

***LOVE, SPELLED IN POETRY: UNVEILING CONCEPTUAL
METAPHORS OF THE LOVE***

THESIS

By:

Husna Ayyu Harisa

NIM 210302110066



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

2025

***LOVE, SPELLED IN POETRY: UNVEILING CONCEPTUAL
METAPHORS OF THE LOVE***

THESIS

Presented to:

Universitas Islam Negeri Maulana Malik Ibrahim Malang

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

By:

Husna Ayyu Harisa

NIM 210302110066

Advisor:

Asni Furaida, M.A.

NIP: 198807112023212027



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

2025

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “*Love, Spelled in Poetry Unveiling Conceptual Metaphors of The Love.*” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, June 19th, 2025

The Researcher



Husna Ayyu Harisa
NIM 210302110066

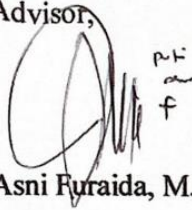
APPROVAL SHEET

This to certify that Husna Ayyu Harisa's thesis entitled Love, Spelled in Poetry Unveiling Conceptual Metaphors of The Affection. has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, June 19th, 2025

Approved by

Advisor,



Asni Furaida, M.A.

NIP. 198807112023212027

Head Department of English Literature




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

NIP 198112052011011007

Acknowledged by

The Dean,


Dr. M. Faisol, M.Ag.
NIP 19741101 2003 12 1 003

LEGITIMATION SHEET

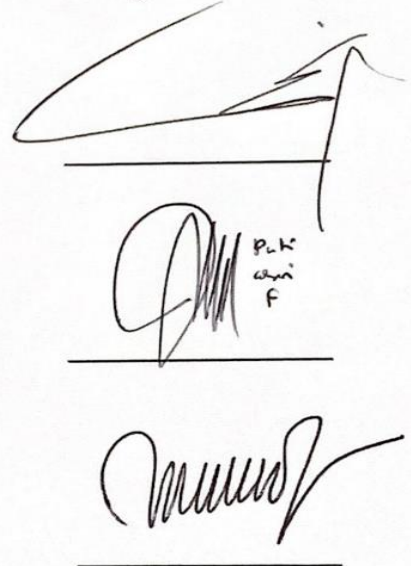
This is to certify that Husna Ayyu Harisa's thesis entitled *Love, Spelled in Poetry Unveiling Conceptual Metaphors of The Love* has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

Malang, June 19th, 2025

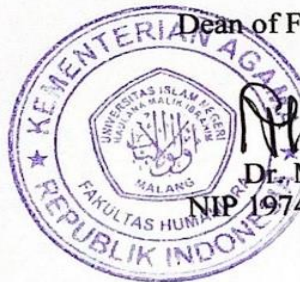
Board of Examiners

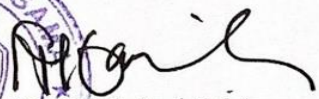
1. Chair Examiner
Dr. Muzakki Afifuddin, M.Pd.
NIP. 197610112011011005
2. First Examiner
Asni Furaida, M.A.
NIP. 198807112023212027
3. Second Examiner
Prof. Dr. Mundi Rahayu, M.Hum.
NIP. 1968022620060420001

Signatures



Approved by
Dean of Faculty of Humanities




Dr. M. Faisol, M.Ag.
NIP. 19741101 2003 12 1 003

MOTTO

“It’s fine to fake it until you make it, until you do, until it’s true”

-Taylor Swift.

“Sesungguhnya di setiap kesulitan pasti ada kemudahan”

Q.S Al-Insyirah; 6

DEDICATION

I dedicate this thesis to my family, especially my father and mother, thank you for all the support, sacrifices, advices, motivations and good prayers which made me able to stand on this step.

For Ms. Asni Furaida. M.A. who has been both my academic and research advisor.

And last but not least, this thesis is dedicated to me who keep struggling and not giving up do the thesis until it finished.

ACKNOWLEDEEMENT

All praises to Allah SWT for his blessings, favors, and grace. The researcher was able to complete this research entitled *Love, Spelled in Poetry Unveiling Conceptual Metaphors of The Love*. Salawat, along with greetings, may always be poured into the bosom of His Majesty Rasulullah SAW, who guided his people from an era of darkness filled with ignorance to a world illuminated by the light of knowledge. I dedicate this thesis to my family, especially my father and mother, who always include their prayers and support at all times.

This research was written as one of the requirements for pursuing a *Sarjana Sastra* (S.S.) degree in the English literature study program, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim, Malang. In this research, the researcher realized that without help and guidance from several parties, the writing of this thesis would not have been possible. Therefore, to show our immense gratitude and appreciation to:

1. The Rector of the State Islamic University Maulana Malik Ibrahim Malang, Prof. Dr. M. Zainuddin, M.A.
2. The Dean of the Faculty of Humanities Islamic State University of Maulana Malik Ibrahim Malang, Dr. M. Faisol, M.Ag
3. The Head of the English Literature Department, Mr. Ribut Wahyudi, M. Ed., Ph.D.
4. To the Academic Advisor, Ms Dr. Siti Masitoh, M.Hum.

5. To the thesis supervisor, Ms. Asni Furaida, M.A, for her guidance, advice and direction.

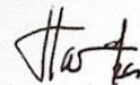
6. To my beloved parents, my father M. Anwar Malik and mother, Iin Laili M, S.Pd.I who with all their sacrifices, hard work and sincere love always supports me every step of the way. They always try their best for me. Their prayers, motivation and full support became the greatest strength until I successfully completed this thesis and obtained a Bachelor degree. Thank you for bringing me to this place. I present this simple piece of writing to you. Father, mother, your little daughter is now an adult and ready to achieve higher dreams.

7. To myself, who has survived until now when I do not believe in myself, but I still remember every small step that has been taken is part of the journey even though it feels difficult and a little slower than the others. The journey towards my dreams is not a race but more like a marathon that requires perseverance, patience and strong determination. Not only that, when the problem of "people come and go" always haunts the mind which has been hampering the process of completing this thesis which also motivates me to continue to be ambitious in completing this thesis, thank you for being able to persist and complete this study. Whatever choice you have now, thank you for fighting this far. Thank you for continuing to choose to try to get to this point and remain a human being who is always willing to try and doesn't get tired of trying even when you are alone. This is an achievement worth celebrating for yourself. Always be happy whatever your weaknesses and strengths, let's keep fighting for the future.

8. To my cousin Mayesha Putra Abdillah, Andhra, Rafly, and Arni Muzdalifah who always entertain the researcher.
9. To my best friends, Nurul Aulia Wardhani, Amanda Permana, Rahmadina Mega R. who always listen to my stories whether happy or sad, you are also a place to be home and tell everything.
10. To all of my friends in college, Renita, Yuwanda, Nanda, Riris, and Rahmi who give me motivation during my study period.
11. To Amelia who always accompanied me and gave me advice to complete this research.
12. To LANY, Carlos Sainz, Thank you for being a source of entertainment and happiness for the researcher during the writing process.

Malang, June 19th, 2025

The Researcher



Husna Ayyu Harisa

NIM 210302110066

ABSTRACT

Harisa, Husna Ayyu (2025) Love, Spelled in Poetry: Unveiling Conceptual Metaphors of The Love. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University. Advisor Asni Furaida, M.A.

Key word: Conceptual metaphor, Poetry, Love.

This study aims to analyze the use of conceptual metaphors in Helena Natasha's "*Love, Spelled in Poetry*" poems. Using Lakoff and Johnson's theory of conceptual metaphor, this study identifies 11 poems that show how Natasha expresses themes of love, relationships, and self-discovery through metaphorical language. The literary criticism method was used to explore the structure through the source domain and target domain as well as the meaning of the poems. The results show that 18 data containing metaphors from 11 poems are used in Natasha's book, specifically in the section "The love", not only enriching the meaning, but also creating a deep emotional level, making it relevant to the modern social context. The findings confirm the importance of Helena Natasha's work in contemporary Indonesian literature and its contribution to the understanding of love and identity in today's society. Based on the research, the researcher suggests that future studies can expand the scope by analyzing the use of metaphors in the works of other authors or different literary themes, with the aim of increasing our understanding of the function of conceptual metaphors in language and literature. In addition, further research can incorporate interdisciplinary approaches, such as cultural studies or literary psychology, to better understand the influence of metaphors on meaning.

ABSTRAK

Harisa, Husna Ayyu (2025) *Love, Spelled in Poetry Mengungkap Metafora Konseptual Kasih Sayang*. Skripsi, Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Asni Furaida, M.A.

