CONCEPTUAL METAPHORS IN KAHITNA'S SONG LYRICS

Raudlotul Jannah[1]✉, Khusnul Istiqomah[2]

Universitas Islam Negeri Sunan Ampel Surabaya, Jl. Jend. A. Yani 117 Surabaya, East Java, Indonesia[1,2]

Every song has lyrics, and lyric undeniably contains one or two messages or ideas that a songwriter wants to express. That being said, songwriters usually use conceptual metaphors to make their songs aesthetically audible and emotionally evocative to the heart of the listeners when they hear the song or when they understand what was written in the lyrics. Unlike the previous research that merely focused on the types of conceptual metaphors but failed to analyze the image schemas of the metaphors, this present research aims to find and describe how conceptual metaphors and the image schemas of the metaphors are used in Kahitna's song lyrics. The data were analyzed based on Conceptual Metaphor Theory from Lakoff and Johnson's (1980) and Kovecses's (2010) combined with the Image Schema proposed by Johnson (1987) and Saeed (2016). The research shows that there are nine conceptual metaphors found in Kahitna's song lyrics: "Passion of Love is Wave in the Sea," "Love Relationship is a Journey," "Deepest Heart is Sea," "Heart is a Container," "Love is Concrete Object," and "Longing is Waves." In addition, Containment schema, Path Schema, and Force Schema are also found in this research.

INTRODUCTION

The song is one of the media that can express ideas, messages, feelings, or even protests against what is happening around us. Every song has lyrics, and each line of the lyric contains a certain message that a songwriter wants to convey to the listeners of the song. Song lyrics can be expressed in a straightforward or non-figurative language, but they can also be written in a more poetic or figurative language. Often we find metaphorical phrases or sentences whose meanings are different from what is literally written in the lyrics and sometimes not easily understood by laypeople. Nevertheless, with their innate language capacity and creativity, humans can produce utterances or sentences in their literal or non-literal meanings and understand a certain concept or idea through other concepts represented in their metaphorical languages or expressions.

Metaphor is frequently used as a rhetorical device to give a beautiful impression of how we communicate, attract our interlocutors with beautiful words and linguistic expressions, or even express our deep emotions precisely. This view of metaphor is in line with the characteristics of traditional metaphor claimed by Kovecses (2010), stating that metaphor is a linguistic phenomenon used for artistic and rhetorical purposes. People intentionally use metaphorical expressions because they find similarities between two different entities that they are expressing. They also believe that metaphor is for the sake of special linguistic effects that they need to show in their communication, and it has nothing to do with everyday human thought and reasoning.

Such a long-established view of metaphor was debunked by scholars in cognitive linguistics such as Lakoff and Jhonson (1980, 2003) in their seminal work 'Metaphors We Live By.' They claimed that metaphor is not merely a property of words but a property of concepts. It has the function to understand better specific concepts or thoughts that one has experienced in their daily life, not just for special linguistic effects or rhetorical purposes. Metaphor is everywhere and used by common people in their daily communication as an inevitable process of how people understand certain concepts in their minds. They further argued that the conceptual system of how people perceive the world and act in their life is essentially metaphorical. Metaphor is permeated in everyday human realities, not just a matter of words or linguistic expressions but also a representation of thought and action. Consequently, people cannot separate their life from metaphor because it is what they live by, and they cannot normally function without it.

In the last few decades, conceptual metaphor has become an interesting topic to be investigated, especially for those concerned with the study of Cognitive Linguistics. The fact

that metaphor is prevalent in everyday communication and is a matter of words or flourished language expressions and thoughts and actions makes it worthwhile to explore and study further. Many researchers studied conceptual metaphors in ordinary or extraordinary languages, such as literary works like poetry or song lyrics (Septiyana, 2019; Anudo and Kodak, 2017; Johansson, 2016; Kamaliah, 2013). Most of them analyzed the types of conceptual metaphors and the conceptual meaning of the metaphors in song lyrics. Their analysis focused on investigating how love, life, and death were metaphorically expressed and conceptually understood in the song lyrics. Similar to the previous studies, Johansson (2016) and Kamaliah (2013) also studied conceptual metaphors in song lyrics by identifying the source domains and the target domains of conceptual metaphors about love, life, and death. In addition, Kamaliah (2013) tried to reveal which metaphor of love, life, and death was more dominantly used in Coldplay's song lyrics.

