imaginative literary genre. Song lyrics are kinds of language that result a communication between the songwriter and the community who enjoy the song. Chaer (1994) said that language is sound, language is arbitrary and it is meaningful. It indicates that a song is also a communication tool where a person could communicate or convey something through the song they wrote.

The reason why the researcher chose song lyrics in the debut studio album of Billie Eilish because of the controversies created in each song she released. In addition to genre and music video clips, she also utilized a unique concept in choosing words for the lyrics. Therefore, some people often misunderstand her when listening to her songs. Wachidah (2014) stated that language which was not conveyed properly could be a misunderstanding. Then, it is necessary to discuss and to analyze Billie's song lyrics using conceptual metaphor and image schema for discovering some implicit meanings. Besides, the researcher was going to apply Lakoff and Johnson's theory to investigate how metaphors create meaning by conceptualizing metaphors used in the lyrics. Based on some reasons above, the present study focused on analyzing conceptual metaphors in the song lyrics of Billie Eilish.

There are nine previous studies related to this research. Several researchers used the conceptual metaphors theory of Lakoff & Johnson (2003) to investigate the song lyrics. Those studies were done by Pramudhita & Hanidar (2019), Kamaliah (2013), Qolbi (2015), and Johansson (2016). These studies chose song lyrics of the different singers as the object and investigated the type and the use of conceptual metaphor.

Qolbi (2015) only focused on finding the types of conceptual metaphors in song lyrics. While Kamaliah (2013) analyzed life, love, changes, and conditions on Coldplay's song lyrics used conceptual metaphors theory by Lakoff & Johnson (1980). Besides, Pramudhita & Hanidar (2019) explored and classified the types of metaphors employed by the singer. Furthermore, Johansson (2016) examined the general concept of three-song lyrics by Leonard Cohen in his album entitled Ten New Songs. Furthermore, there are two kinds of research discussed conceptual metaphor and image schema. They used the same theory of conceptual metaphors but a different approach in image schema. They are Hayuwardhani (2019), and Haula & Nur (2018), who investigated news by using the same theory of conceptual metaphors but the different theory of image schema. Hayuwardhani (2019) used the image schema theory conducted by Johnson (1987). Meanwhile, Haula & Nur (2018) used the image schema theory by Cruse and Croft (2004).

In this present research, the researcher applied Lakoff & Johnson's (2013) conceptual metaphor theory to analyze the collected data which concerned on what and how the songwriter used conceptual metaphor in writing her song lyrics. Eventhough this research would apply the same theory like previous studies, the researcher takes different focus and object, there are some different points which distingushed between this present study and the previous studies.

This study is different since it focused on what and how conceptual metaphor was used in song lyrics and how the images scheme was applied to analyze the concept in metaphorical expression in song lyrics. Firstly, the researcher investigated the image

scheme by utilizing the image scheme theory of Cruse & Croft (2004), which differs from previous studies. Secondly, some previous studies only chose one song to be analyzed, but the researcher analyzed some metaphors found in the whole five songs in one album. Furthermore, Billie Eilish's songs have never been analyzed before.

Thus, to make it more transparent and more specific, the researcher would like to generate this study under the title "Conceptual Metaphors and Image Schemes in Billie Eilish's Songs".

B. Research Questions

In this research, the researcher formulated the problems through the research question below:

- What types of conceptual metaphors and image schemes are used by songwriters in writing Billie Eilish's songs?

C. Objectives of the Study

There are the objectives of the study:

- To examine types of conceptual metaphors and image schemes used by the songwriter in Billie Eilish's songs.

D. Significances of the Study

The result of the study is expected to gain significances both theoretically and practically. In theoretical significance, it is expected that this study could provide important applications of conceptual metaphor and image schema because this research presents some data and some ways to analyze the data using theory. To be more specific, this study will be beneficial for those who want to analyze conceptual metaphor and image schemes about anything. Therefore, English Literature and Language Department students could take advantage this research as a starting point.

In a particular context, the result of this study is useful for both the songwriters or the singers and the listeners. For the songwriters, it can help them to write lyrics by using implicit language which is easy to understand and does not violet grammar. Then,

for the listeners, it can help them to easily understand the meaning of the song and the songwriter's message. Since the meanings could be catch well, it will be easy to avoid any misunderstanding.

E. Scope and Limitations

The research specifically focused on analyzing the conceptual metaphors theory proposed by Lakoff & Johnson (2003). Moreover, the researcher examined the image scheme using the theory by Cruse & Croft (2004) to expose schemes and concepts created by metaphors in the song lyrics. The subjects of this research were five songs in the debut album studio of Billie Eilish. To collect the data, I would choose and select any metaphors used in the song lyrics. The data were selected from the first song, "You Should See Me in a Crown", to the fifth song under the title "Bad Guy". While, for limitating and avoiding any wider discussion, the researcher only took the data from the album "When We All Fall Asleep Where Do We Go?".

F. Definitions of Key Terms

Here, in order to avoid any kind of misunderstanding, the researcher would like to determine several definitions of key terms:

1. **Conceptual Metaphors**: an amalgamation of previous knowledge about metaphorical symbolism/expression, which includes transfers from the source domain to the target domain. The second domain is understood as inseparable from the first domain.

2. **The image scheme:** unconscious mental framework of forms, actions, dimensions, and so on which keeps repeating and originating from perception and feeling.

3. **Billie Eilish**: an 18th years old American singer and songwriter. She was helped by her brother, Finneas O'Connell, in producing music. Her songs became popular because she has a unique style in music. She got many awards at a young age.

4. **Song lyrics**: a collection of text and words from a song.

G. Previous Studies

This sub-chapter would explain some previous studies which were related to this research. The purpose of collecting previous studies is to make it easier for the researcher to analyze and develop data. The researcher will elaborate on those previous studies in the following paragraph.

Kamaliah (2013) investigated the concept of meaning in the album Mylo Xyloto, the fifth album of Coldplay as an object. She used the conceptual metaphor theory proposed by Lakoff & Johnson (1980). The researcher used a qualitative method in this study. It was because the result of the study must be descriptive. Therefore, she classified and analyzed metaphors of the whole song in the album. She found that the song had a concept of meaning that would become a story. The finding indicated that the concept meaning in the song lyrics made a story about life, love and changes and conditions, namely life is journey, changes are movement, purposes are

destination, love is a unity, love is war, love is struggle, states are locations and less is down.

Johansson (2016) analyzed conceptual metaphors in the lyrics, A Thousand Kisses Deep, Here It Is, and Boogie Street from the album Ten New Songs by Leonard Cohen. She used the same theory as the previous study, the conceptual metaphor theory by Lakoff & Johnson (1980). To detect the conceptual metaphors, she used to identify the source and the target domains. She mapped the source domain onto the target domain and analyzed the lexical expression to find and concept the meaning. The finding showed that the meaning of the song lyrics conceptualized love, life and death. The lyrics of the three songs told about how love, life and death are gone.

While the next previous study was a thesis by Qolbi (2015), she investigated conceptual metaphor in song lyrics used album entitled Yes! Belong to singer Jason Mraz. The methodology in this research was qualitative descriptive. This study used conceptual metaphor theory conducted by Lakoff & Johnson (1980). The focus of this study was to classify the type of metaphor. She categorized based on the type of each metaphor she found in the song lyrics. The finding explained that the ontological metaphor was the most dominant metaphor found in the study, with a percentage of 58,6—the structural metaphor with the percentage 24,1 and orientational 17,2.

Besides, Hanidar & Pramudhita (2019) researched eleven songs in the After Laughter album by Paramore. Such as the three previous studies, this study also used the conceptual metaphor theory by Lakoff & Johnson (1980). As many as 47 data were identified in the 11 songs; most were an orientational metaphor. There were 37 oriental

metaphors were found, which are used by the songwriters to convey to their listeners that they had experienced ups and downs in their lives. Then, eight structural metaphors were used to deliver the message that life is full of challenges and struggles. However, it also conveyed a lesson of the most genuine forgiveness. Only 2 data contained ontological metaphors were found.

Hayuwardhani conducted the next study (2019) that analyzed metaphors in the news entitled "Katy Perry and Taylor Swift officially bury the hatchet". She compiled and classified metaphors into their types using the theory of conceptual metaphors by Lakoff & Johnson (1980) and used Johnson's theory of image schema (1987). The metaphors are analyzed and classified into their types. She employed the image schema from the metaphors obtained to understand the metaphors are explicated. The result shows 11 (eleven) metaphorical expressions; there were 4 ontological metaphors, 3 orientational metaphors and 4 structural metaphors. Then, there were 4 force schema, 3 part-whole schemas, 2 link schema, 1 containment and path scheme. These metaphorical expressions with their own classifications noted and different image schemas were the background of the meaning-making process of the metaphors.

Meanwhile, Haula & Nur (2018) conducted a study to categorize the types of conceptual metaphors and image schemes in Rubrik Opini Kompas 2018. Unlike previous studies, their research employed image schema's based on Cruse and Croft's (2004) theory while they used same conceptual metaphors theory based on Lakoff & Johnson's theory. Descriptive qualitative was used as the method of the study. Besides, the result showed that the dominant types of image schemes and conceptual metaphors.

Here, she found structural metaphors, orientational metaphors and ontological metaphors.