Kata Kunci: Metafora Konseptual, Puisi, Kasih Sayang

Penelitian ini bertujuan untuk menganalisis penggunaan metafora konseptual dalam puisi "*Love, Spelled in Poetry*" karya Helena Natasha. Dengan menggunakan teori metafora konseptual dari Lakoff dan Johnson, penelitian ini mengidentifikasi 11 puisi yang menunjukkan bagaimana Natasha mengungkapkan tema-tema cinta, hubungan, dan penemuan diri melalui bahasa metaforis. Metode kritik sastra digunakan untuk mengeksplorasi struktur melalui source domain dan target domain serta makna pada puisi. Hasil penelitian menunjukkan bahwa 18 data yang mengandung metafora dari 11 puisi tersebut digunakan dalam buku Natasha, khususnya bagian "The love", tidak hanya memperkaya makna, tetapi juga menciptakan tingkat emosional yang mendalam, menjadikannya relevan dengan konteks sosial modern. Temuan ini menegaskan pentingnya karya Helena Natasha dalam sastra kontemporer Indonesia dan kontribusinya terhadap pemahaman tentang cinta dan identitas dalam masyarakat saat ini. Berdasarkan penelitian, peneliti menyarankan agar studi mendatang dapat memperluas cakupan dengan menganalisis penggunaan metafora dalam karya penulis lain atau tema sastra yang berbeda, dengan tujuan meningkatkan pemahaman kita tentang fungsi Metafora konseptual dalam bahasa dan sastra. Selain itu, penelitian lebih lanjut dapat menggabungkan pendekatan interdisipliner, seperti studi budaya atau psikologi sastra, untuk lebih memahami pengaruh metafora terhadap makna.

البحث مستخل

. هريسة، حسناء أبو (2025) الحب، تهجئة في الشعر، كشف النقاب عن الاستعارات المفاهيمية للمودة. رسالة جامعية قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية. المناقش أسني فريده، ماجستير.

الكلمات المفتاحية: الاستعارة المفاهيمية، البنيوية، الأنطولوجية، الأنطولوجية، التوجيه، الشعر، المعنى، المودة

. "الحب، تهجئة في الشعر" تهدف هذه الدراسة إلى تحليل استخدام الاستعارات المفاهيمية في قصائد هيلينا ناتاشا وباستخدام نظرية لأكوف وجونسون في الاستعارة المفاهيمية، تحدد هذه الدراسة 11 قصيدة تُظهر كيف تعبر ناتاشا عن موضوعات الحب والعلاقات واكتشاف الذات من خلال اللغة المجازية. وقد استُخدم أسلوب النقد الأدبي لاستكشاف البنية من خلال المجال المصدر والمجال المستهدف، بالإضافة إلى معنى القصائد. وتظهر النتائج أن 18 استعارة من 11 قصيدة في ديوان ناتاشا تحتوي على 18 استعارة من 11 قصيدة، لا تثير المعنى فحسب، بل تخلق أيضًا مستوى عاطفيًا عميقًا، مما يجعلها ذات صلة بالسياق الاجتماعي الحديث. تؤكد النتائج أهمية أعمال هيلينا ناتاشا في الأدب الإندونيسي المعاصر ومساهمتها في فهم الحب والهوية في مجتمع اليوم، وبناءً على البحث، تقترح الباحثة أن الدراسات المستقبلية يمكن أن توسع نطاقها من خلال تحليل استخدام الاستعارات في أعمال مؤلفين آخرين أو مواضيع أدبية مختلفة، بهدف زيادة فهمنا لوظيفة الاستعارات المفاهيمية في اللغة والأدب. وبالإضافة إلى ذلك، يمكن أن تتضمن المزيد من البحوث الإضافية مناهج متعددة التخصصات، مثل الدراسات الثقافية أو علم النفس الأدبي، لفهم تأثير الاستعارات على المعنى بشكل أفضل.

TABLE OF CONTENT

MOTTO.....	vi
DEDICATION.....	vii
ACKNOWLEDEEMENT	viii
ABSTRACT	xi
TABLE OF CONTENT	xiv
CHAPTER I.....	1
INTRODUCTION	1
A. Background of the Study	1
B. Research Question.....	10
C. Significance of the Study.....	10
D. Scope and Limitations	10
E. Definition of Key Terms	11
CHAPTER II	12
REVIEW OF RELATED LITERATURE.....	12
A. Metaphor in Literature.....	12
B. Conceptual Metaphor by Lakoff and Johnson (2003).....	14
1. Source Domain.....	16
2. Target Domain.....	16
CHAPTER III	17
RESEARCH METHOD	17
A. Research Design.....	17
B. Data Source.....	17
C. Data Collection	18
D. Data Analysis	18
CHAPTER IV.....	19
FINDINGS AND DISCUSSION.....	19
A. Finding.....	19
B. Discussion.....	38
CHAPTER V	40
CONCLUSION AND SUGGESTION	40

A. Conclusion	40
B. Suggestion.....	41
References	42
CURRICULUM VITAE	46

CHAPTER I

INTRODUCTION

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

A. Background of the Study

Some people are used to writing beautiful sentences in the caption of their social media. They usually upload a photograph and then use beautiful poetic sentences to attract others. For those who cannot write poetic sentences, they will take someone else's poetry or song lyrics. Most of them quote the song's lyrics or poetry without knowing the meaning (Laimena & Que, 2022). Poetry's significance is less obvious than those of other literary works. Poetry consists of the text that conveys the author's idea. Poetry uses connotative meaning to represent something, which is an indirect form of communication. Representation is the process of conveying ideas embedded in our minds through language (Rahayu, 2016). Poetry provides a description and expression of the author's feelings through beautiful language and a unique style of word formation. In poetry, diction is usually used in imaginative language and then included in sentences containing figurative definitions. Language style helps authors to make words more beautiful and interesting. Many different perspectives can be used to describe the meaning of poetry, Anggiamurni (2020).

The different perspectives require an understanding of language to describe the meaning of the poem. This perspective is also influenced by how literary works portray life (Kusuma, 2021). Culler suggest that knowledge of a language and certain experiences in the world are not enough to make someone a sensitive and competent reader. This achievement requires an introduction to various types of literature (Afifuddin, 2016). One of types of literary texts are poetry, Pradopo argues, in poetry the sound is beautiful or aesthetic, the elements of poetry to obtain beauty and expressive power (Siagian, 2021). Poetry has been a type of literary work that has been of interest to many people for a long time. Poetry can discuss many things about life and love. As a result, it is still used and popular today. Poetry is created by someone not only to produce beauty but to depict and express the important personalities of the author. For example, creating poetry requires an emotional effect that makes literary works more beautiful and memorable. This emotional effect is obtained through language, writing methods and so on (Fransori, 2017). Therefore, using figurative language that are adjusted to the stanza of the poem, the poet can make the reader even more carried away by the author's thoughts.

Metaphorical language can be used to describe life, particularly in poetry, where it serves to evoke emotions and create vivid imagery. This emphasis on understanding figurative language, particularly metaphor, aligns with the influential research of George Johnson and Lakoff (2003), who state that conceptual metaphors are not only literary devices but also fundamental frameworks for human cognition. By

recognizing that metaphors shape our understanding of the world, we can appreciate how poetry encapsulates complex human experiences. This relationship between metaphor and cognition that make the researcher's interest in conducting research on conceptual metaphor, using poetry as the object of study.

According to George Johnson and Lakoff (2003) conceptual metaphor is not only a figurative language tool but also the basis of the way we think and understand the world. They argue that conceptual metaphors shape the structure of our thinking and influence the way we interact with various abstract concepts every day. Authors use beautiful words and sentences to add interest to their poems, books, newspapers, articles, and other writings. Presidents, writers, politicians, and teachers also regularly use it in persuasive literary and argumentative language and political speeches (Syarwani, 2017). In conceptual metaphor, meaning is implicitly described by objects or other terms. One application of conceptual metaphor is in 'I am feeling blue' which means 'I feel sad'. The term “metaphor” refers to the use of words without actual meaning to describe something based on similarity or comparison. It is also referred to as figurative language when it is used as an expression to explicitly describe two different meanings based on similarity or comparison (Abdullah, 2023). This metaphor helps to bring to life the idea of the central focus or importance of the issue.