Similar to the previous studies, conceptual metaphors in mass media were also investigated by Dessiliona and Nur (2018), Nuryadin and Nur (2021), and Haula and Nur (2018). Their studies focused on the types of conceptual metaphor and its image schemas in mass media such as magazines and newspapers. Slightly different from the above, Aulia and Nur (2020) also studied conceptual metaphors in terms of their types, image schema, and the meaning of metaphors used in online magazines. The studies figured out that three types of metaphors: structural, orientational, and ontological metaphors, were used in balance, but for the image schema, the force schema was the most dominantly used in online magazines. They also revealed that the use of metaphors was to implicitly express the author's intention to attract the readers towards the content of the texts.

From the existing research, it can be claimed that understanding conceptual metaphors and finding the true meaning of the metaphors used in song lyrics and any other media of communication are still relevant to be studied today. This is because metaphor is fluid, and language is dynamic. People have different concepts in their minds toward something or action. This causes them to create and use different metaphorical expressions in their communication regarding their experiences and knowledge of the world. What was revealed from the previous studies about conceptual metaphors and their true meanings in the song lyrics could be different from what is currently investigated. Hence, this study explores the conceptual metaphors found in Kahitna's song lyrics, one of the popular band singers in Indonesia. All the lyrics were originally written in Indonesian, and for the sake of this study, the lyrics were translated into English. This research also explores the source domain and the target domain and describes the image schemas of the metaphors simultaneously. Most of the studies mentioned above only

focused on the types of conceptual metaphors and did not analyze the image schemas of the metaphor; therefore, they could not clearly explain the source domain and the target domain of the conceptual metaphor itself. This is the gap that this study is trying to deal with. It focuses on analyzing the conceptual metaphors regarding their source and target domains and the image schemas of the metaphors found in Kahitna's song lyrics.

This research used Kahitna's song lyrics because Kahitna is one of Indonesia's most famous and popular band singers. Kahitna's songs are well-known for their love songs and their unique lyrics. Most of Kahitna's song lyrics tell and express love-related stories commonly experienced by common people regardless of their ages and social status. The majority of the lyrics were written in lay languages or common word choices. Still, the words or phrases chosen in the lyrics were amazingly captivating and attractive to the hearers. Even so, each stanza of the lyrics contains deep meaning and concepts that are wrapped in metaphorical expressions. Such language triggered people to question and dig deeper into their thoughts and actions represented in the song lyrics.

REVIEW OF LITERATURE

Conceptual Metaphor

Conceptual metaphor is understanding one concept in terms of another concept. Two domains participate in the conceptual metaphor, namely the source domain and target domain. The source domain is the conceptual domain from which we draw metaphorical expressions to understand another conceptual domain. Meanwhile, the target domain is the conceptual domain that is understood this way. For example, people usually have a perception that life is like a war. Thus, in the metaphor "Life is a War," the target domain is 'life,' and the source domain is 'war.' In this metaphor, the concept of life is understood with the concept of war. Based on the conceptual metaphor theory, the target domain usually contains abstract concepts, while the source domain, which is used to understand the target domain, is more concrete (Lakoff & Johnson, 1980; Kovecses, 2010).

ARGUMENT IS WAR is a well-known conceptual metaphor initiated by Lakoff & Johnson (1980, 2003). In this metaphor, the concept of war as the source domain is used to understand the concept of argument as the target domain. This consideration becomes apparent in expressions like "your claims are indefensible" and "I've never won an argument with him." When an argument is conceptualized as a war, it influences and shapes how the arguments will take and how we strategize to win the arguments. The metaphorical concept is systematic, so that the language we use to talk about that aspect of the concept is also systematic.

For this reason, the metaphor ARGUMENT IS WAR contains expressions from the war vocabulary, such as *indefensible, strategy, win*, and other words that are commonly found and used to describe war. Furthermore, Lakoff and Johnson (2003) explain that metaphorical expressions are pervasive in our daily language and systematically tied to metaphorical concepts. Metaphor is not merely a figurative language or an extraordinary language that we can live without. Still, it's a part of how people think or understand something through the nature of their activities or experiences.