As the conclusion, five image schemes (identity, space, force, container and existence) were found in those previous studies above. There were 3 data of structural metaphors, 4 data of orientational metaphors, and 8 data of ontological metaphors. The image schemes which were depicted from the types of metaphors were five kinds, there were 1 data of identity schema, 1 data of space schema, 2 data of force schemes, 2 data of container schemes, and 6 data of existence schemes.

H. Research Method

This sub-chapter would elucidate the research method, which consisted of the elucidation about research design, research subject, data source, data collection, research instrument and data analysis.

1. Research design

In this study, the researcher employed the qualitative method since the data were in the form of sentences or texts which gained from song lyrics. To be specific, this research used the qualitative descriptive method. The descriptive method is fact-finding by the properly interpretation (Whitney, 1983), which means that it does not need a statistical approach to explore the material. Moleong (2002, p. 3) stated that the qualitative research method is a research procedure that produces descriptive data in the form of words either written or spoken by the person. Therefore, this study was categorized as qualitative descriptive because this study described and analyzed the

data based on the particular types to find out the conceptual metaphors and the image schemes. Moreover, the data which would be analyzed were in the form of written texts, that were song lyrics.

Furthermore, the present study was implemented to get an in-depth understanding of the problem of the study. Then, this study did not verify the theory, but it tried to understand the phenomena of using the conceptual metaphor and image schema theories.

2. Data and data source

The data source of this research was taken from song lyrics in the album of Billie Eilish's "When We All Fall Asleep Where Do We Go?". There were five songs in the album consider as the data of the research. Using song lyrics as the data source made the data more credible and easier to collect.

Billie Eilish's debut studio album entitled "When We All Fall Asleep Where Do We Go?" was released on March 29, 2019, by Darkroom and Interscope Records in the US and Polydor Records in the UK. The researcher used five songs from the album, they were "You Should See Me in a Crown", "When the Party's Over", "Bury a Friend", "Wish You Were a Guy", and "Bad Guy".

The first song under the title "You Should See Me in a Crown" was released on July 18, 2018. Eilish and her brother Finneas O'Connell wrote it. The song told about the arrogance of someone who wanted to have power in the relationship. Secondly, "When the Party's Over" was released on October 16, 2018. It was written and produced by Finneas O'Connell. In this song, Billie, who was appearently fed up with

the behaviour of her lover, used the phrase "I'll call you when the party's over" to let him know she got better things to focus on than him and the drama accompanying him.

The third song, "Bury a Friend" was released as the third single from the record on January 30 and later serviced to US alternative radio stations on February 19, 2019. Billie Eilish and her brother Finneas O'Connell wrote the song. In this third song, Billie was the demon. As she walked in a hallway (which is reminiscent to the creepy Elisa Lam at the Cecil Hotel video), Billie's feet contorted in all kinds of unnatural ways, again implying demon possession. Then, an unseen "force" took control of Billie. Hands came out of nowhere and started maltreating Billie.

The fourth song called "Wish You Were a Guy" was released as the fourth single from the album on March 4, 2019. Eilish and her brother Finneas O'Connell wrote it. Billie Eilish was addressing a boy that she was in love. However, the sentiment was not returned, as in he did not feel the same. In fact, no matter how much she tried to please him, he ignored her. The last song, "Bad Guy," was released on March 29, 2019. Billie Eilish and her brother Finneas O'Connell wrote and produced the song. This song told how Billie taunted a lover, which was more strenuous than him.

3. Data Collection

The researcher collected the data by doing the following steps to obtain all the data. Firstly, the researcher searched the song's audio on the music platform. In this case, the researcher used Spotify to listen and download the audio via offline. The five songs were downloaded alternately. Then, the researcher listened to whole the songs

and wrote the lyrics of each song. The lyrics from the downloaded songs were consider as the data that would be analyzed.

4. Data Analysis

The researcher used qualitative descriptive integrated with cognitive semantic approach in this research. Cognitive semantics is an experimental approach to investigate how the language is used and experienced in reality (Arimi, 2015). Cognitive semantics investigates the relationship between experiences, conceptual systems, and semantic structures embodied by language. Therefore, it could not be denied that every process of conceptualizing meaning involves cognitive semantics.

In this study, data were gained through the listening method and the note-taking technique as the basic techniques. The researcher obtained the data by listening to the tyrics of the song from the whole five songs in the Billie 's album. After listening, the writer marked the sentences to make it easy in analyzing the metaphors. After analyzing and determining the metaphorical sentences found in the song lyrics, the researcher separated the metaphors into several parts for categorizing the types. Furthermore, the technique of determining the types and the meanings of metaphors usesd conceptual metaphor theory conducted by Lakoff & Johnson (1980). The last stage was classifying the previous data into types of image schemes based on the theory of image schema by Cruse & Croft (2004).

CHAPTER II

REVIEW OF RELATED LITERATURE

This second chapter provides some related theories relevant to this study. This section contains the semantic cognitive approach, the types of conceptual metaphors and image schemes.

A. Semantic Cognitive

The semantic approach which related to experience, conceptual system and semantic structure is known as cognitive semantics. The phenomenon of cognitive semantics began in the 1970s a contradictory view of traditional semantic philosophies that did not involve the cognitive organization in linguistics. It meant that the relationship between words and human experience is not interpreted as a significant component in organization or language manifestation.

Sweetser (1990:4) stated, "By viewing the meaning as the relationship between words and the world, truth-conditional semantics eliminates cognitive organization from the linguistic system". In contrast to this view, cognitive semantics saw linguistic meaning as a manifestation of conceptual structure: the nature and mental representation of all its richness and diversity, which made it as a particular approach to meaning in linguistics (Evans, 2007). Talmy (2000:4) described cognitive semantics as "Research on cognitive semantics is research on conceptual content and its

organization in language". The statement explained that conceptual content in a cognitive semantics study was understood as a general conception that included the meaning of thoughts. Conceptual content was comprehended as an ideational content and and experiential content, which consisted of emotion aspects and perceptual systems. It meant that the concept was used to make information more comprehensive and to investigate experiential content where the perceptual and emotional aspects of a language would be further discussed.

Cognitive semantics investigated the relationship between experiences, conceptual systems, and structures which embodied by language. In particular, adherents of cognitive semantics investigated conceptual structure (knowledge representation) and conceptualization (meaning) (Lakoff & Johnson, 1980). The way humans conceptualized their ideas was called as conceptual metaphor. This metaphor was dynamic because it reflected what is thought, felt, and done based on user experience. Cognitive metaphor theory identified conceptual metaphors and image schemes what used to analyze the metaphors.

B. Conceptual Metaphors

Most people think that metaphor is a characteristic of language alone, rather than thought and actions, otherwise, without realizing that that metaphor is present in everyday life. Mainly, it is naturally metaphorical when we start to think and act. Lakoff & Johnson (1980) stated that the

essence of metaphor is how the readers understand and experience (based on experiences) one thing (concept) through another. Metaphor is a way readers can understand one realm of experience through other areas of experience that are easier to understand or are familiar with. In sum, metaphor is the relations between domains in the human conceptual system.

Furthermore, in understanding the conceptual metaphor in everyday life, Lakoff & Johnson gave an example in their book entitled *Metaphors We Lived By* (1980) the conceptual metaphor of ARGUMENT IS WAR. This metaphor is shown in a variety of expressions:

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 my arguments.

It is important to note that we are not talking about the argument in terms of war. Such as a war, there is a win or loss in argument because we regard our interlocutors as enemies. In arguing, we start to attack the others and defend our way. Hence, we get a new position or even fail. Although there is no physical battle in the argument, there is verbal and structural

combat. Therefore, words and phrases used to express the argument are the same as those used for war. Concept and activity are structured metaphorically, and consequently, language is also structured metaphorically. This conceptual structure is better known as Conceptual Metaphor.

Concerning the examples given, Lakoff & Johnson (2003) emphasize that the concept is metaphorically structured, the activities carried out are also structured. Conceptual metaphors are dynamic because they manifest what the user is thinking, feeling, and doing, always changing based on different feelings, thoughts, and experiences in each culture.

A conceptual metaphor is based on a cognitive approach. In evolution, there has been a shift in approach to metaphorical which was used traditional approach into a contemporary approach. It was introduced by Lakoff & Johnson (1980) through their book entitled *Metaphors We Lived By*. The focused study of the metaphor has also experienced a shift from being linguistically oriented to conceptual based. According to the cognitive approach, metaphor is a form of realization or manifestation of conceptual metaphors. The most important theory is that the cognitive process reflected one ontological relation between the source and target domains. Then many metaphorical experts start to apply this concept.

According to Lakoff & Johnson (1980), conceptual metaphors consist of three types. There are structural metaphors, oriental metaphors and ontological metaphors.

1. Structural Metaphors

Lakoff & Johnson (1980) state that structural metaphors are one of the concepts structured metaphorically in other concepts. According to Kovecses (2002), structural metaphor defines as a displacement of a concept to another concept to form meaning. Structural metaphors exist based on systematic correlations of everyday experiences. This type of metaphor also requires our knowledge to understand other information constructed to understand the concepts referred to by the metaphorical expression. Occasionally, we require extra information surrounding the issue through the expression to understand this kind of metaphor. Such as in the metaphorical concept TIME IS MONEY.

TIME IS MONEY

You're *wasting* my time.

This gadget will *save* you hours.

I don't have time to *give* you.

How do you *spend* your time these days?

That flat tire *cost* me an hour.

I've *invested* a lot of time in her.