Helena Natasha is a contemporary poet known for her emotionally charged and evocative poems that address issues such as identity, love, and the human experience. She was born in Jakarta, August 11, 1993 and graduated from Prasetya Mulya

University. She has a love for authentic love stories and expresses this through her poetry. Helena has written several books of poetry, including “A Starry Journal,” “Dreams,” “Spelled in Poetry,” and “Chances, Spelled in Poetry.” Her works showcase her ability to craft words that can inspire and motivate readers. Her poems often address themes that are relevant to modern society, such as love, relationships, and self-discovery. These themes are not only relevant, but can also provide useful insights for researchers. She often uses rich imagery and innovative metaphors in her work, which allows readers to get closer to the emotions conveyed in her verses. Choosing to study Helena Natasha's poetry, specifically her poetry collection “*Love, Spelled in Poetry*,” is significant because of her incredible ability to use conceptual metaphors to bring abstract feelings to life into words that can be spoken.

The concept that will be discussed in this article is the universal concept of love, which is a general concept that can be interpreted by almost all appreciators. Sabrina (2016) explains that love should consist of three main components: intimacy, a sense of caring, and trust. Love is a bond between two people that is strengthened by feelings of trust in each other. With this classification, we now know that love can be present with an intermediary for something specific. This is what is called love.

This study consists of eleven poems each of which depicts different aspects of relationships and love. Each poem, from simple and natural love to complex emotional journeys, offers a unique perspective on how love can affect people and their

relationships. The author addresses the issue of love in the context of self-discovery, acceptance, and development through the use of powerful metaphors and deep personal experiences. In the collection of poems, love is discussed through various conceptual metaphors. In this case, easily understood source domains are used to illustrate abstract concepts in a tangible way. The author uses everyday objects such as puzzles, sunny side up eggs as the source domain in these poems to illustrate the meaning of the target domain, which is love and relationships. For example, in the poem "*He loves me like he loves the sun*", love is described as something continuous and natural, like the sunlight that is always there every day. Here, the sun serves as a source of understanding about the eternal and constant nature of love. However, the poem "*We are two imperfect puzzles*" describes the relationship as two puzzle pieces that don't always fit, showing how complex and imperfect love can be.

This use of conceptual metaphors not only helps readers understand the dynamics of love, but also shows how subjective experiences and emotions are expressed through analogies with physical objects or phenomena. For example, the poem "*You're my south. I'm your north*" uses geographical location as a sign of dependence and direction for the relationship, while the poem "*His love is a small cup of water*" describes a love that is limited yet precious, by analyzing these metaphorical representations we can see how these poems are not simply talking about feelings; they also help us understand love as something that can be described, contrasted, and even defined with language. These poems are great to analyze because they explore love in depth. This

research aims to enhance our understanding of metaphor as a powerful tool in literary expression by analyzing Natasha's metaphorical language. This study aims to analyze the source and target domain used to represent love. In this research, besides give a new perspective about this book, the writer can affect the reader through the meaning of love.

Before developing this research, there are several previous studies that support this research as a source of basic information and knowledge needed to conduct this research. There are several researchers who use Lakoff and Johnson's theory with different objects. There is Safira (2022), analyzed the conceptual metaphors that shape reality and uses the theory of Kovecses (2007) to find the 'life' reflected in the poetry. In her study, Ontology metaphors with fifteen data are the predominant metaphor type employed by Helena Natasha in the poem with the theme The Call. Additionally, the author identified two ideas—Ambition is fire/Light and life is a journey—that were present in the poem with the topic The Call and that were successful in forming the reality of "life." In Karunita (2022) study, she focused on the types of metaphor and to identify the meaning of metaphor that contained in the poetry Love Songs. In her study, with a total of 10 or 38.4% items, structural and orientational metaphors were the most often used metaphors in the poetry, however ontological metaphors were the least frequently used, with a total of 6 or 23%.

In Sinthya, F., Dahnilsyah, D., & Erni, E. (2022), they analyze the conceptual metaphors that shape the reality of 'life' which is reflected in poetry. The 10 of William

Blake's finest books of poetry contain 95 metaphorical verses. A selection of poems from three categories of conceptual metaphors—structural, orientational, and ontological—were used to collect the data. In Puadah (2017), she wrote about *Analysis Metaphor in Edgar Allan Poe's Poems*. Her study focused on identify the types of metaphor and to analyze the meaning of each metaphor in Edgar Allan Poe's poems. With the theory of conceptual metaphor by Lakoff and Johnson 1980 and Zoltan (2010). In the study, they found Edgar Allan Poe's poetry has 10 different kinds of metaphor. Conceptual metaphor, ontological metaphor, orientational metaphor, synesthetic metaphor, standard metaphor, extended metaphor, animating metaphor, active metaphor, submerged metaphor, and implicit metaphor are the different kinds of metaphor detected in this study.

In Pratiwi, D. R., Sujatna, E. T. S., & Indrayani, L. M (2020) wrote about analyze the conceptual metaphor containing in Lang Leav's poetry through cognitive semantic theory, Using the primary theories of cognitive semantics created by Evans & Green (2006), conceptual metaphor by Lakoff & Johnson (2008), and picture schema analysis by Croft et al. (2004), the author of this paper examines the conceptual metaphor in this poem. In accordance with the conceptual metaphor, the analysis's outcome indicates that the data contains ontological, structural, and orientational metaphors. Additionally, the identity, existence, container, and space schemas are the types of image schema that manifest. In Cenita & Nurmaily (2020) their study focused on aimed to find the metaphor inside three poems by Emily Dickinson entitled *I Felt a Funeral*

in My Brain, Because I could Not Stop for Death and *I Heard a Fly Buzz – when I Died* and Determine the meaning that is implied by those metaphors. In their study they use Lakoff and Johnson, I.A Richard theory, the researchers found 17 metaphorical expressions that can be categorized into 5 different types: personification (6 data), entity metaphor (4 data), structure metaphor (5 data), orientation metaphor (1 data), and container metaphor (1 data).

Syarwani (2017) the purpose of this study is to examine metaphor and its implied meaning in the Emily Electronic Classic series poem using Lakoff & Johnson and Sperber & Wilson theory to analyze it. In her study, she found In Emily Dickinson's poem, structural metaphor predominated. The researcher came to the conclusion that the author mostly employed implicit meaning among these metaphorical expressions, specifically structural, ontological, and orientational metaphor. In Ramadhanti, Simanjuntak and Sihombing (2022) wrote about metaphor analysis and meaning of the song *Different World* using Johnson and Lakoff theories. In their study, song *Different World* describes how the earth that has old and starting damaged because of pollution, waste, garbage, and global warming. The creation of this song invites people to be passionate about improving nature by recycling plastic waste, not littering, replanting trees to keep them beautiful. There are several types of existing metaphors in the song *Different World*.

In Anone, Putri and Winarta (2023) wrote about Analysis of Conceptual Metaphor in *Dear Evan Hansen: The Novel* using Lakoff and Johnson theory.

According to the information gathered, 155 conceptual metaphors, including ontological, structural, and orientational metaphors, were found in the book *Dear Evan Hansen: The Novel*. In Monika (2020), she wrote about *Analysis of Metaphor in 'A Family Affair' by Kate Chopin* using Lakoff and Johnson Theory. In this research she found ontological metaphor and conceptual metaphor, The types and the meaning of each metaphor that found in Kate Chopin's story *A Family Affair*.

This study has differences with previous researchers where this study provides a new perspective on the object used, where there is a theory of Lakoff and Johnson that can be applied to this study. As previously explained, the researcher enthusiastic to explore a literary work's conceptual metaphor. However, previous studies have primarily focused on the classification of metaphors or general metaphor usage, without specifically analyzing how conceptual metaphors frame the experience of love in poetry.

The researcher chose this topic because conceptual metaphor is said to be a part of figurative language, which is primarily employed in poetry and also closely related to human life. The focus of this research analysis will be limited to the last section entitled "The Love" chapter of Helena's *Love, Spelled in Poetry*. The selection of the "The Love" chapter as the main subject of study is due to the fact that it discusses various aspects and colors of love, which is the core theme of the book. The chapter offers various metaphors that describe love in various situations using the conceptual

metaphor theory developed by Lakoff and Johnson. This provides a deeper understanding of how love is understood and expressed in text

B. Research Question

From the background above, the form of questions asked is:

1. What are the source domain and target domain of the conceptual metaphor used to represent love in the poetry book *Love, Spelled in Poetry*?