Mapping in Conceptual Metaphor

Mapping is a systematic set of correspondences between the constituent elements of the target domain and the source domain in a conceptual metaphor. It means that systematic identification of the target domain and the source domain is a metaphorical mapping. The mapping explains why the particular expressions mean what they do and provides a basic overall structure for our notion of the target domain, such as the concept of an argument. Without the metaphor, it would be difficult to imagine what our concept of argument would be.

Kövecses (2010) lays out correspondences between constituent elements of the source domain and those of the target domain. In giving the correspondences or mapping, he reverses the target-source order of the conceptual metaphors to yield source-target. He adopts this convention to emphasize that understanding typically goes from the more concrete to the more abstract concept. In this case, he used Journey as the source domain while Love as the target domain.

Table 1. Correspondences or Mapping of LOVE IS JOURNEY

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

This table is the systematic set of correspondences or mappings that characterize the conceptual metaphor of "Love is a Journey." The constituent elements of the conceptual domain in (a) are corresponding to the constituent elements of the conceptual domain in (b).

Image Schema

Image schema plays a significant role in the formation of conceptual metaphors. It comes into existence through recurrent physical interactions between body and environment or bodily

experience. Saeed (2016) argues that our physical experience of being in the world, how we act, perceive our environment, move our bodies, etc., shape the basic conceptual structure to understand thoughts across a range of more abstract domains. The notion of image schema was initiated by Johnson (1987), defining that an image schema is a dynamic pattern of conceptual interactions that brings coherence and structure to physical experience. It is a cognitive pattern that enables us to understand the world around us and reveal the possibility for abstract thinking. Based on Johnson's proposal of image schema, Saeed (2016) examined three different image schemas: Containment, Path, and Force schema, which provide a connection between bodily experience and higher cognitive or conceptual domains

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

The second is the Path schema. This schema reflects our everyday experience of moving around the world and experiencing the movements of other entities. Typically, our journey has a beginning and an end, a sequence of places on the way and direction. Based on such experiences, the path schema contains a starting point "A" and an endpoint "B" and a sequence of contiguous locations connecting from point A to point B. This schema has some associated implications such as: (1) since A and B are connected by a series of contiguous locations, getting from A to B implies passing through the intermediate points, (2) paths tend to be associated with directional movement along with them, say from A to B, (3) there is an association with time. Since a person traversing a path takes time, points on the path are readily associated with the temporal sequence. Thus an implication is that the further along the path an entity is, the more time has elapsed. Those implications are evidenced in the metaphorical extension of this schema into abstract domains. For example, when we talk of achieving

purposes as paths, "*She is writing a thesis, and she is nearly there*" and "*I meant to finish writing it yesterday, but I got sidetracked.*"

The third is the Force schema, which contains a basic force schema of Compulsion. The essential element of this schema is a force to move along a trajectory to reach a certain goal or destination. In achieving the goal, the force may be blocked or may continue. When the force meets an obstruction, it can act in various ways: diverting or continuing by moving the obstacle, passing through it, or removing it. Removal of restraint or a blockage allows an exertion of force to continue along a trajectory. These force schemas are held to arise from our everyday experiences as we grew as children, moving around our environment and interacting with animate and inanimate entities. The process of metaphorical extension also extends this schema into more abstract domains. For example, it is an emotion that is commonly conceptualized in terms of forces: "*The recital moved him*"; "*Anxiety pushed her deeper into depression*"; "*My father pushed me into getting a new job.*"

METHOD

This is descriptive qualitative research focused on describing the conceptual metaphors found in Kahitna's song lyrics. The analysis of the study was based on the theory of conceptual metaphor proposed by Lakoff and Johnson (1980) and Kovecses (2010). Furthermore, this research also used Saeed's (2016) image schema, rooted from Johnson's image schema theory (1987), to explain the metaphorical understanding of how love and heart are metaphorically expressed in Kahitna's song lyrics.

The data were taken from Kahitna's song collection on Musica Studios YouTube Channel. There were two videos of Kahitna's song collection entitled '*Kahitna - Lagu Koleksi Terbaik & Terpopuler Kahitna (Vol 1): The Best Collection and Most Popular Kahitna's Songs* (https://www.youtube.com/watch?v=E6wJz61YhqM) and '*Kahitna 15 Lagu Terbaik & Terpopuler (HQ Audio): The Fifteen Best and Most Popular Songs of Kahitna*' (https://www.youtube.com/watch?v=vGm4j1EJo7A&t=1829s). There are 30 songs altogether in the two-song collection videos released from 1994 to the present. These thirty songs were chosen as the object of the study on conceptual metaphor due to the uniqueness of the song lyrics. Many metaphorical expressions were found in almost every lyric of Kahitna's songs. The lyrics are simple, yet they contain some concepts of how love and heart are portrayed.