I don't have *enough time to spare* for that.

You're *running out* of time.

You need to *budget* your time.

Put aside some time for ping pong.

Is that *worth* your while?

Do you *have much* time *left*?

He's living on *borrowed* time.

You don't *use* your time *profitably*.

I *lost* a lot of time when I got sick.

Thank you for your time.

Culture creates a concept of time as a valuable commodity. Time is a limited resource used to achieve a goal, usually associated with money. This cultural concept has been rife in various countries where work is associated with the timeliness required. Therefore, it is used to pay people by hours, week, or year. The concept appears in everyday life and makes people act as if time is a valuable commodity which is thus understood as a thing that can be saved, invested, borrowed and budgeted.

2. Orientational Metaphors

According to Lakoff & Johnson (1980), orientational metaphors are metaphor which has a function to explain a concept through the concept of space. Yet it can also be defined as another type of metaphorical concept that is not structured but organizes the whole concept system concerning one another. This type of metaphor is also oriented towards physical and cultural experiences such as UP-DOWN, IN-OUT, ON-OFF, DEEP-SHALLOW, FRONT-BACK, etc., as physical forms. Orientational metaphors provide the concept of spatial orientation. For example, the metaphorical concept in HAPPY IS UP, and SAD IS DOWN.

I'm feeling *up*.

That *boosted* my spirits.

My spirits *rose*.

You're in *high* spirits.

Thinking about her always give me a *lift*.

I'm feeling *down*.

I'm *depressed*.

He's really *low* these days.

I *fell* into depression.

My spirits *sank*.

The use of source domain vocabulary in the first to the fifth sentences, such as *up*, *boost*, *to rise*, *high* and *lift* in every sentence, produces metaphorical expressions with meanings that can make a feeling rise. Otherwise, the source domain vocabulary from the sixth to tenth sentences marked by the word *down*, *depressed*, *low*, *fell* and *to sink* produces metaphorical expression, which implies that the feeling is not good. However, the orientational metaphor is based on physical and cultural experiences. Its orientation is based on the variation of culture to a culture that is constantly changing and different.

3. Ontological Metaphors

Lakoff & Johnson (1980) describe that ontological metaphors emerge when we view events, activities, emotions, and ideas as entities and substances. Ontological metaphors allow us to conceptualize and talk about

things, experiences, processes, yet they are vogue or abstract and have definite physical properties. The ontological metaphor describes the entity according to the existing metaphor. Ontological metaphors make us handle things rationally based on experience. For example, in a metaphorical concept, INFLATION IS AN ENTITY.

Inflation is lowering our standard of living.

If there's much *more inflation*, we'll never survive.

We need to *combat* inflation.

Inflation is hacking us into a corner.

Inflation is taking its toll at the checkout counter and the gas pump.

Inflation makes me sick.

Buying land is the best way of *dealing with inflation*.

The word *inflation* in this metaphorical expression allows us to refer to it, quantify it, identify specific aspects of it, see it as a cause, act in respect of it, and perhaps even believe that we understand it. Such ontological metaphors need to be tried to deal rationally with our experience.

C. Image Schemas

According to Saeed (2009), image schemas are an important cognitive semantic conceptual structure. Besides, an image scheme is a meaningful structure from experiences resulting from how the body interacts with the world. This experience helps understand abstractly and understanding truth. Denise (2011) defines an image schema as an unconscious mental framework of forms, actions, dimensions and continuously repeats itself from perceptions and feelings. Image schemas are largely unconscious but can be generated easily. Moreover, if someone asked you to describe "how you felt when you were *on top*?" you will unconsciously visualize an image scheme with a spatial orientation with an upper and a lower dimension.

Cruse & Croft (2004) describe the image schema categories as follows:

a. Space scheme

This image scheme is related to the orientation of a situation, experience, or event. The characteristics of this type are up-down, front-back, left-right, near-far, centre-periphery, and contact. It can be seen that all of its characteristics indicate a change in orientation. This type of orientates situation in certain orientations such as sad is down.

b. Scale Scheme

This type is only had one characteristic named path. A storyline or timeline that leads to the goal is required to find out this type of image

schema. The image scheme will be obtained through storyline or timeline analysis. Then, the path of the storyline is called a scale scheme.

c. Container

A container scheme is a scheme that shows a cycle where it contains something like a container. It is the same as a container that holds something; the container scheme has containment, in-out, surface, full-empty, and content. Words or sentences that belong to this image schema characterize something as a place or container.

d. Force scheme

This scheme is how humans understand an event's structure or Lakoff (1993) called it the 'event structure metaphor'. Furthermore, this type of metaphor is closely related to *change is motion,* and *causes are forces*. This kind of scheme involves moving in a direction that follows perception or against it. The characteristic of this scheme is balance, counterforce, compulsion, restraint, enablement, blockage, diversion and attraction.

e. Unity/multiplicity scheme

This scheme is a process of forming a unity/multiplicity of something. The process of forming a collection of something (metaphors, words, or others) into a single unit is an important point of this type of scheme. The unity/multiplicity scheme characteristics are merging, collection, splitting, iteration, part-whole, mass-count, and link.

 f. Identity scheme

This scheme had matching and superimposition as characteristics. It means this type of scheme is about matching something categorized as matching or if there is an overlap on something classified as superimposition.

g. Existence scheme

This scheme describes the cycle or process of the presence or absence of something. It can be seen from the characteristics of this scheme. It has removal, bounded space, cycle, object, and process, all related to the presence of something.

Table 2. 1 Image Schema categories conducted by Cruse and Croft (2004)

SPACE	Up-Down, Front-Back, Left-Right, Near-Far, Center-Periphery, Contact.
SCALE	Path.
CONTAINER	Containment, In-Out, Surface, Full-Empty, Content.
FORCE	Balance, Counterforce, Compulsion, Restraint, Enablement, Blockage, Diversion, Attraction.
UNITY/MULTIPLICITY	Merging, Collection, Splitting, Iteration, Part-Whole, Mass-Count, Link.
IDENTITY	Matching, Superimposition.
EXCISTENCE	Removal, Bounded Space, Cycle, Object, Process.

Meanwhile, Kovecses (2006) inferred from several image schema theories. He concluded image schema into five parts: Container, Part-Whole, Link, Center-Periphery, and Source-Path-Goal. The Container Scheme contains two bodily experiences, including mapping the human body as a place or container to accommodate the human body. The Part-Whole scheme includes the concept that the human body is part of a whole human being. The Link scheme contains two things that were the entity and its relationship. This scheme uses the experience of the body when connecting one entity to another. The Center-Periphery scheme uses the experience of the human body when it is in the middle and surrounded by various things. The Source-Path-Goal takes advantage of the body's experience of moving from one place to another. In this case, this includes the things that are passed when making a move.

According to Evans & Green (2006), the Compulsion, Blockage, Counterforce, Diversion, Removal, Restraint, Enablement, Attraction and Resistance schemes can appear simultaneously. Johnson (1987) generalized the schemes into the force scheme. Force scheme makes the experience of the body being transferred by external forces and forces to resist, transfer, and empower. Kovecses (2000) states that a force scheme refers to activities that show the power to do actions. Besides, the ability in question is also related to the consequences caused by actions using forces.

To understand what image schema means, the researcher would give an example. The sentence used is *"Out from the underground",* which is

identified as a container scheme. It is known that the word "*underground*" in this phrase identifies as a container or place to contain something. In comparison, the critical feature of the container scheme is a container that limits human space. The word *underground* shows space or a barrier because the word *out* appears before the word *underground*, which means move away. It explains that the word underground has a boundary as well as space.

CHAPTER III

FINDINGS AND DISCUSSION

This chapter discusses finding and discussion based on the previous chapter about literature reviews. In this chapter, the data were taken from song lyrics in the debut studio album of Billie Eilish. The findings were gained based on the result of the data analysis about the types and the use of conceptual metaphors and classifications of image schemes used by Billie Eilish in writing the song lyrics. Furthermore, the analysis result would be explored and discussed in this following chapter.

A. Findings

In this part, the researcher presented several metaphors which found in Billie Eilish' song lyrics. The metaphors were displayed in the order of the date the song was released. Besides, the researcher put the italic marks on the data source and the bold marks on the metaphors. The researcher conducted Lakoff & Johnson's (1980) theory to analyze the types of conceptual metaphors, then employed Cruse & Croft's (2004) thoery to analyze the types of image schemes. The data were obtained from the lyric songs in the first studio album by Billie Eilish entitled "When We All Fall Asleep, Where Do We Go".

In the findings, the researcher found seventeen data that contains metaphors. In some data sources, the researcher used the previous or the next lyrics, then marked

them with italic marks for making easier in analyzing the data. After presenting the data, the researcher analyzed the type of metaphors based on the theory.

Types of conceptual metaphors and image schemes in Billie Eilish's songs in the album "When We All Fall Asleep Where Do We Go?"

In this section, the data was collected to answer the first research question about conceptual metaphor and image schema types in Billie Eilish's songs. Lakoff & Johnson (1980) divided conceptual metaphors into three types: structural, orientational, and ontological. Besides, Cruse & Croft's (2004) theory of image schema was also used in this research. Moreover, to make it easier, the researcher classified the data in the order of the date released of each song.