C. Significance of the Study

This research has theoretical and practical benefits. Theoretically, it is expected that this research increase knowledge about conceptual metaphors and their meanings in poetry, especially in the book of poetry entitled *Love, Spelled in Poetry* by Helena Natasha. In addition, practically, this research is expected to help readers understand what are the source domain and target domain represent love. By understanding this, it can help readers to be motivated to study using different objects.

D. Scope and Limitations

The focus of this study is the metaphorical figurative language used this book and not every poem in this book could be examined by the researcher. As a result, the researcher restricted her research. “The Bubble, The Game, and The Love” are the three sections that make up this book, and the researcher choose “The Love” to be used as data. Only eleven poems in “The Love” phase are analyzed by the researcher,

specifically source domain and target domain of the conceptual metaphor that proposed by Lakoff and Johnson used to represent love.

E. Definition of Key Terms

1. Conceptual metaphor: is a system of thought that underlies the way we understand one domain of experience (target) through the lens of another domain of experience that is more concrete or better known (Lakoff and Johnson, 2003).
2. Source domain: Source domain is more concrete and familiar ideas or experiences that are used to explain or describe more abstract ideas.
3. Target domain: The target domain is the more abstract concept or experience that the metaphor seeks to explain or understand. Target domains often include ideas that are complex and difficult to express directly.
4. Love: Love is an attitude that determines one's connection to the world as a whole, not to a single object of love. The love that is considered the basis of romantic relationships should essentially be interpreted as productive love. Love that nurtures, honors, liberates, responds to, and affirms one's leadership in relation to others, such as in a couple relationship (Bouti, 2022).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter provides general insights and some explanations that are in accordance with the theory used in this study. As a result, the researcher hopes that readers will easily understand the concept of this study. In this chapter, the researcher will explain about metaphor in literature, and the conceptual metaphor theory by Lakoff and Johnson.

A. Metaphor in Literature

According to Wainwright (2005) metaphors are used to describe one item in terms of another that shares a similar quality. Metaphors are frequently used in poetry, prose, and everyday speech. “Time is money” is an example of a metaphor that people often use in everyday life. The phrase literally means time equals money, but the real meaning says that time is as important as money and people shouldn't waste time on things that don't matter. People often use metaphors in literary works, whether in a professional or entertainment context, Anone, Putri, & Winarta, (2023). Metaphors not only enrich language, but also help writers convey ideas and feelings in a simpler and more imaginative way. Poetry writers often use metaphors to illustrate themes such as love, loss, or identity, so that readers feel closer to the text. Thus, analyzing the use of metaphors in literary works is essential to understanding how writers communicate with readers.

This allows the audience to more understand the meaning of the words and the ideas they represent. For example, when we talk about “he is my light in my life” the expression does not refer to physical light but describes a person who bring happiness, inspiration and hope. This metaphor expression vividly illustrate the role that this person plays in the speaker’s life. Thus, understanding metaphorical expression in poetry is crucial for grasping the meaning and significance. Lakoff and Johnson state that in all languages, humans utilize meaningful metaphors to communicate at the various levels of abstractions from concrete reality. This idea is central to Lakoff and Johnson's widely recognized theory of conceptual metaphor (Kövecses, 2020).

The classification of metaphors according to Ullman is a theory that is widely followed. Ullman divides metaphors into four types, namely 1) Anthropomorphic metaphors, this metaphor assigns human traits or characteristics to objects, animals, or concepts that are not related to humans. For example is “Time marches on”, where time is described as having the ability to move. 2) Animalistic metaphors, Animal characteristics are used in this metaphor to describe human traits or behaviors. For example describing someone as “Brave as a lion” Often used to depict heroes or leaders as it shows one’s courage and decisiveness. 3) abstracting metaphors, the switch or transfer from concrete to abstract metaphors is still obvious and will happen all the time because it is impossible to talk about the abstract without switching from something that is usually used to describe the experience, for example “Her career is shining” where connecting abstract concepts of success with concrete images that are easy to

understand and 4) Synesthetic metaphors, synaesthetic metaphors have etymological value because this type of comparison involves the transfer of senses, With this metaphor, one sense can sense another. For example, the sense of sight can sense sharp, rough and soft which should be felt by the sense of touch or hands, and the sense of smell can sense sweet and tart which should be felt by the sense of taste or tongue (Ullman, 1977).

B. Conceptual Metaphor by Lakoff and Johnson (2003)

Metaphor is a literary technique that combines two things to produce symbolic and imaginative meaning. The cognitive method based on the principle of analogy, which involves conceptualizing components with each other, is the result of the idea of conceptual metaphor proposed by Lakoff and Johnson (2003). Understanding how abstract ideas can be interpreted in more concrete structures is made easier with the help of conceptual metaphor theory. This has provided researchers with a foundation to examine how conceptual metaphors influence our ideas, behaviors and perceptions of the external world. In conceptual metaphors, the source domain is transferred to the target domain, so that the second domain can be understood without having to be separated from the first domain. This theory of metaphor is better known as the Conceptual Metaphor Theory.

One of the main characteristics of conceptual metaphor is the use of certain aspects of the source or target domain that contribute to the metaphor. In other words, although conceptual metaphors can be represented by the concept A is B, it does not

mean that all things included in concept A are the same as all things included in B but only certain aspects are selected (Dessiliona, 2018). For example, we often disagree with others in our daily lives. When there is a difference of opinion or argument, each party must defend their opinion. However, in an argument, there is always a winner and a loser, even though the winner may not have the right argument.

Winning and losing in a debate or argument is considered as facing a war. This produces the metaphorical idea that Argument is War in the human mind. It does not mean that war is an argument. Argument and war are different categories, such as verbal discourse and armed conflict. In addition, the actions taken are different categories. However, arguments are partly structured, understood, carried out, and talked about like war. Ideas, actions, and language are all structured metaphorically. Other metaphorical terms come from this idea, so based on this example, the concept of Argument can be understood and structured with the concept of War (Lakoff and Johnson, 2003).

From the example given by Lakoff and Johnson regarding Argument is War, humans see and treat what they see, and the things they also feel, then they apply using metaphorical language in their daily activities. In this concept, there are two domains, namely the source domain and the target domain. People will use the source domain to understand abstract concepts in the target domain. The source domain usually consists of things that are commonly found in everyday life. The source domain is more concrete, while the target domain is more abstract. The metaphor method organizes the relationships that exist between objects and produces a better understanding of

something through understanding other things. In other words, humans use the source domain to understand abstract concepts in the target domain.

1. Source Domain

A source domain is an idea or area of knowledge that is used to explain or describe something else. In a metaphor, the source domain provides a concrete or familiar image that helps in understanding the more abstract idea or concept. For example, in the metaphor “Time is money,” the source domain is “money,” the word money has clear characteristics, such as its value, limitations and importance in daily life. By using money as a comparison, we can more easily understand how time is treated and valued, as well as the consequences of wasting time, which is comparable to wasting money (Lakoff and Johnson, 2003).

2. Target Domain

The target domain is the concept or idea that the metaphor is meant to explain or understand. Target domains are often abstract, complex, or difficult to explain directly, so metaphors are used to help us understand them. In the same example, the target domain is “time”, which includes various elements, including subjective experience, value, and management. We can show how time can be “spent”, ‘saved’, or “valued” by comparing time with money. This provides a deeper understanding of the importance of time in our lives. This metaphor helps us see time as something that has value and influence in our daily lives (Lakoff and Johnson, 2003).

CHAPTER III

RESEARCH METHOD

The researcher will discuss the research design, data source, data collection, and data analysis in this chapter. Research methods are pivotal in determining accurate research results.

A. Research Design

The researcher uses a literary criticism to analyze conceptual metaphors in Helena Natasha's book of poetry entitled *Love, Spelled in Poetry*. This method was chosen for its ability to discover and understand how abstract concepts, such as love and relationship are expressed through metaphors that allow readers to understand the meaning more deeply. The researcher will analyze the relationship between the source domain and target domain in each metaphor found, as well as how the metaphor contributes to the understanding of the theme of love in the poem.

B. Data Source

The researcher selected eleven poems on pages 123 to 157 from one of three phase entitled “The Love” in the book *Love Spelled in Poetry* that released on February, 2019 which is published in Jakarta POP.

C. Data Collection

Data are in the form of phrase and words that selected in eleven poems from the book *Love Spelled in Poetry* by Helena Natasha specifically in the phase “The Love”. The researcher read selected poem several times to understand meaning of conceptual metaphor in it based on Lakoff and Johnson's (2003) theory. Then, researcher identifies the data related to the formulated problem statement.