The data analysis of this research involved five steps. The first was translating Kahitna's song lyrics from Indonesian into English. The second step involved identifying the metaphorical expressions from the song lyrics that have been previously translated into

English. The third was classifying the data based on the concepts found in the metaphorical expressions by mapping the source domain and the target domain found in the metaphorical expression of the lyrics. The fourth was analyzing the meaning of the metaphor, the literal meaning of metaphorical language, and compared it with non-literal meaning from the metaphorical language contained in the song lyrics. The researchers also analyzed the image schema of the metaphors by looking at the metaphorical expression in song lyrics and categorizing it according to the characteristics of each type of image schema. The last was describing the conceptual metaphors found in the song lyrics. The last was explaining and analyzing the target domain and the source domain of the metaphors in the song lyrics.

RESULTS AND DISCUSSIONS

There are two things that this study aims to reveal: the conceptual metaphors and the image schema used in the conceptual metaphors found in Kahitna's song lyrics. The first part of this discussion presents the findings of the conceptual metaphors, and the image schema will be presented afterward.

After collecting and analyzing the data, this study reveals six conceptual metaphors in Kahitna's songs. It is well known that Kahitna was one of the most popular Indonesian male band singers in the early 2000's. Most of the song lyrics tell about love, love stories, love affairs, and the ups and downs in a love relationship between two lovers. Based on the understanding of conceptual metaphor and image schema theories initiated by Lakoff and Johnson, Kahitna's song lyrics contain conceptual metaphors of love and love relationship as follows: 'Passion of Love is Wave in the Sea,' 'Love Relationship is a Journey,' 'Deepest Heart is Sea,' 'Heart is a Container,' 'Love is a Concrete Object,' and 'Longing is Waves.' Each of the conceptual metaphors from the data will be described as follows. The data were coded by IL (Indonesian Lyric) and EL (English Lyric).

The Passion of Love is Wave in the Sea

This conceptual metaphor was found in the lyrics of 'Cerita Cinta,' the main song in Kahitna's album entitled 'Cerita Cinta.' This song talks about a love story of a man who fell in love with a woman. The man was happy when finding out that the woman also had the same feeling for him. The feeling of love was surging in their hearts. This is the snippet of the lyrics telling how they both felt and what they kept in their hearts:

(IL) *Tak ku sangka kita sama*
(EL) I couldn't believe we had the same feeling
(IL) *Telah menyimpan **getar cinta***

(EL) We've kept this **wave of love**
(IL) *Biar cinta **bergelora** di dada*
(EL) Let the love **surges** in the chest

It can be seen from the metaphorical expression of this song with the word '***surges***' that means 'a sudden powerful forward or upward movement' caused by a natural force like a tide. In this sense, the passion of love has the same concept as the wave in the sea. The sea has two waves, namely tides and ebbs. When the tide is high, it means that a great wave movement is happening. When love surges, it means that the emotion or feeling of love has affected someone powerfully. And such a feeling commonly occurs when someone is in love, and the feeling surges when lovers meet someone they love. The greater the feeling of love they have, the greater the surge or the passion they feel in their hearts, just like the surge or wave in the sea. For this reason, the passion of love is understood as a surge or wave in the sea. In the conceptual metaphor framework, 'Passion of Love' is the target domain and 'Wave/surge in the Sea' is the source domain.

Love Relationship is a Journey

Almost all the lyrics of Kahitna's songs talk about love or love relationships between two lovers, whether happy ending love or unrequited love that cannot be realized due to some stumbling blocks or obstacles. This concept of a love relationship is represented and understood as a journey in which the lovers are the travelers trying to reach a certain destination or goal in their love relationship. This way of thinking and understanding about love relationship was found in three different songs of Kahitna: '*Mengapa Terlamba*t,' *'Merenda kasih,'* and *'Bintang.'*