Song 1: You Should See Me in a Crown

"You should see in a crown" was Billie's first song in the album "When We All Fall Asleep Where Do We Go?" which was released on July 18, 2018. She said that she and her brother got inspiration to write the lyrics after watching a Sherlock Holmes movie where the antagonist imagined owning a kingdom. This song told about her imagination for what would happen if she had a kingdom and made people around her submit and obey her orders.

Datum 1

Fell for these ocean eyes

The first datum was got from the sixth line from the lyrics. The word "fell" indicated something that was felt by itself or caused by something else. However, the word "fell" in this phrase was followed by the clause "ocean eyes". According to Urban Dictionary (2018), ocean eyes are about eyes you can fall into. The eyes are deep, clear, and beautiful, like the ocean. Since "Ocean Eyes" has a beautiful meaning, Billie Eilish felt in love with the owner of these beautiful eyes. In sum, she felt in love with those beautiful things.

Lakoff & Johnson (1980) stated that one of the functions of the structural metaphors was a concept that formed metaphorically by using another concept. It was referred to the phrase "fell for these ocean eyes" where the word "fell" was chosen to describe how beautiful someone's eyes fascinated Billie. The word "fell" had a metaphorical meaning, as if Billie felt because of someone's eyes.

Besides, the image schema found in the phrase "Fell for these ocean eyes" referred to the theory of Cruse & Croft (2004). In that phrase, the subject showed an emotional activity that involved a change, namely love, which the feeling could exist. For this reason, the phrase could be categorized into one of the existence schemes called process.

Datum 2

The datum was taken from the second line of the song's chorus. The researcher found the ontological type of conceptual metaphors based on the Lakoff & Johnson's (1980) theory and the enablement of force schema of image schemes based on Cruse & Croft's (2004) theory.

I'm gonna **run this nothing town**

In the lyrics, the phrasal verb *run this nothing town* was classified as an ontological metaphor (Lakoff & Johnson, 1980). The analysis focused on the word *run* in the sentence *I'm gonna run this nothing town*. It concluded to be an ontological metaphor since the word *run* usually used to denote a movement of people. However, the use of the word *run* in this sentence did not indicate the movement of a person, but the movement of an object carried by a person, and that object named by *a nothing town*. Lakoff & Johnson (1980) stated that one of the characteristics of ontological metaphors was put in a noun next to an adjective as they were alive. It was found in the sentence *I'm gonna run this nothing town* which the word *run* was put next to the word *town*.

Furthermore, the enablement of force schema provided by Cruse & Croft (2004) was found in the sentence. Enablement meant the action of making a system operational. Then, in the phrase "*I'm gonna run this nothing town*", the word *run this town* indicated that Billie would make a system operator of the town.

Datum 3

The datum was contained in the first line of the chorus. The sentence in the chorus formed a metaphorical structure named structural metaphor (Lakoff & Johnson, 1980) and an image schema which classified in part-whole of unity/multiplicity (Cruse & Croft, 2004).

*You should see me in **a** crown*

I'm gonna run this nothing town

Watch me make 'em bow

The sentence "*You Should See Me in a Crown*" was classified as a structural metaphor because it created a concept THE WOMAN IS A QUEEN in the relationship (Lakoff & Johnson, 1980). It relied upon the fact that extra information was needed surrounding the issue through the expression to understand this kind of metaphor. In this case, to understand the sentence *you should see me in a crown*; the next sentences were required to help building a meaning concept. In this sentence, there is the word *crown* which could be interpreted that only a king or a queen might use the crown.

In addition, by analyzing the sentence *I'm gonna run this nothing town*, it could be seen that Billie wanted to run her town. At the same time, the duty to run the town was usually done by someone who had the highest position. Besides, someone who had the authority to make the others bowed was the one with the highest position. Both the phrases gave the information that Billie wanted to reach the highest position. Still, the one who wore the crown and had the highest position was a queen. A queen had the authority to run her town and make people obey her.

Therefore, the phrase *Watch me make'em bow* supported both previous sentences. People bowed to a queen respectfully to show that they obeyed her. It meant that Billie wanted to be a queen who ran her town and made people bow to her.

Based on the image schema provided by Cruse & Croft (2004), the sentence *you should see me in a crown* indicated as part-whole of unity/multiplicity scheme. However, in the part-whole, we had to analyze the other phrases surrounded the main phrase to concept a meaning. In analyzing, *you should see me in a crown;* both *I'm*

gonna run this nothing town and *Watch me make 'em bow* were required to support the process of meaning-making. The phrase *run this nothing town* and the word *bow* supported in making a concept of a queen that the songwriter meant.

Song 2: When The Party's Over

The second song from Billie's album was released on October 17, 2018, entitled "When the Party's Over." This song told about Billie who wanted to avoid her boyfriend. She thought that she did not deserve for him because she would continue to hurt him. In sum, this song told about a quarrel between a couple.

Datum 4

This datum was taken from the fourth line after the song's chorus. The metaphorical expression in the following phrase had a hidden meaning to analyze.

And I'll call you **when the party's over**

In datum 4, the songwriter used conceptual metaphor to represent the song lyrics which could be seen in the bold sub-clause *when the party's over*. The type of metaphor used in this sub-clause was structural metaphors (Lakoff & Johnson, 1980). It relied upon the fact that extra information surrounding the words was required to understand this sub-clause. The word *party* in this song did not meant the party which there was a social gathering of guests for an event, celebration, or entertainment. In Coup De Main Magazine (2018), Billie clarified what the party exactly meant. She said, "It's like, 'I'll call you when the party's over', you're on the phone with someone, and you can't hear them, they can't hear you, it's loud, they're mad at you for some reasons. I feel like everybody had that struggle with someone - somebody on that phone

yelling for some reason." In sum, the party in the song referred to someone's feeling, which in this song meant Billie's raging feeling. She was not aware and felt hurt since she was the one who hurt him. Besides, she was the one who could not understand his raging feelings.

The image schema (Cruse & Croft, 2004) which found in this sub-clause was unity/multiplicity schema, specifically it was part-whole. As mentioned in the previous analysis, extra information was required to find and understand the sub-clauses meaning.

Song 3: Bury a Friend

The third song on the debut album of Billie Eilish was released on January 30, 2019, under the title "Bury a Friend." In an interview with Alternative Press Magazine (2018), she said that the lyrics of this song told about a monster under Billie's bed that haunted her every night. The monster that she described in lines of the lyrics was an abstract entity. The monster that appeared in every Billie's night was a manifestation of her disappointment, depression, insecurity, and self-doubt.

Datum 5

This datum was taken from the ninth line of the song lyrics. This sentence indicated a metaphorical expression that was used in the song lyrics.

Today, I'm thinkin' about the things that are deadly

The way I'm **drinkin'** *you down*

In datum 5, one of the types of conceptual metaphors proposed by Lakoff & Johnson (1980) was found in the bold word. The type of metaphors in the sentence was

indicated as the ontological metaphors. The analysis showed that the word *drinkin'* was categorized as a metaphorical expression. The word *drinkin'* in this song did not mean taking and swallowing water or beverage into the mouth, but torturing, destroying, and even killing. It could be seen in the previous phrase, "*Today, I'm thinkin' about the things that are deadly*" which contributed to creating the meaning of the following phrase. The word *deadly* in the previous sentence supported the word *drinkin'* in creating meaning. The phrase *the things that are deadly* conceptualized the meaning *drinkin'* into something torturous even neared to death.

The image schema (Cruse & Croft, 2004) which found in the sentence "*The way I'm drinkin' you down*" was classified as a space schema, down. The reason was the concept meaning which was found in the sentence showed something terrible, poor, and horrible. Nevertheless, that metaphorical expression could be categorized as unity/multiplicity scheme, part-whole. The process of meaning-making the word *drinkin'* supported by the previous sentence indicated that this sentence could be classified as part-whole.

Datum 6

This datum was taken from the same song as the previous datum. Specifically, it was taken from the eleventh line after the song's refrain.

Bury the hatchet *or bury your friend right now*

In datum 6, the phrase *"Bury the hatchet"* involved an ontological metaphor (Lakoff & Johnson, 1980) since it was considered as an idiom. An idiom contained a meaning which did not based on the words presented; thus, it could be a metaphor. This

phrase could not be understood or translated word by word, but it needed to be understood as a whole. Based on the Cambridge Dictionary, *burying the hatchet* meant stopping an argument and becoming friends again. This idiom was formed due to the history of the America and North America natives who made peace with the symbol of burning their weapons. Then, it could be concluded that the phrase *bury the hatchet* was a substitute idiom for the word peace, as we understand in the ontological metaphor concept when a word or a phrase in the sentence had function as a substitute for another word.

The image schema which existed in this phrase was force scheme, to be specific was a compulsion (Cruse & Croft, 2004). It could be seen in the words "*right now*" after "*bury the hatchet or bury your friend*". The term "*right now*" denoted a compulsion choice between two previous phrases. Songwriters provided two force options on the subject to choose between the first phrase "*Bury the hatchet*" or the second phrase "*Bury your friend*".

Song 4: Wish you were a gay

The next datum presented below was taken from the same album as the previous datum. This song was released on March 4, 2019, under the title "Wish You Were a Gay. It told about the unrequited love of the songwriter, Billie. The way the subject in the song ignored her feeling and her effort to grab his attention hurt her feeling. As a result, she wished that the guy she was in love with was a gay, then there was a reason not to like her. In an article interview in Billboard written by Daw S. (2019), Billie said

that she should not be a victim in this relationship. Hence, she began to look for reasons why he rejected her.