D. Data Analysis

After finding the conceptual metaphor in the data source, the researcher took several steps to analyze the data. First, identify metaphor in the text of poem. Then, analyze metaphorical structure such as source domain and target domain to understand how abstract concepts are transformed into concrete images. Next, metaphor interpretation is carried out to understand the meaning and implications of the metaphor. Finally, the researcher draws conclusions. This method helps determine the source domain and target domain of the conceptual metaphor used to represent love in the poetry book *Love, Spelled in Poetry* by Helena Natasha

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher presents the findings and the discussion section. Researcher examined the kinds of conceptual metaphor are used in the book of poetry entitled *Love, Spelled in Poetry* by Helena Natasha and what are the source domain and target domain used to represent love.

A. Finding

In the section researcher identified the many kinds of metaphors and gathered eighteen data of the metaphorical terms that Helena Natasha used in her poems *Love, Spelled in Poetry*, which had the theme "The Love."

Conceptual metaphor is the result of a cognitive process used as a principle of analogy involving two-component conceptualization in which an experience (source domain) is connected to another domain (target domain) so that the first domain is understood from the second domain. In addition, the target domain is the goal, while the source domain is considered an abstract domain. The researcher identifies three different kinds of metaphors: structural, ontological and orientational. The researcher approaches the meaning of the data using the source and target domain (Lakoff & Johnson, 2003).

Datum 1

He loves me the way he loves the sun.

He doesn't look at me

with a starry wander.

(Natasha, 2019, P. 123)

Source domain (Sun)	Target domain (Love)
Sun is consist with warmth, light, strength and the source of life	Love can give life and warmth

The data above the speaker compares the way someone loves them to the way that person loves the sun. The way humans understand and associate everyday experiences with more abstract concepts is the reason why “sun” is used as the source domain and “love” as the target domain. The sun is often thought of as a sign of strength, life, and warmth. Therefore, loving in the same way as loving the sun shows that love is the strength and warmth in one's life. With this metaphor, readers can feel the depth and intensity of the love expressed, as well as provide a better understanding of how love functions in relationships. As a result, the source domain “sun” and the target domain “love” complement each other to provide a broader understanding. The lines as a whole suggests that love, like the role of the sun to nature, is powerful and important, providing warmth and energy to life. Thus the poet uses this metaphor to describe the intensity and depth of the feeling of love in a lively and meaningful way.

Datum 2

“Loving him is waking up early to cook sunny side eggs-a little crispy on the outside”

(Natasha, 2019, P. 125)

Source domain (cooking)	Target domain (love)
Activity that involves skills and processes as well as love that require learning and growth over time.	Action that requires effort and attention.

Based on the data above, the fact that love is often expressed through thoughtful, everyday actions is the reason why “cook” is used as the source domain and “love” as the target domain. One way to show affection and commitment is to cook for the person we love; every detail, such as the degree of fragility of the eggs, shows how much effort and care was given. This sentence shows the idea that love is not just about feelings, it is also about actions that show care and dedication. Therefore, the source domain “cooking” and the target domain “love” complement each other to gain a better understanding of how simple yet significant everyday actions can demonstrate love.

At this point, this line shows that love is not just something beautiful and pleasant but requires effort and sacrifice. Love describes as “waking up early” shows commitment and a desire to give the best to the loved one. Reflects that love requires attention and efforts to maintain and warmth in relationship.

Datum 3

“Loving him is listening to him talking about the peculiar things he cares about”

(Natasha, 2019, P. 125)

Source domain (listening to him talking)	Target domain (loving him)
This is a concrete experience where we have to listen and interact with our loved ones.	Concepts that are more complex and require explanation or illustration to be better understood.

Based on the data above, target domain is understood through the structure in the source domain. The source domain structure of the sentence *“listening to him talk about the peculiar things he cares about”* here to describe *“loving him”* as the target domain highlights the idea that love is expressed through genuine involvement and interest in the interests of others. This line represent that concrete actions, such as listening and showing interest, can be used to understand love. By using a more concrete source domain, we can more easily understand and feel what love is.

In this metaphor present that love consists of a desire to understand and appreciate different parts of another person's life, not just an abstract emotion. Overall, this sentence represent that true love requires active listening and appreciation of the habits that make a person who they are. This statement shows how important intimacy in a relationship, where love develops through moments of mutual understanding and acceptance. In the end, this perspective explains how appreciating the uniqueness of our loved ones can strengthen emotional bonds and foster more meaningful relationships.

On the whole, the sentence demonstrate how love elevates our loved ones feel more important. This sentence shows that love is not just about romantic or strong feelings but also about the desire to know and appreciate the lives of others.

Datum 4

"Loving him is kissing him goodnight after a long day"

(Natasha, 2019, P. 125)

Source domain (kissing him goodnight)	Target domain (loving him)
The act of kissing is a concrete and familiar experience	Concepts that are more abstract and require explanations or examples to make them easier to understand.

Based on the data above, the meaning structure of the source domain is used to understand the target domain. The phrase of "kissing him goodnight after a long day" as the source domain to describe "loving him" as the target domain is based on the understanding that love is often expressed through simple everyday actions. Love is not just an abstract feeling and emotion, as it is shown by tangible care and affection in this metaphor. The sentence as a whole represent that love includes both deeper emotional relationships we have with others and tiny, personal moments.

Love is not just about deep feelings or beautiful moments, but also about care and affection shown through everyday life, as this sentence shows. By saying goodnight after a long day, it can show support and gratitude, and also acknowledge experiences shared together. This line shows that love can be found in the little things

that are often considered insignificant, but can make a relationship stronger. Overall, the sentence “*Love him is kissing him goodnight after a long day*” can be interpreted as a description of how simple but meaningful actions show love everyday.

Datum 5

“*When our worlds **collide** for the first time, we discover a new universe within*”.

(Natasha, 2019, P. 127)

Source domain (Worlds)	Target domain (New universe)
Refers to the world or reality of each individual	Indicates one's feelings-perhaps referring to opinions, emotions, or meanings resulting from interactions with others.

From the data above target domain is understood through a meaning structure in the source domain. The word of “worlds” as the source domain to describe the “new universe” as the target domain comes from the way humans understand social relationships and interactions. “Worlds” shows the various experiences and perspectives that each individual has, while “new universe” denote the results of those interactions, which can result in something larger and more complex.

In this line contains a conceptual metaphor that describes the intense meeting between two individuals as a incredible event. Overall, this line shows that when two people meet with different backgrounds and experiences, they are not only get to know each other, but also create a new space of understanding and opportunity. This encounter can be considered a change that opens up new insights, enriches both people,

and fosters a stronger bond between them. This poem shows how important interaction of human is in shaping new, complementary experiences and identities.

Datum 6

“I’m his long before he asked me to be his”

(Natasha, 2019, P. 131)

Source domain (I’m his)	Target domain (belonging)
Suggests sense of ownership or being claimed of by someone else	The speaker feels a deep connection and commitment to the other person, even before a formal acknowledgement or request is made

The data has an abstract concept meaning that will be mapped into a more concrete one. In this line contains a conceptual metaphor that explores themes of belonging, commitment and the nature of love. In this analysis, a sense of belonging and attachment in relationships often comes before formal recognition or commitment, so “I’m his” is used as the source domain to describe “belonging” as the target domain. This sentence illustrates the idea that love and bonding can exist within a person even before the relationship is verbally expressed. This poem emphasize pre-existing attraction, the speaker reveals that feelings of love do not depend on the statements and requests of others. This highlights the idea that love can exist independently suggesting that true emotional connection can precede official commitment

Datum 7

“I learn to be the girl I fall in love with”

(Natasha, 2019, P. 135)

Source domain (learn)	Target domain (becoming a beloved girl)
<ul style="list-style-type: none">- describes an active process in which people learn about developing themselves and changing their attitudes or behaviors.- This shows that love is not just about feelings, but also about growth and learning.	<ul style="list-style-type: none">- reflects the desire to develop a desired identity and fulfill the expectations of love.- It shows that in relationships, people strive to be the best.

Based on the data above, love and relationships involve not only feelings, but also a process of self-growth and development is the reason why “learn” is used as the source domain and “becoming a beloved girl” as the target domain. Love often pushes people to become better and take on traits that they value in their partner. This metaphor describes an individual's journey that involves thinking about oneself and striving to become one's desired self. Therefore, the source domain of “learn” and the target domain of “becoming a beloved girl” complement each other to gain a better understanding of how love can encourage one to develop and change. The meaning of this line as a whole suggests that love is not just about experiencing feelings, it is also about thinking and learning to be the best version of oneself. In other words, the speaker realizes that love encourages her to be herself, encouraging her to love and be loved in a more genuine way. This poem emphasizes how important love is as a trigger for self-discovery and personal growth where healthy relationships can push people to be better.