(IL) *Kau **datang** mengapa **terlambat**?*
(EL) Why did you **come late**?
(IL) *Jangan **pergi**, ku tak ingin semua ini **berakhir***
(EL) Don't **go**, I don't want everything to **end**
(IL) *Bilakah mungkin kau kan **menunggu***
(EL) Is it possible for you **to wait**
(IL) *Sampai **batas waktu** yang tak kau tahu*
(EL) Until the **time limit** that you don't even know

The bold words in those lyrics: **come, go, wait, time limit,** and **end** are commonly used in a journey. When people take a journey, they come and go. They might wait and set a certain time limit to reach a destination. This concept of the journey was used to understand the concept of love relationships in Kahitna's song entitled "Mengapa Terlambat," which talked about a love story of a man who was in love with a woman when he already had a girlfriend. She came late when he was already in a commitment with another woman. The song described how restless and confused he was because he did not know what to do with his love, yet he did not

want to end the relationship as well. He was stuck and found the difficulty of his relationship with the woman he loved, whether he had to end this relationship or wait indefinitely.

The metaphorical expression of '**end**' in the lyric means a final part of something. It is the end of the love story between two people who are in love. The travelers sometimes have to end the journey even though they have not yet arrived at their destination. Some difficulties or obstacles such as bad weather, bumpy roads, unhealthy conditions, and uneasiness might get in their way to stop them from reaching their destination. Or else, it might be possible that one of the travelers goes their separate way in the middle of their journey for a specific reason or condition. In the love concept, the lovers might also have to end their love relationship for certain reasons, such as feeling uncomfortable, incompatibility, or not having the same life values and goals towards their destination. Other lovers might not be able to continue their love relationship because they were trapped in a situation or condition that was not possible for them to be together. One of them is already in a marriage relationship, and they have to choose a difficult option, whether to leave the married partner or choose another lover. These difficulties or obstacles in a love relationship were depicted in the snippet lyrics of Kahitna's song:

(IL) *Bila cinta memang harus **memilih***
(EL) If love had to **choose**
(IL) *Katakanlah pasti kepadaku, dia atau daku yang mendapatkan cintamu?*
(EL) Tell me the truth, is it him or me who's gonna have your love?
(IL) *Dan bila kita memang harus **berpisah**, biarkan aku dengan jalanku*
(EL) And if we have to be **separated**, let me be with my own way

These lyrics were taken from Kahitna's song entitled "Merenda Kasih." This song portrays a man desperately waiting for the certainty of a love relationship with his woman who happened to have another man as her lover. The man challenged the woman to decide which lover she was going to choose. For whatever it was, the man was ready to accept the woman's decision. He would accept it gracefully and go on with his life and the beautiful love story he has ever had with her. Waiting without any certainty made the man ready to accept any possibility, even for the worst one, that is, separation from his lover. Separation in a love relationship can be considered an obstacle or difficulty that hinders two lovers from reaching their goals in life. Similar to the lyrics above were the ones written in the song entitled 'Bintang.'

(IL) *Meski mungkin aku yang harus **pergi***
(EL) Although maybe I'm the one who have to **go**

In this lyric, the word '**go**' does not literally mean moving from one place to another, like traveling and moving from one place to another. Still, it means '**leaving a relationship**' or '**stop and not continue the relationship**' due to obstacles they found in their love journey.

When one leaves a relationship, separation occurs between the two lovers. This can be considered an obstacle or difficulty to achieve a certain goal in their love relationship.

A love relationship and a journey can share similar concepts manifested in their linguistic expressions, such as *go, come, start, end, late, early, separate*, etc. For example, in the journey concept, travelers sometimes face obstacles that block their way to reach a certain destination. And at that time, they have to decide where to go. Meanwhile, in the concept of love, the lovers also sometimes experience difficulties in their relationships. They also have to choose what to do with their relationship, choosing to keep going on with their relationship, or being separated from each other. Both travelers and lovers go for a purpose. The travelers go to the destination they want to visit. The lovers also have goals to achieve a certain goal in their relationship, such as getting married, building a happy family, and having children together with their loved ones. Thus, in this conceptual metaphor 'Love Relationship is a Journey,' we can understand that 'Love Relationship' as the target domain is understood through the concept of 'Journey' as the source domain.

Deepest Heart is Sea

This conceptual metaphor was found in Kahitna's song entitled "Takkan Terganti." This song tells about a love relationship that has ended. Even though the two lovers had been separated, the man is still thinking about the woman. He could never forget about the woman that he loved. For him, she is the only one that stays in his heart and will never be replaced.