Datum 7

This datum was obtained from the second lines and supported by the first lines. Two lines of phrases were needed in analyzing this kind of present metaphor.

Baby, I don't feel so good

Six words *you never understood*

In datum 7, the songwriter attempted to use the conceptual metaphor seen in the boldly printed words. Since there were two lines of phrases in the lyrics which needed to look for a meaning of the structural words "*six words*", it could be categorized as a structural metaphor (Lakoff & Johnson, 1980). In the second line, the phrase "*six words*" referred to the previous line. The word "*six words*" that Billie meant indicated the statement "*Baby, I don't feel so good*", which could not be understood by the subject because the subject had no interest in Billie. By knowing this fact, it could be seen that the previous line was needed to understand the phrase "six words" because the meaning was found in that phrase. It might be created an abstract and an ambiguous meaning if the first phrase in the lyrics was ignored.

Besides, the type of image schema found in these phrases was unity/multiplicity scheme, specifically was part-whole (Cruse & Croft, 2004). As discussed in the previous datum, the main point of part-whole was extra information on the datum. Extra information was required to support this kind of schema in the process of meaning-making. Based on the previous analysis, to find the meaning of the words "*six*

words", the previous phrase *", Baby, I don't feel so good"* was needed because it was the statement Billie meant.

Datum 8

This datum was collected from the same song as the previous datum. It was taken from the third line, followed by the fourth line of the song. Both phrases were needed to process meaning-making.

I'll never let you go

Five words *you'll never say*

In datum 8, the phrase "*five words*" in this song's lyrics was categorized as a structural metaphor (Lakoff & Johnson, 1980). The phrase "*five words*" would be ambiguous if there was no further information. In this case, the additional information which required was found in the previous line, "*I'll never let you go*". It could be seen that the previous line completed the meaning of "*five words*" that Billie meant. Moreover, it said that those words were the words that the subject of the song never said, which emphasized that the song was about Billie's unrequired love. It meant that only Billie wanted and stood for the unrequired relationship openly.

The image schema found in this sentence was a unity/multiplicity scheme, specifically was part-whole (Cruse & Croft, 2004). The part-whole type was shown by using extra information to process the meaning-making of the words "*five words*". The additional information from part of the song was needed to understand and create the meaning of the phrase "*five words*".

Datum 9

This datum was found in the fifth line after the refrain. There were two lines taken from the data that were interrelated in meaning-making.

I'm so selfish

But you make me **feel helpless**

In datum 9, the phrase "*feel helpless*" contained a metaphorical expression named the orientational metaphor (Lakoff & Johnson, 1980). Based on *Metaphors We Lived By* (Lakoff & Johnson, 1980), the orientational metaphor was related to spatial orientation. Kovecses (2010) stated that the upward orientation tended to be something positive, while the downward orientation was negative. The phrase "*feel helpless*" was included in the negative mood based on the explanation before. The phrase "*feel helpless*" could be referred to the feeling such as weak, powerless and incapable, which might be classified as the downward orientation.

Based on the image schema theory proposed by Cruse & Croft (2004), the sub-clause *"But you make me feel helpless"* indicated as a space schema, which showed down mood. The most prominent feature of this schema was the image created from the metaphorical expression. The word "*helpless*" in this sub-clause produced a down mood in the process of meaning making because the meaning of this word tended to be something powerless, weak, and incapable.

Song 5: Bad Guy

This last song was taken from Billie's first studio album published on March 29, 2019. This song brought Billie becoming the youngest artist to be nominated in the four categories at the Grammy Awards. Afterwards, she increasingly became a popular

artist. The song's lyrics told about an abusive relationship where the man monopolized the relationship. However, the fact that actually happened was that the woman controlled the man to feel afraid and obedient.

Datum 10

The datum below was generated from the first verse of the song. It contained two lines of the lyrics from the song.

My **soul***? So* **cynical**

In datum 10, based on the conceptual metaphors theory proposed by Lakoff & Johnson (1980), the phrase *my soul? So cynical* identified as an ontological metaphor. The word *cynical* was used to describe the word *soul* as an ontological metaphor. The word *soul* could not be described with the word *cynical* because it referred to an attitude supposed to belong to the person who had the soul. The soul was an abstract entity in part of a human being; it usually was juxtaposed with the word that described a thing or an emotional intensity. Whereas, what the songwriter meant was referred to arrogant attitude belonged to the main character.

The image schema (Cruse & Croft, 2004) found in this phrase agglomerated as an identity scheme, to be specific, was superimposition. The word *cynical* in this phrase gave an identity to the person who had the soul. Moreover, the main point of superimposition was adding information in giving identity and description of certain things.

Datum 11

The following datum was collected from the first chorus part of the song. It consisted of four lines from the lyrics, which all of these four lines represented conceptual metaphors.

So you're a **tough** *guy*

Like it really **rough** *boy*

Just can't get enough boy

Chest always so **puffed** *guy*

In datum 11, the songwriter tried to describe the characters of the man in the song by adding some adjectives in the song's chorus. Those words supported the chorus lines to create structural metaphors (Lakoff & Johnson, 1980). The adjectives *tough* was used to describe someone with rude and violent characters. While the word *rough* represented someone who tended to do harshness without any gentleness. These words were mostly used to illustrate someone as a gangster or a criminal—someone who has strong image and bad manners.

Moreover, a phrase *chest always so puffed guy* helped in the process of meaning-making. This phrase showed that the man in this song was arrogant and superior. The phrase *chest always so puffed* was usually known to portray someone with high confidence and pride. Furthermore, the researcher concluded that the four lines in datum 11 created a concept that THE MAN IS CRIMINAL since the songwriter used certain metaphors to describe someone with those characteristics.

In this datum, the image schema (Cruse & Croft, 2004) found was a part-whole schema. The words *tough* and *rough* which appeared on two lines of the lyrics provided

more information to describe the man in the song. Besides, the phrase *chest always so puffed* in the lyrics clarified the character of the man that the songwriter referred to. In sum, both words and phrases produced a concept meaning by merging each information from the lyrics.

Datum 12

This datum was collected from the post-chorus of the song. It consisted of four lines of the lyrics which each line brought particular information to be analyzed.

I'm that **bad type**

Make your mama **sad type**

Make your girlfriend **mad tight**

Might **seduce** *your dad type*

In datum 12, there was a structural metaphor (Lakoff & Johnson, 1980) found in the song's second chorus. It could be seen in the words *bad, sad, mad,* and *seduce.* Those words gave an identity and described the character of the girl in the song. Furthermore, the phrases which written in bold printed indicated an explanation about the concept of the girl that the songwriter made. The songwriter used the phrase *bad type* to give information that the girl in the song was troubled; it was clarified in the next lines. The phrase *sad type* in the next line showed that the girl in the song was a girl who could make his mom sad on whatever she did.

Moreover, the phrase *mad tight* strengthened the previous phrase. The lyrics *make your girlfriend mad tight* explained that she was the kind of girl who would irritate or upset the other girls or if the man had another girlfriend. Even, the worst

possibility was the girl might seduce his dad, as the last line in the chorus stated. The whole line created a concept of the girl in the song that SHE IS a BAD GIRL.

The image schema (Cruse & Croft, 2004) found in the second part of the chorus was a part-whole schema. To understand the songwriter's concept, the whole lines in the second chorus was required. The phrase *bad type, sad type, mad type,* and *seduce your dad* from the first line into the fourth line were needed in the process of creating a concept meaning. There were the important points why this datum classified as a Part-whole schema.

Datum 13

This datum was obtained from the first line of the song's second verse. It contained two lines of the lyrics.

I like it when you take **control**

Even if you know that you don't

In datum 13, there was an ontological metaphor (Lakoff & Johnson, 1980) written in boldly printed word. The metaphor expression found in the lyrics was in the word *control*. The word *control* could have different functions depending on the context and the intention of the speaker. It could be meant as master or direct if the context was in a game. Besides, it could be meant by taking over if it was in a performance. However, in this case, the word *control* talked about a relationship. The songwriter built a concept that RELATIONSHIP IS GAME. The songwriter chose the word *control* in this lyric indicated that she wanted to control relationship like in a game. Such as a game, there was always someone who dominated in the relationship.

Moreover, there would be a winner and a loser in making arguments or decisions. In this case, the word *control* represented the power to influence or dominate the relationship.

Another theory was the image schema proposed by Cruse & Croft (2004). Identity scheme, which was pointed at superimposition found in this metaphorical expression. It could be seen in the sentence *I like it when you take control* then followed by the sentence, *Even if you know that you don't*. The first sentence described that she was fine under his control, but the second sentence seemed to say otherwise. The second sentence looked like a denial that she was under control. She said that she was the one who controlled him. The second sentence considered as the significant information in this datum. The way the girl accepted in the first sentence, then she denied in the second sentence, was superimposition.

Datum 14

This datum was gained from the third line of the second verse in the song lyrics.

Own *me, I'll let you play* **the role**

In datum 14, based on the conceptual metaphor theory proposed by Lakoff & Johnson (1980), the word *"own"* and noun phrase *"the role"* which were written in bold categorized as an ontological metaphors. Since the first word *own* in the phrase *own me* denoted ownership of something. This word usually used to refer to objects, stuff, or other things. However, the songwriter used the word *own* to keep or to hold someone. The songwriter reflected a person as an item that could be owned. Furthermore, the second words *the role* referred to a part of character in performance,

movie, game and others. However, the songwriter picked the word *role* in this sentence with the intention to play and to control the girl. Such as the previous datum, this datum created a concept that RELATIONSHIP IS A GAME by using the word *role*. There was a division of role in the game which applied by the songwriter in the concept of the relationship described.