Datum 8

*“I learn to try again, to dig into reason,
To not make a poison out of something bitter.”*
(Natasha, 2019, P. 137)

Source domain (poison)	Target domain (emotional experiences and learning process)
Something toxic and also harmful	Hurt, disappointment or anger

Based on the data above this line describe abstract or emotional experiences as entity. The choice to use “poison” as the source domain and “emotional experiences and learning processes” as the target domain is based on the belief that unpleasant experiences can have detrimental effects if not handled wisely. This illustrates the idea that we have the ability to learn and grow from difficult or bitter situations, rather than letting them become destructive. In the process of learning from emotional experiences, reflection and understanding are crucial as this metaphor shows. Therefore, the source domain “poison” and the target domain “emotional experience and learning process” complement each other to gain a better understanding of how we can turn bad experiences into valuable lessons that help us develop and grow.

In this situation, the speaker shows awareness of the adverse impact of something bitter, which can hinder personal progress and the formation of positive relationships with others. This shows the importance of emotional resilience and the ability to find meaning in difficult circumstances. By choosing to learn from their

experiences, the speaker exemplifies her efforts towards emotional growth and well-being.

Datum 9

"I learn to let him be the person he wants to be.

I dare him to take a leap, to fly to the sky"

(Natasha, 2019, P. 137)

Source domain (fly to the sky)	Target domain (Personal growth)
Often associated with things that are high and bold action	Personal growth that supported by the person to become who they want to be.

To describe "personal growth" as the target domain, the data above uses the source domain "fly to the sky". This comes from the realization that risk-taking and the courage to pursue dreams are often part of personal growth. This explains the idea that by giving someone the freedom to be themselves, we also encourage them to maximize their potential and achieve greater success.

Encouragement is a process of personal growth that pushes people to go beyond their limits and pursue higher goals. This metaphor shows the importance of this. Therefore, the source domain of "going to the sky" and the target domain of "personal development" complement each other to enhance the understanding of how support and courage can help in the journey towards self-growth and achievement.

The overall interpretation shows that the author accepts and supports her loved ones to be the best they can be. This metaphor shows how important support is in

relationships, where one party can help the other develop, which results in a stronger and mutually supportive relationship. The poem therefore invites the reader to think about the importance of freedom and support in the process of self-discovery and growth.

Datum 10

*“We are two imperfect **puzzles** trying to fill our blank spaces with pieces of each other.”*

(Natasha, 2019, P. 145)

Source domain (puzzle)	Target domain (fill in the blank)
- Puzzle as self-representation that has imperfect part	- Shows an effort to complete each other

In this case, it can be understood that human relationships often involve a process of complementarity. Therefore, it uses “puzzles” as the source domain and “fill in the blank” as the target domain. Each person has shortcomings and empty spaces that can be filled by others. This is similar to the way puzzle pieces complement each other to form a complete picture. This metaphor shows the dynamics that exist in relationships where two imperfect people strive to help and complement each other's flaws.

Therefore, the source domain “puzzles” and the target domain “fill in the blank” work together to gain a better understanding of how relationships and love can help a person thrive and find fulfillment in their life. This process shows the dynamics that exist in a close relationship, where both parties work together to build a stronger union.

This poem emphasizes the importance of accepting and cooperating in relationships, where love and understanding can help one thrive and find meaning in their mistakes.

Datum 11

“Some pieces don’t fit in the big picture. Force it and we would snap.”

(Natasha, 2019, P. 145)

Source domain (pieces)	Target domain (relationship)
Refers to pieces of puzzle, which represent experiences or element in life.	Describe aspect of life as pieces that can be organized. It regards life experiences as physical objects that can be organized and treated.

Based on this data the word relationship has an abstract meaning that can be mapped to be more concrete. In this line we can identify a conceptual metaphor that describes the struggle to integrate different elements into a whole. The metaphor here compares life or personal experience to a puzzle, where each piece represents an individual experience, emotion or relationship.

In this analysis, the source domain is the puzzle that represents experiences and elements in life, while the target domain is “relationships”. In this interpretation of the metaphor, not all relationships or experiences are meant to be complementary. When someone tries to force an incompatible piece into their life. They risk experiencing emotional distress or a sense of brokenness, which is depicted with the phrase “we would snap.” This sentence emphasizes that some aspects of life may not line up perfectly. Ultimately, this line reminds us of how important it is to find balance and

accept the difficulties that exist in life without feeling forced to conform. As such, this poem depicts love as something that is complicated and requires agreement and understanding that some aspects of relationships don't always match.

Datum 12

“We are perfectly imperfect”

(Natasha, 2019, P. 145)

Source domain (perfection)	Target domain (imperfection)
- Is often define as a state that is ideal or without flaws	- Represent that human nature always has flaws and weaknesses

The data above, the target domain is understood through a conceptual framework derived from the meaning structure in the source domain. The use of word “perfection” as the source domain to describe “imperfection” as the target domain comes from the understanding that imperfection is part of the true human experience. It expresses the idea that although we are not perfect, there is beauty and uniqueness in our imperfections that make us “perfectly imperfect”. The overall meaning of this line suggests that although everyone has flaws and weaknesses, those imperfections have beauty and value. This statement shows a positive perspective towards oneself and relationships, where acceptance and love can be found in a world where no one is perfect. This poem shows how important it is to recognize that everyone has unique strengths and weaknesses, and how this can strengthen emotional bonds and result in more genuine relationships.

Datum 13

"His love is a small cup of water."

Everything he gives is never enough.

(Natasha, 2019, P. 147)

Source domain (small cup of water)	Target domain (love)
A small cup indicate that what is being offered is in limited quantities.	Something tangible can be measured and quantified

Based on the data above, the word small cup of water have an abstract concept that can be mapped to be more concrete understanding. In this analysis, to describe "love" as the target domain, I used "a small glass of water" as the source domain. This is based on the fact that the intensity and quantity of love can vary. This sentence illustrates the idea that the love given can lead to feelings of lack or dissatisfaction because it is not enough to fulfill one's expectations or emotional needs. This metaphor shows the dynamics that exist in relationships, one party may feel that the love given is not enough, while the other party strives to give their best. Therefore, the source domain of "a small glass of water" and the goal domain of "love" complement each other to gain a better understanding of how love can be seen and interpreted in various situations. Interpretation in this context, the water in the small cup depicted love given can vary in strength and quantity.

Datum 14

"I fill the cup with my own love until it overflows."

(Natasha, 2019, P. 147)

Source domain (cup)	Target domain (love)
A vessel for emotional energy. Filling the cup represent the effort and intention to provide love and care	Speaker's own love that make their emotional contribution to the relationship

In this data, the word "love" has an abstract meaning that can be mapped to be more concrete. In this line, love can be thought of as something that can be shared and fulfilled. Therefore, "cup" is used as the source domain and "love" is used as the goal domain. This sentence shows that a person has the ability to love and give, and that genuine love can produce feelings of happiness and fulfillment.

This metaphor shows how love can develop and how people can fill themselves with positive love until they can share their love with others. Therefore, the source domain of "cup" and the goal domain of "love" complement each other to gain a better understanding of how love can be filled, shared, and overflowing in a relationship. Here, love as abundant and fulfilling emphasizing the importance of balance between giving and receiving love in relationships.

Datum 15

"You're my south. I'm your north."

(Natasha, 2019, P. 149)

Source domain (south and north)	Target domain (relationship)
Direction that describe position in relationship	Two individuals where one person becomes a reference point for the other

The data above, the phrase south and north can be interpreted as position that complementary in relationship. In this analysis the source domain is south and north that orientation and position in the context of relationships, while the target domain is relationship. Overall, this reading shows that the author expresses a sense of support and interdependence in their relationship. The author emphasizes that the existence of both provides balance and direction in their lives by referring to one as “south” and the other as “north”. This metaphor provides a powerful image of how love and relationships can serve as a point or guide, where everyone complements each other and helps each other find their own way. The poem therefore invites the reader to think about the benefits of supporting each other, and how strong relationships can provide meaning and purpose.

Datum 16

“I am made of all the lessons I learnt, all the dreams I lived, and all the love I give- all the things I can't count.”