(IL) *Hanyalah kau yang ada di **relungku***
(EL) You're the only one in the **depth of my heart**

The metaphorical expression of **'the depth of my heart'** means the distance from the top or surface to the bottom. The Indonesian word "***relungku***" means the innermost part of someone's heart which is similar to the depth of the sea. The deepest part of someone's heart is conceptualized as a bottomless sea that can store many living things, such as fish, marine plants, and other creatures in the sea. In this concept, the heart can also be perceived as a place to keep someone in it, in the sense that the lovers can keep everything, all the experiences and the memories related to the one that they love in their heart. Therefore, the source domain of 'sea' was used to understand the target domain of 'deepest heart.' Through this conceptual metaphor, we understand that someone's heart is like a sea where everything can be stored and stay in it.

Heart is a Container

(IL) ***Tersimpan di dalam hatiku***
(EL) You **are stored in my heart**

This lyric was taken from Kahitna's song entitled "Rahasia Cintaku (The Secret of My Love)." This song is about a man who loves a woman but doesn't dare to express his feelings. He was doubtful whether she liked him too or not. Therefore, he prefers to hide his feelings in his heart and make it a secret that no one else could ever know about.

The 'heart' in this lyric was understood as a container in which we can store something. '**You are stored in my heart**' means that the man has feelings towards the woman, but he could not express it. Instead, he kept his feelings as a secret and stored them in his heart. The heart is conceptualized as a container that can be used to save or keep many things, including the feelings of love. In this case, the heart is where the man keeps his love for the woman he loves.

Love is a Concrete Object

(IL) *Cinta tak pernah **goyah** selamanya*
(EL) Love will never ever be **wobbly**

This song is about the determination of a man who would move far away from his village to work and leave his girlfriend all alone there. He promised her that he would be back soon and convinced her that his feelings for her would never change and will always love her forever. The word **'wobbly'** in this lyric was used to describe how steady his love was. In this case, The love of the man was perceived as a concrete object that is solid and will never be shaken. 'Wobbly' literally means 'move or cause to move from side to side.' Love as a target domain is conceptualized with a concrete object that can be seen and touched, such as tables and wheels. A table can be wobbly because its legs are too short or too weak. But unlike its literal meaning, 'wobbly' in this lyric means 'to change or fade away.' So, it means that the man's feeling of love will stay solid and never change or fade away for her. He will always love her whenever and wherever he is and promised that his love is only for her.

Longing is Waves

(IL) ***Deru** hatiku menembus batas rindu*
(EL) The **roar** of my heart penetrates the limit of longing

This lyric was taken from Kahitna's song entitled "Sampai Nanti." This song describes a man's hope to be forever and together with a woman that he loves. He was missing her so much that the sounds of his heartbeats were like the roaring thunder sound. The metaphorical expression '**roar**' means a thunderous, resounding, or prolonged sound made by something inanimate; the roar is the sound of thunder or big waves rolling off the beach. The sea has an up and down movement of water. This movement of seawater is called waves. The roar will be

heard clearly when the waves are high. The roaring sound is a sign that the waves are rising and can hit anything around them. Just as the roar of a giant wave that is strong and can destroy everything, the roar of the heart can also penetrate or destroy anything that gets in its way because of its strength. The roar of the heart here means a strong feeling of wanting to have something or wishing for something to happen. In this case, the man desires to be with someone he loves forever. Therefore, the conceptual metaphor "Longing is Waves" is a beautiful expression to embody the abstract feeling of longing with the concept of concrete waves in the sea.

After finding and presenting the conceptual metaphors in Kahitna's song lyrics, we aim to reveal from this study is the image schema used in those metaphors. The researchers found all three kinds of the image schema based on Saeed's (2016) theory: Containment schema, Path schema, and Force schema.

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

The second schema is the Path schema. Path schema reflects our everyday experience of moving around the world. A journey has a beginning and an end, a sequence of places on the way and direction. Therefore, the path schema contains a starting point "A," an endpoint "B," and a sequence of contiguous locations connecting them. For example, the metaphorical expression "and if we have to separate" is taken from Kahitna's song entitled "Merenda Kasih," This song tells a man waiting for an answer from a woman he loves about who she will choose as her lover. The conceptual metaphor of this metaphorical expression is "Difficulty in Relationship is Journey." If we go from source to destination along the path, we must pass through every intermediate point. Passing any point on the path, a person may get sidetracked or find something getting in one's way (Johnson, 1987). The man and the woman have found something that is disturbing their relationship. In the end, one of them had to go and separate from each other.