The image schema (Cruse & Croft, 2004) discovered in this line was the enablement of force schema. It could be seen in the phrase *own me* which indicated a permission of giving someone the authority to have or to keep something/somebody. Thus, the important point of the enablement was giving authority. This sentence pointed out that the girl gave the authority to be owned by the man.

Datum 15

This datum was taken from the fourth line in the song's second verse. This datum contained five words that built a metaphorical expression.

I'll be your **animal**

In datum 15, the word *animal* in that sentence was regarded as a structural metaphor (Lakoff & Johnson, 1980). The author chose the word *animal* to describe the girl. The word *animal* in this sentence was not figured out as a real animal such as a butterfly, lion, or others, but this word could be interpreted as a person who could be monopolized like an animal. The previous datum "Own *me, I'll let you play* the role*"* supported this word in the process of meaning-making. Same as the animal that could be owned and controlled, the songwriter portrayed that the girl in this song could be owned and controlled by the man.

The image schema (Cruse & Croft, 2004) in this datum was indicated as an identity schema characterized by matching. It could be known from the way the songwriter matched the animal and the girl in the song. However, it did not mean that the girl was an animal, but the concept that the songwriter created for the girl was matched with an animal that could be owned and controlled. The similarity of this concept was the main point of *matching*.

In conclusion, from the data analysis above, the most dominant type of conceptual metaphors (Lakoff & Johnson, 1980) conducted by the songwriter was structural metaphor rather than orientational metaphor or ontological metaphor. The conceptual metaphor was discovered eight times in this research, there were in datum 1, datum 3, datum 4, datum 7, datum 8, datum 11, datum 12 and datum 15. The least found in this study was an orientational metaphor because it was only found one time in datum 9. Then, it was followed by ontological metaphors, which appeared in datum 2, datum 5, datum 6, datum 10, datum 13 and datum 14. The pie chart was presented below to give an easier display of findings.
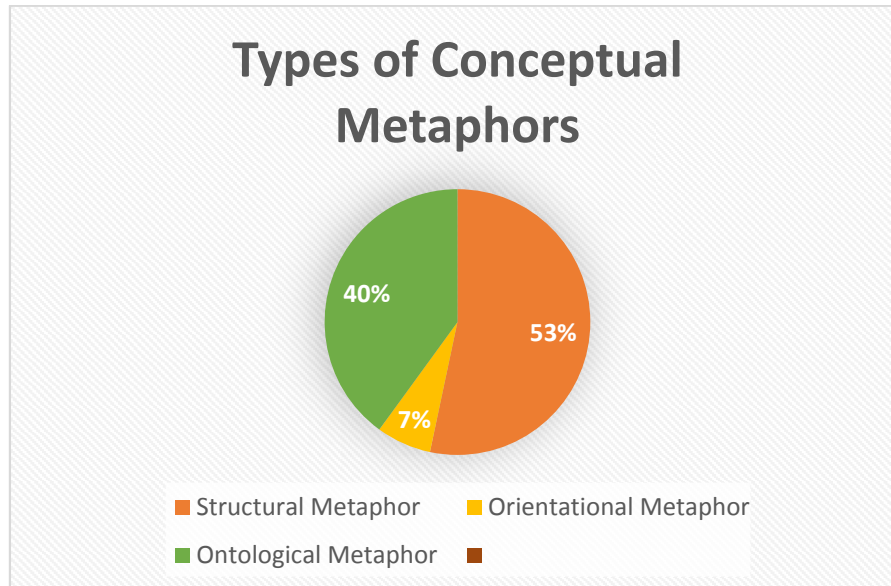
Figure 1. Types of Conceptual Metaphors in Billie Eilish's songs.

Meanwhile, the most dominant image schema theory used was unity/multiplicity schema because part-whole which included as one of the unity/multiplicity's part appeared six times in the datum 3, datum 4, datum 7, datum 9, datum 11, and datum 12. Afterwards, up-down which included in the space schema occurred twice in datum 5 and datum 9. The third was force schema which had compulsion and enablement appeared three times. Compulsion showed in datum 6, while enablement was in datum 2 and datum 14. The fourth was identity schema which had matching and superimposition. Matching found in the datum 15 while superimposition found in datum 10 and datum 13. Finally, the existence schema only appeared once in the first datum. Meanwhile, the container schema and the scale scheme were not found in this

research. A pie chart was presented as follows to simplify the display of research findings.
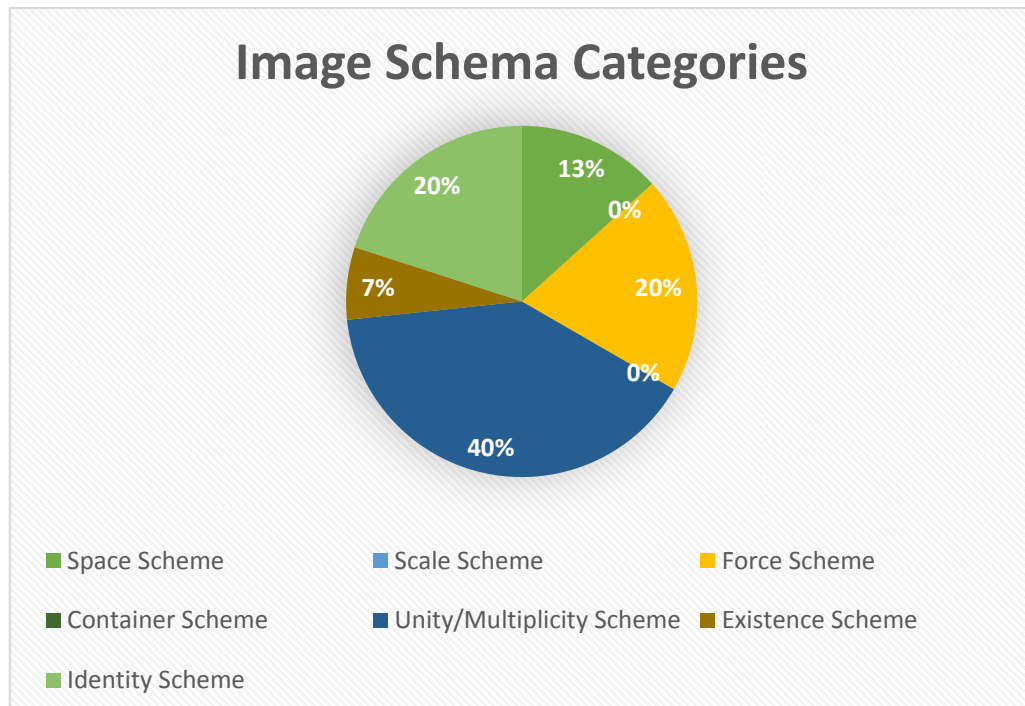
Figure 2. Image Schema categories in Billie Eilish's songs.

B. Discussion

The next stage after the analysis was the discussion section. The result of data analysis about the types and the messages of the conceptual metaphors in song lyrics based on the theoretical framework proposed by Lakoff & Johnson (1980) and the image schema proposed by Cruse & Croft (2004) was presented in this present study. The present study provided conceptual metaphor and image schema types from Billie Eilish's songs in the album "When We All Fall Asleep Where Do We Go?."

Lakoff & Johnson (1980) classified conceptual metaphors into three types: structural metaphor, orientational metaphor, and ontological metaphor. Then, another theory used was an image schema proposed by Cruse and Croft (2004). Cruse and Croft categorized image schema into seven types: space schema, scale schema, container schema, force schema, unity/multiplicity schema, identity schema, and existence schema. Moreover, they also divided space schema into seven categories, namely up-down, front-back, left-right, near-far, centre-periphery, and contact; then, the scale scheme which had a path as characteristics. Besides, they divided the container schema into five categories: containment, in-out, surface, full-empty, and content. Furthermore, there were eight categories of force schema, they were balance, counterforce, compulsion, restraint, enablement, blockage, diversion and attraction.

In addition, unity/multiplicity schema divided into seven categories, namely merging, collection, splitting, iteration, part-whole, mass-count and link. Another schema was the identity scheme which classified into two: matching and superimposition. The Last, the existence schema was divided into five categories: removal, bounded space, cycle, object, and process. In this study, the researcher found 15 data containing metaphors in the song lyrics. Furthermore, the process of analyzing and finding the data, the researcher found some results which would be demonstrated as follows.

In this study, the researcher conducted two theories to analyze and to interpret the meaning of the metaphors used by the songwriter. The theories used were conceptual metaphor and image schema theories. From five songs collected in the

album "When We All Fall Asleep Where Do We Go?" which supposed to be the data of this study, the researcher found 15 kinds of conceptual metaphors and 15 kinds of image schemes. Those strategies were classified into 15 data since the data consisted of two image schemes. According to Lakoff & Johnson (1980), metaphor is a part of figurative language found in artworks such as songs.

Firstly, based on the findings elaborated in the previous subchapter, there were seven metaphorical expressions of conceptual metaphor found in this research. Besides, the researcher found three types of conceptual metaphors in Billie Eilish's song lyrics. They were structural metaphor, orientational metaphor and ontological metaphor. Apperantly, the structural metaphor took the largest proportion in the song lyrics. There were 8 metaphors found which categorized as the structural metaphors referred to Lakoff & Johnson's (1980) theory.