(Natasha, 2019, P. 153)

Source domain (lessons, dreams and love)	Target domain (I am)
Elements that can shapes individual and reflects the range of experiences that contribute to who a person is and also create a broader framework for understanding one's identity	Individual formed from these all experiences and elements

This stanza of poetry contains a conceptual metaphor that describes an individual's identity as a result of diverse life experiences. To describe “I am” as the target domain, the use of “lessons, dreams, and love” as the source domain comes from the belief that a person's identity is shaped by their lifetime experiences. Every lesson learned, dream achieved, and love given will shape one's personality and character. This expression suggests that a person is not only made up of physical or biological aspects, but also emotional and intellectual experiences that shape their identity. Therefore, the source domains of “lessons, dreams, and love” work together to gain a better understanding of how these life experiences can shape one's identity. The poem emphasizes how important it is to value all experiences, both positive and negative, as they are an important part of who we are and shape the way we interact with the world and others.

Datum 17

“You are a part of the reason behind my decision”

(Natasha, 2019, P. 157)

Source domain (the reason behind my decision)	Target domain (you are part of)
Describes the context in which decisions are made, showing the factors that influence the decisions made by a person	Describes the relationship between loved ones and the effect that decisions made by the speaker have on them.

Based on the data above, the phrase “the reason behind my decision” serves as the source domain to describe “you are part of” as the target domain, which emphasizes the significant influence that a loved one has on the speaker's choices and actions. These two domains highlight the significance of support and involvement in a

relationship and demonstrate how the presence of our loved ones influences our decision-making process.

By emphasizing the relationship between individuals, this metaphor shows that love and relationships have an important role in decision-making. It suggests that the person's presence and support is an important part of the speaker's decision-making process. This perspective suggests that true love requires reciprocity and cooperation, where two people help each other in making life decisions. The interpretation of the sentence above illustrates how the presence and influence of our loved ones can affect the decisions we make. This sentence shows that love is not just about feelings, but also about how our relationships with others can influence our choices and life path.

Datum 18

“You are part of me, the life I choose”

(Natasha, 2019, P. 157)

Source domain (the life I choose)	Target domain (you are part of me)
Making an active and conscious decision to live a life with a loved one	Describes how deeply a loved one is connected and integrated in one's life and identity.

The phrase *“the life I choose”* as the source domain to describe *“you are part of me”* as the target domain emphasizes the deep connection and integration of loved ones into one's identity and life journey. This metaphor conveys that love is not just an emotional connection but the decision to include someone in one's life is also about commitment

and action. It is about this sentence shows how important the presence of the person is to make the speaker feel comfortable. This statement shows how important it is to make decisions in a relationship where love is actively nurtured. Ultimately, this perspective suggests that true love involves a commitment and desire to build a life together where both individuals contribute to each other for growth and happiness.

In this interpretation of the phrase, love involves commitment and an active choice to share life together. Reflects support and a sense of dependence where two people help each other to thrive and be happy. Overall, this sentence teaches us that true love requires sacrifice and dedication, as well as the creation of a shared narrative that strengthens emotional connections and builds a strong future.

In this study, the researcher identified 18 data of 11 poems found in the poetry book *Love, Spelled in Poetry* by Helena Natasha, which demonstrate the use of conceptual metaphors to describe various aspects of love and the human experience. The researcher found that the metaphors Natasha uses not only enrich the meaning of the poems, but also create a deep emotional connection with the reader. Through this analysis, the researcher highlights how Natasha is able to transform abstract concepts into concrete representations, thus providing valuable insight into the power of language in conveying feelings and experiences that are relevant to the current social context.

B. Discussion

A detailed analysis of 18 different data points reveals a richness of metaphorical language that unites various aspects of human experience. Among these data, three of them such as sun, worlds and sky are classified as astronomical elements, which serve to evoke the sense of wonder and vastness associated with love. A metaphor that shows a connection with the universe, implying that love transcends world things. Next, the analysis identified four data that represent activities or actions such as cooking, listening, kissing, and learning. These actions are not just everyday occurrences, they are filled with deeper meaning in the context of love. And also the word of cooking is describe attentive and caring, while listening describe the importance of communication and understanding in a relationship. Kissing, a universal expression of affection. Each of these actions serves as a metaphorical bridge, connecting the tangible aspects of everyday life with the more abstract emotions associated with love.

Additionally, words such as lessons, dreams, life, and decisions, are classified as aspects of life. These terms encapsulate the multifaceted nature of love, showing that love is not just an emotional experience but also a journey full of learning and choices. The interaction between these concepts illustrates how love is intertwined with personal growth and the lessons we learn from our relationships. For the target domain such as love, belonging, beloved and emotional experience are classified as emotion

and feeling. Then the word of relationship and personal growth are classified as self development.

Through the effective use of conceptual metaphors, Natasha skillfully articulates the complexities of love and human relationships. By mapping concrete concepts or source domains such as natural elements and everyday objects onto an abstract love target domain, she creates a picture of life that attracts the reader's attention. This method allows for a more tangible understanding of the emotional experience, allowing the reader to connect with the poem's themes on a deeper level.

In essence, Natasha's poetry serves as a reflection of the human condition, exploring the various ways in which love manifests in our lives. The metaphors employed not only enhance the aesthetic quality of her work but also invite readers to engage with the emotional landscape of love. As such, *Love, Spelled in Poetry* stands as a testament to the power of language in capturing the essence of human relationships, making the abstract tangible and the complex comprehensible. Through the artistic use of metaphor, Natasha inspires us to explore the depths of our own experience of love, where the abstract can be understood with more concrete concepts.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher presents conclusions from her findings has been discussed in the previous chapter and provides suggestions for further research regarding the concept of metaphor in poetry and how metaphor describes the meaning of the words or phrases in it.

A. Conclusion

For the purposes of this research, the results were obtained from the analysis process discussed in Chapter IV. Universal themes such as love, relationships, and self-discovery are expressed with power and beauty of language in Helena Natasha's work, especially in the poetry book *Love, Spelled in Poetry*. Beginning with an explanation of the author's background and the relevance of the themes raised, this research studies the use of conceptual metaphors in 18 data. The theory of conceptual metaphor developed by Lakoff and Johnson is used in this study, which emphasizes how our understanding of human experience is shaped by language. Each chapter addresses a different topic, ranging from the study of literary theory, the examination of poetic structure, to an in-depth understanding of meaning. The researcher found that the conceptual metaphors Natasha uses not only enhance the reader's aesthetic experience

but also elicit strong feelings, which makes them relevant to modern society. Overall, this research emphasizes Helena Natasha's role in the modern Indonesian literary scene and the influence of her work on people's understanding of love and identity in the modern era with the support of Lakoff and Johnson's theory which provides a strong analytical framework.

B. Suggestion

It is expected that this study will be reference for other researchers who want to learn more about conceptual metaphors. Based on these findings, to improve the understanding of the function of metaphors in language and literature, the researcher suggests that future research can expand its scope by looking at the use of metaphors in the works of other authors or various literary themes. To find out more about the influence of metaphors on readers' meanings and emotional experiences, further research could incorporate interdisciplinary approaches, such as cultural studies or literary psychology.

References

- Abdurahman, R. (2013). *Interpretasi Makna Lirik Lagu-group Music ERK*. Padang: Fakultas Bahasa dan Sastra.
- Afifuddin, M. (2016, November). Engaging Literary Competence through Critical Literacy in an EFL Setting. In *Ninth International Conference on Applied Linguistics (CONAPLIN 9)* (pp. 131-134). Atlantis Press.
- Aritonang, Davd Ardhy & Yohannes Don Bosco Doho. (2019). Analisis Semiotika Roland Barthes terhadap Lirik Lagu Band Noah “Puisi Adinda”. *Jurnal Ilmu Komunikasi dan Bisnis*, 77-103
- Anggiamurni, A. N. (2020). An analysis of figurative language in poetry by Maya Angelou. *PANYONARA: Journal of English Education*, 2(2), 149-160.
- Anone, N. J. N. Y., Putri, I. G. A. V. W., & Winarta, I. B. G. N. (2023). An Analysis of Conceptual Metaphor in “Dear Evan Hansen: The Novel”. *ELYSIAN JOURNAL: English Literature, Linguistics and Translation Studies*, 3(4), 348-357.
- Astuti, A. Y., & Chalesti, C. (2022). Analysis of The Meaning of Sylvia Plath’s Poems Which Reflected To Her Life and Death: A Language Stylistics Analysis. *Jurnal Ilmiah Langue and Parole*, 5(2), 23-32.
- Awe. (2003). *Nyanyian di Tengah Kegelapan*. Yogyakarta: Ombak.
- Britannica, T. Information Architects of Encyclopaedia (2024, November 26). Ferdinand de Saussure. Encyclopedia Britannica. <https://www.britannica.com/facts/Ferdinand-de-Saussure>
- Cenita, L., & Nurmaily, E. (2020). *Metaphorical Expressions in Emily Dickinson’S Poems. Linguistics and Literature Journal*, 1 (2), 46–54.
- Darmawan, A. (2023). Karakteristik Melankolisme Lirik Lagu Denny Caknan Dalam Perspektif Mourning and Melancholia Sigmund Freud. *SUSASTRA: Jurnal Ilmu Susastra Dan Budaya*, 12(1), 45-57.
- Emandi, E. M. (2017). Approaches to Stylistics and the Literary Text. *International Journal of Social and Educational Innovation (IJSEIro)*, 4(7), 35-42.