The present study explored that the function of structural metaphor in the song lyrics was to create a concept meaning. The researcher found 8 metaphors categorized as structural metaphors. Based on Lakoff & Johnson (1980), structural metaphor transferred an abstract concept to be concrete one. The abstract concept was usually used to present an abstract or a hidden meaning. The songwriter used a structural metaphor to hide the message in a metaphorical concept which required more information to know the meaning. In songwriting, this metaphor was usually represented aesthetic values because songs which included as the literary works should consider the aesthetic values.

Besides, the researcher found an orientational metaphor presented in the song lyrics. There was 1 metaphor indicated as an orientational metaphor. The researcher found that orientational metaphor explained emotions or feelings in the songs. Lakoff & Johnson stated (1980) that this kind of metaphor included spatial shift regarding the speaker's feeling. The songwriter utilized an orientational metaphor to identify emotions or feelings. Therefore, based on Lakoff & Johnson's (1980) theory, this 1 metaphor was categorized as an orientational metaphor.

Moreover, there were 6 metaphors identified as ontological metaphors. According to Lakoff & Johnson (1980), ontological metaphors tried to make abstract concepts clearer by conceptualizing them into other things that have similar characteristics. The songwriter used this kind of metaphor to explain the content and to convey the song's messages clearly without excluding the aesthetic values. The way the songwriter used metaphors instead of original words in song lyrics could be classified as ontological metaphors based on Lakoff & Johnson (1980).

There were two relevant previous studies conducted by Hayuwardhani (2019) and Haula & Nur (2018). Hayuwardhani (2019) found 4 metaphors classified as ontological metaphors and 4 metaphors as structural metaphors. The least found in Hayuwardhani's (2019) research were orientational metaphors which only 3 metaphors showed in her study. On the contrary, the study conducted by Haula & Nur (2018) had ontological metaphor as the dominant with 8 metaphors found. Besides, the orientational metaphor found in this study was 4 metaphors. Then, 3 metaphors were found classified as structural metaphors which meant it was the least. This present

research was a combination of the two previous studies above. The process of analyzing data was almost the same caused the results were also similar. Both previous studies classified the types, conceived the meanings, and then conveyed the song's story.

Secondly, the identity of the metaphors could be observed through the use of several types of image schema. There were 5 types of image schemes classified into 7 categories found in this study: up-down, compulsion, enablement, part-whole, matching, superimposition, and process. Afterwards, five types of image schemes were identified: space scheme, force scheme, unity/multiplicity scheme, and identity schema.

According to Cruse & Croft's (2004) image schema theory, there were 7 types of image schemes, but the researcher only found 4 types in this present study. First, there were 2 metaphors indicated as space schemes which both of them categorized as up-down. There was only an up-down between 6 categorizations found in the present data. The songwriter used this scheme to describe the space or the situation in the song lyrics. According to Cruse & Croft (2004), the space schema "up" used to describe something that indicates a good or a happy moment. In contrast, the space schema "down" described a bad or sad moment. It could be found at datum 5 and datum 9 — both those data indicated as down space schema.

Second, there were 3 data categorized as force schemes. Those 3 data classified as 3 between 8 categorizations. Furthermore, there was 1 data identified as compulsion and blockage for each categorization. Then, there were 2 data categorized as enablement. Cruse & Croft (2004) stated that force schema indicated a non-free action,

like being bound by something or someone more powerful. It could be found in datum 2, datum 6 and datum 14. Then, the three schemes left were unity/multiplicity scheme, identity scheme and existence scheme. Unity/multiplicity scheme has 6 data categorized as part-whole. Based on Cruse & Croft (2004), the important part of this scheme was combining. The data found as part-whole needed to be combined with in order to find the meaning. It could not be producing meaning by one phrase or word; but more information was required. While the identity schemes has 3 data, 2 of them identified as superimposition and the rest matched. Cruse & Croft (2004) said that giving an identity to a sentence also a kind of metaphorical expression. The last was 1 data from the existence schema in the process categorization. Cruse & Croft (2004) defined this schema as the cycle of the presence of something. It could be seen that datum 1 described the process of the presence of something which was categorized as a process in this schema. The other categorizations named removal bounded space, cycle, and object were not found in the present study.

In addition, Haula & Nur (2018) found 2 data about the container schemes while no container schema was found in this present study. Then, 6 data categorized as the existing schemes and 2 data categorized as the force schemes were found. The data found in the previous studies and this present study about the space schema and the identity schema were the same; that was only one. Meanwhile, Hayuwardhani (2019) found containment and path as the least data, that was one for each scheme. Then, there were 2 data categorized as the link and 3 data categorized as the part-whole with. The most dominant data found in Hayuwardhani's (2019) study was force scheme with 4

data, while unity/multiplicity was the most dominant data found in this present research because there were 7 data categorized as the part-whole.

On the other hand, the result of this study showed a contradiction with previous studies. The studies conducted by Kamaliah (2013), Johansson (2016), Pramudhita & Hanidar (2019), and Qolbi (2015) examined and classified the types of metaphors. Those studies focused on the conceptual metaphors theory proposed by Lakoff & Johnson (1980). Meanwhile, this present study was different from previous studies. Besides classifying the types of metaphors, this study also combined the results with the image schema theory by Cruse & Croft (2004). Although the studies by Hayuwardhani (2019) and Haula & Nur (2018) also examined the conceptual metaphors and the image schemes, they used online news as the object of the study. It might affect the findings since the song lyrics could deliver more varied meanings because describing various human feelings. However, most of the findings in the newspaper would be dominated by the influence of the writer's need.

From the perspective of conceptual metaphors, it could be seen that the structural metaphors took the largest proportion in the song lyrics. According to Lakoff & Johnson (1980), the main point in the conceptual metaphors was transferring a concept to another concept. In songwriting, the songwriter used conceptual metaphors to hide the meaning in metaphors for maintaining aesthetic values without excluding the context of the song's messages. Based on the analysis, the songwriter portrayed the characters' situation, action, and condition in the song lyrics by using metaphors that would form the conceptual metaphors.

Besides, the use of image schemes according to Cruse & Croft (2004) indicated that the present study described the image of a condition or a situation in the song lyrics. Saeed (2003) stated that an image schema was a structure of meaning obtained from experiences resulting from how the body interacted with the world. This experience was useful for understanding abstract and logic. The choice of words and the arrangement of the sentence in the songs could affect the image depicted in the songs. Nevertheless, the use of image schema in a song helped to simplify the process of the song's conceptualised meaning through analysing the sentences in the lyrics, which eventually would produce a picture that described the situation that was told in the songs. Then, the songwriter could easily conveyed the messages in the song to the listeners without causing any misunderstanding.

CHAPTER IV

CONCLUSION AND SUGGESTION

This last chapter presents the conclusion of the findings and the discussion. The conclusion is drawn from the previous chapters. Besides, some suggestions are added for future researchers, especially those who are interesting in analyzing conceptual metaphors and image schemes.

A. Conclusion

The researcher explored the meanings and the messages contained in the song lyrics. The data were taken from the song lyrics of American singer Billie Eilish in her studio album entitled "When We All Fall Asleep Where Do We Go?." The researcher utilized the conceptual metaphor theory proposed by Lakoff & Johnson (1980) and the image schema theory proposed by Cruse & Croft (2004). The research analysis began from classifying the types then understanding the data. The result showed that metaphors contained hidden meanings created by a songwriter from various types and different values.

The researcher found 3 types of conceptual metaphors in this present study. There were structural metaphor, orientational metaphor and ontological metaphor. The most dominant type which found in this present research was structural metaphor, because to write the lyrics aesthetically, the songwriter required a substitute word or a

figurative language. The other two types of metaphors were not frequently used as many as structural metaphor.

Furthermore, to help the conceptual metaphors theory delivering messages to the listeners, the researcher used image schema in the process of meaning-making. There were many types found in the process of analysis, covering space schema (up-down), force schema (compulsion, enablement and blockage), unity/multiplicity schema (part-whole), identity schema (matching and superimposition) and existence schema (process). The most dominant types which used in this present study was unity/multiplicity schema.

Moreover, this study showed that the structural metaphor was more dominant because almost all of the songs used abstract language for aesthetic values. Then, this type of conceptual metaphor supported the listener in conceptualizing the song's meanings. Since the structural metaphor was the most frequently used, it could be ascertained that the image schema which frequently used was part-whole, as unity/multiplicity schema. It indicated that these two theories were interrelated; part-whole helped the structural metaphor to shape meanings and to form images. Part-whole supported in providing additional information. Thus, it could be concluded that both conceptual metaphor and image schema theories could help listeners to comprehend the content of the song. It aimed to avoid misunderstanding in delivering the messages of the songs.

B. Suggestion

The study of conceptual metaphor and image schema started to develop rapidly in the linguistics field and become interesting. The researcher proposed several possibilities for further researchers based on the findings and the discussions in this present study to enrich the scope of research in metaphors, especially conceptual metaphor and image schema.