- Endraswara, Suwardi. 2011. *Metodelogi Penelitian Sastra*. Yogyakarta: CAPS.
- Faiz, F. (2021). Ngaji Filsafat 133: Ferdinand de Saussure - Semiologi. MJS Channel
- Faizun, M. (2020). Analisis Gaya Bahasa Dalam Puisi Ada Tilgram Tiba Senja Karya W.S. Rendra: Kajian Stilistika. *Kredo: Jurnal Ilmiah Bahasa Dan Sastra*, 4(1), 67–82. <https://doi.org/10.24176/kredo.v4i1.4658>
- Farokhah, F. A., Habsari, S. K., & Mugijatna, M. (2018). Pseudo-Beauty: Sexuality in Indah Hanaco's the Curse of Beauty (a Study of Critical Discourse Analysis). *LiNGUA: Jurnal Ilmu Bahasa Dan Sastra*, 13(1), 1. <https://doi.org/10.18860/ling.v13i1.4877>
- Fransori, A. (2017). Analisis stilistika pada puisi kepada peminta-minta karya chairil anwar. *Deiksis*, 9(01), 1-12.
- Fromm, E. (1956). *The Art of Loving*. New York: Harper& Row
- Hamzah, M. (2021). Perbandingan Konsep Linguistik Ferdinand De Saussure dan Abdul Qāhir al-Jurjāni: Kajian Konseptual *Jurnal Bahasa dan Sastra*. *Jurnal Bahasa Dan Sastra*, 9(2). <https://doi.org/10.24036/jbs.v9i2.111960>
- Karunita, N. P. M. (2022). *Conceptual Metaphor in the Poetry Entitled Love Songs By Sara Teasdale* English Study Program Faculty of Foreign Language Universitas Mahasaraswati Denpasar).
- Kusuma, A. W. (2021). The portrayal of blindness in short stories. *PARADIGM: Journal of Language and Literary Studies*, 4(1), 23-32.
- Kövecses, Z. (2022). *Metaphor: A Practical Introduction*. Oxford: Oxford University Press.
- Lakoff, G and Jhonson, M. 2003. *Metaphor We Live by*. London: the University of Chicago Press.
- Laimena, M., & Que, S. R. (2022). An analysis of figurative language in poems by Laksmi Pamuntjak. *MATAI: International Journal of Language Education*, 3(1), 45-54.

- Monika, R. (2020). An Analysis of Metaphor in "A Family Affair" by Kate Chopin. *Journal of English Education, Literature and Linguistics*, 3(1), 35-46
- Pratiwi, D. R., Sujatna, E. T. S., & Indrayani, L. M. (2020). A cognitive semantic analysis of conceptual metaphor in Lang leav's poetry. *International Journal of English Literature and Social Sciences*, 5(4), 936-940.
- Puadah, A. (2017). *An Analysis Of Metaphor In Edgar Allan Poe's Poems* (Undergraduate degree, IAIN Syekh Nurjati Cirebon).
- Rafly, A. I. (2019). *Analisis Metafora Puisi Karya Rokkasen Dalam Ogura Hyakunin Isshu Tinjauan Semantik* (Undergraduate thesis, Universitas Andalas).
- Rahayu, M. (2016). Wacana'barbar'dalam film animasi Aladin. *Kawistara*, 6(3), 225-324.
- Rahmadhanti, R. W., Simanjuntak, M. B., & Sihombing, J. (2022, May). METAPHOR ANALYSIS AND MEANING OF THE SONG" DIFFERENT WORLD". In *Prosiding Seminar Nasional Inovasi Pendidikan*.
- Resdiansyah, R. (2019). *Pemaknaan Lirik Lagu Yoshiwara Lament Karya Asa (Kajian Struktural Semiotika)*, Universitas Komputer Indonesia.
- Safira, R. (2022). An analysis of conceptual metaphor in Helena Natasha's Dreams, Spelled in Poetry. *Journal of Literature, Linguistics, & Cultural Studies*, 1(1), 33-50.

Sari, P. (2015). Penggunaan metafora dalam puisi William Wordsworth. *DIALEKTIKA: Jurnal Ilmiah Pendidikan Bahasa, Sastra, dan Matematika*, 1(2), 115-128.

Sinthya, F., Dahnilsyah, D., & Erni, E. (2022). *An Analysis of Conceptual Metaphor in the Poems Entitled "Classic Poetry Series" by William Blake. IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature*, 10 (2), 1655–1661.

SITUMORANG, D., & MARIA, D. (2021). AN ANALYSIS OF USING METAPHOR FOUND IN WESTLIFE'S SONG LYRICS

Wainwright, J. (2004). *Poetry the Basic*. New York: Routledge

CURRICULUM VITAE



Husna Ayyu Harisa was born in Kediri on March 25th, 2001. She graduated from Muallimin Muallimat Islamic Senior High School in 2020. Then she continued her study at the Maulana Malik Ibrahim State Islamic University, Malang. During her study at the University, she joined Mapala, a student activity unit focused on nature preservation and outdoor adventures as member.

ATTACHMENT

Page 123

*He loves me
the way he loves the sun.*

*He doesn't look at me
with starry wander.*

*He regards me
as something natural,
like I'm supposed to
be there every day.*

Page 125

Loving him is
waking up early to
cook sunny side eggs-
a little crispy on the outside
just the way he likes it.

Loving him is
listening to him talking
about the peculiar things he cares about.

Loving him is
kissing him goodnight
after a long day.

Loving him is

giving him

the second, the third, the millionth chance
when I feel like giving up.

Page 127

*When our worlds collide for the first time,
we discover a new universe within.*

*When we're done exploring each other,
we explore the unexplored galaxies.*

*When new becomes an old,
we settle in comfort.*

Page 131

*He knew
I'm his
long before
he asked me
to be his.
He knew
i just love hearing him ask.*

Page 135

*I learn to let go
the boy I fell in love with.*

*I learn to hold on
to me, to tell my self*

I'm more than the things

anybody else thinks of me.

*I learn to listen to myself,
to keep doing the things
that makes me happy,
regardless of their thoughts.*

*I learn to be
The girl I fall in love with.*

Page 137

*I learn to try again,
to dig into reason,
to not make a poison
out of something bitter.*

*I learn to listen
beyond emotions
behind words.*

*I learn to let him be
the person he wants to be.
I dare him to take a leap,
to fly to the sky.
I learn to get to know
the man I'm falling in love with.*

Page 145

*We are two imperfect puzzles
trying to fill our blank spaces*

with pieces of each other.

*Some pieces don't fit
In the big picture.
Force it and we would snap.
It's up to us
to end us
or to see us
as an art-
let it be.
We are perfectly imperfect.*

Page 147

*Some days, it feels like I'm walking in a desert.
The heat burns my bones. The sand seems
endless.*

*His love is a small cup of water.
Everything he gives
is never enough.*

*I fill the cup
with my own love
until it overflows.*

*Wherever I go,
oasis grows.*

Page 149

*We stick like a magnet.
You're my south.*

I'm your north.

*We're half a world apart
yet we find our way back
to each other.*

Page 153

*I am made of
all the lessons I learnt,
all the dreams I lived,
and all the love I give-
all the things I can't count.
Why let them
count my age to my face?
Why hear them?
tell me I'm about to expire?
Why let them
value me
for nothing more
than beauty and fertility?*

Page 157

*You are a part of the reason
Behind my decision.
You are a part of me,
The life I choose.*