First, in this study, the researcher only found one type of the most dominant used metaphor in Billie Eilish's songs. Many image schemes are still not used, so this research is minimal as a reference. Therefore, there are a lot of literary works such as novels, poetry, or visual literary works like movies that can be used as objects so that a lot of data is collected, which will allow many types of conceptual metaphors and image schemes to be analyzed. Then, to improve the use of metaphorical study, future researchers are expected to use other theories besides the conceptual metaphor proposed by Lakoff & Johnson (1980) and image schema proposed by Cruse & Croft (2004). There are several other theories in metaphors such as image schema by Johnson (1987), ideological conceptual metaphor theory by Goatly (2007), and many others. Since each theory reveals a different perspective of metaphor, it is hoped that it can enrich the knowledge of metaphor. It is also suggested for further researchers to conduct another approach in linguistics. Thus, these suggestions are expected to deepen and broaden the analysis for further research to develop linguistic knowledge.

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CURRICULUM VITAE

Mufidatul Ummah was born on November 06, 1997 in Bojonegoro, East Java. She is the second children of Mr. M. Ghufron Hadi and Mrs. Siti Faizah. She has an older sister named Izza Nilna Himawati and a younger brother named M. Syifa'ur Rohman Hadi. She began her school at an islamic elementary school named *MIM* 01 Kedungadem and graduated in 2010. After graduating from elementary school, she continued her study into an islamic junior high school, namely *MTs Attanwir* Talun Sumberrejo Bojonegoro. Then, she continued her study into senior high school at the same school which named *MA Attanwir* Talun Sumberrejo Bojonegoro and succesfully graduated from that school in 2016. After finishing her study in senior high school, she enrolled and studied at *Universitas Islam Negeri Maulana Malik Ibrahim* Malang to take Department of English Literature in Faculty of Humanities.

Appendix 1: Data Tabulations

No.	Datum	Conceptual Metaphor			Image schema						
		SM	Or M	On M	Sp	Sc	Cn	Fc	U/M	Id	Ex
1	Fell for these ocean eyes.	✔									✔
2	I'm gonna run this nothing town.			✔				✔			
3	You should see me in a crown I'm gonna run this nothing town Watch me make 'em bow	✔							✔		
4	And I'll call you when the party's over	✔							✔		
5	Today I'm thinking about the things that are deadly The way I'm drinkin' you down			✔	✔						
6	Bury the hatchet or bury your friend right now			✔		✔					
7	"Baby, I don't feel so good", six words you never understood	✔							✔		

#												
8	"I'll never let you go", five words you'll never say	✔								✔		
9	I'm so selfish But you make me feel helpless		✔		✔							
10	My soul? So cynical			✔							✔	
11	So you're a tough guy Like it really rough guy Just can't get enough guy Chest always so puffed guy	✔								✔		
12	I'm that bad type Make your mama sad type Make your girlfriend mad tight Might seduce your dad type	✔								✔		
13	I like it when you take control Even if you know that you don't			✔							✔	
16	Own me I'll let you play the role			✔				✔				

17	I'll be your animal	✓								✓	

SM   : Structural Metaphor   Id   : Identity   Sp   : Space Scheme

Or M : Orientational Metaphor   On M : Ontological metaphor   Sc   : Scale Scheme

Cn   : Container Scheme   Fc   : Force Scheme   U/M   : Unity/Multiplicity Scheme

Ex   : Existence Scheme

Appendix 2: Billie Eilish Songs in the album When We All Fall Asleep Where Do We Go?

You Should See Me in a Crown
Billie Eilish

Bite my tongue, bide my time
Wearing a warning sign
Wait 'til the world is mine
Visions I vandalize
Cold in my kingdom size
Fell for these ocean eyes

You should see me in a crown
I'm gonna run this nothing town
Watch me make 'em bow
One by one by one
One by one by
You should see me in a crown
Your silence is my favorite sound
Watch me make 'em bow
One by one by one
One by one by one

Count my cards, watch them fall
Blood on a marble wall
I like the way they all
Scream
Tell me which one is worse
Living or dying first
Sleeping inside a hearse
I don't dream

You say
Come over baby
I think you're pretty
I'm okay
I'm not your baby
If you think I'm pretty

You should see me in a crown
I'm gonna run this nothing town
Watch me make 'em bow
One by one by one
One by one by
You should…

When The Party's Over
<u>Billie Eilish</u>

Don't you know I'm no good for you?
I've learned to lose you, can't afford to
Tore my shirt to stop you bleedin'
But nothin' ever stops you leavin'

Quiet when I'm comin' home and I'm on my own
I could lie, say I like it like that, like it like that
I could lie, say I like it like that, like it like that

Don't you know too much already?
I'll only hurt you if you let me
Call me friend but keep me closer (call me back)
And I'll call you when the party's over

Quiet when I'm comin' home and I'm on my own
And I could lie, say I like it like that, like it like that
Yeah, I could lie, say I like it like that, like it like that

But nothin' is better sometimes
Once we've both said our goodbyes
Let's just let it go
Let me let you go

Quiet when I'm comin' home and I'm on my own
I could lie, say I like it like that, like it like that
I could lie, say I like it like that, like it like that

Bury a Friend
<u>Billie Eilish</u>

What do you want from me?
Why don't you run from me?
What are you wondering?
What do you know?
Why aren't you scared of me?
Why do you care for me?
When we all fall asleep, where do we go?

Come here...

Say it, spit it out, what is it exactly?
You're payin'?
Is the amount cleanin' you out
Am I satisfactory?
Today, I'm thinkin' about
The things that are deadly
The way I'm drinkin' you down
Like I wanna drown, like I wanna end me

Step on the glass, staple your tongue (Ahh)
Bury a friend, try to wake up (Ahh-ha)
Cannibal class, killin' the son (Ahh)
Bury a friend, I wanna end me

I wanna end me
I wanna, I wanna, I wanna end me
I wanna, I wanna, I wanna–

What do you want from me?
Why don't you run from me?
What are you wondering?
What do you know?
Why aren't you scared of me?
Why do you care for me?
When we all fall asleep, where do we go?

Listen...

Keep you in the dark, what had you expected?
Me to make you my art
And make you a star and get you connected?
I'll meet you in the park
I'll be calm and collected
But we knew right from the start
That you'd fall apart 'cause I'm too expensive
Your talk'll be somethin' that shouldn't be said out loud
Honestly, I thought that I would be dead by now (Wow)
Callin' security, keepin' my head held down
Bury the hatchet or bury your friend right now

For the debt I owe, gotta sell my soul
'Cause I can't say no, no, I can't say no
Then my limbs all froze and my eyes won't close
And I can't say no, I can't say no

Careful...

Step on the glass, staple your tongue (Ahh-ha)
Bury a friend, try to wake up (Ahh-ha)
Cannibal class, killin' the son (Ahh)
Bury a friend, I wanna end me

I wanna end me
I wanna, I wanna, I wanna end me
I wanna, I wanna, I wanna–

What do you want from me?
Why don't you run from me?
What are you wondering?
What do you know?
Why aren't you scared of me?
Why do you care for me?
When we all fall asleep, where do we go?

Wish You were Gay

Billie Eilish

"Baby, I don't feel so good", six words you never understood
"I'll never let you go", five words you'll never say (aww)
I laugh along like nothing's wrong, four days has never felt so long
If three's a crowd and two was us, one slipped away (hahahahaha)

I just wanna make you feel okay
But all you do is look the other way
I can't tell you how much I wish I didn't wanna stay
I just kinda wish you were gay

Is there a reason we're not through?
Is there a 12-step just for you?
Our conversation's all in blue
11 "heys" (Hey, hey, hey, hey)
Ten fingers tearin' out my hair
Nine times, you never made it there
I ate alone at seven, you were six minutes away

How am I supposed to make you feel okay
When all you do is walk the other way?
I can't tell you how much I wish I didn't wanna stay
I just kinda wish you were gay

To spare my pride
To give your lack of interest, an explanation
Don't say I'm not your type
Just say that I'm not your preferred sexual orientation
I'm so selfish
But you make me feel helpless, yeah
And I can't stand another day
Stand another day

I just wanna make you feel okay
But all you do is look the other way, hmm
I can't tell you how much I wish I didn't wanna stay
I just kinda wish you were gay
I just kinda wish you were gay
I just kinda wish you were gay

Bad Guy

<u>Billie Eilish</u>

White shirt now red, my bloody nose
Sleepin', you're on your tippy toes
Creepin' around like no one knows
Think you're so criminal
Bruises on both my knees for you
Don't say thank you or please
I do what I want when I'm wanting to
My soul? So cynical

So you're a tough guy
Like it really rough guy
Just can't get enough guy
Chest always so puffed guy
I'm that bad type
Make your mama sad type
Make your girlfriend mad tight
Might seduce your dad type
I'm the bad guy, duh

I'm the bad guy

I like it when you take control
Even if you know that you don't
Own me, I'll let you play the role
I'll be your animal
My mommy likes to sing along with me
But she won't sing this song
If she reads all the lyrics
She'll pity the men I know

So you're a tough guy
Like it really rough guy
Just can't get enough guy

Chest always so puffed guy
I'm that bad type
Make your mama sad type
Make your girlfriend mad tight
Might seduce your dad type
I'm the bad guy, duh

I'm the bad guy, duh

I'm only good at being bad, bad

I like when you get mad
I guess I'm pretty glad that you're alone
You said she's scared of me?
I mean, I don't see what she sees
But maybe it's 'cause I'm wearing your cologne

I'm a bad guy
I'm, I'm a bad guy
Bad guy, bad guy
I'm a bad