The last is Force schema. Force schema arises from our everyday experiences as we grew as children, such as moving around our environment and interacting with animate and inanimate entities. For example, the metaphorical expression "the roar of my heart pierced the limits of longing" is taken from Kahitna's song entitled "Sampai Nanti." This song describes the man's hope to be with the woman he loves. The conceptual metaphor of this metaphorical expression is "Longing is Waves." A force meets an obstruction and acts in various ways, such as diverting or continuing by moving the obstacle or passing through it (Saeed, 2016). Longing is the obstruction encountered by the man. When they are not together, it makes the man miss her very much. A longing that is so great can penetrate its limits like a giant wave that can hit anything around it. It describes the man's feelings who always wants to be by her side and can't be away from her.

CONCLUSION

This research focused on analyzing the conceptual metaphors and the image schemas found in Kahitna's song lyrics. Six conceptual metaphors of love-related relationships were revealed from this study: (1) Passion of Love is Wave in the Sea, (2) Love Relationship is a Journey, (3) Deepest Heart is Sea, (4) Heart is a Container, (5) Love is a Concrete Object, and (6) Longing is Waves. The conceptual metaphor requires two different concepts or domains: source domain and target domain. The source domain is usually more abstract than the target domain. This study exposed that Passion of Love, Love Relationship, Deepest Heart, Heart, Love, and Longing are the target domains.

Meanwhile, Wave in the Sea, a Journey, Sea, a Container, a Concrete Object, and Waves are the source domains used to understand the meaning of the concept lies in the target domains. This research also revealed three image schemas used in the conceptual metaphors in Kahitna's song lyrics: Containment schema, Path schema, and Force schema. In addition, it can be claimed that conceptual metaphors found in Kahitna's song lyrics were not merely about using figurative language to beautify the lyrics. Still, they are part of how people conceptualize their understanding of certain concepts in love-related relationships.

REFERENCES

Anudo, C.N. & Kodak, B. (2017). A conceptual analysis of love metaphors in selected popular dholuo music. *International Journal of Innovative Research and Development, 6*(3), 168-176. Retrieved on 31 January 2020 from https://www.researchgate.net/publication/316191419_A_Conceptual_Analysis_of_Love_Metaphors_in_Selected_Popular_Dholuo_Music.

Aulia, Z.N. & Nur, T. (2020). Metafora konseptual dalam rubrik unak-anik kahirupan majalah online manglé: analisis semantik kognitif. *Lokabasa*, 11(2), 226-236. Retrieved on 15 April 2021 from https://ejournal.upi.edu/index.php/lokabasa/article/download/25251/pdf

Dessiliona, T. & Nur, T. (2018). Metafora konseptual dalam lirik lagu band revolverheld album in farbe. *Sawerigading*, 24(2), 177-184. Retrieved on 2 March 2021 from https://www.researchgate.net/publication/335746117_METAFORA_KONSEPTUAL_DALAM_LIRIK_LAGU_BAND_REVOLVERHELD_ALBUM_IN_FARBE_Conceptual_Metaphor_in_Songs_Lyric_Revolverheld_Band_Album_in_Farbe

Haula, B. & Nur, T. (2018). Konseptualisasi metafora dalam rubrik opini kompas tahun 2018: kajian semantik kognitif. *Mozaik Humaniora,*18(2), 149-156. Retrieved on 15 April 2021 from https://e-journal.unair.ac.id/MOZAIK/article/download/10929/6206

Johansson, A. (2016). *Conceptual metaphors in lyrics by leonard cohen.* Thesis. Sweden: Umeå University.

Johnson, M. (1987). *The body in the mind: The bodily basis of meaning, imagination, and reason*. Chicago: University of Chicago Press.

Kamaliah, S.N. (2013). Conceptual metaphors in mylo xyloto album by coldplay. *Passage*, 1(2), 125-134. Retrieved on 16 March 2021 from https://ejournal.upi.edu/index.php/psg/article/view/545

Kovecses, Z. (2010). *Metaphor: a practical introduction (2nd ed.)*. New York: Oxford University Press.

Lakoff, G. & Johnson, M. (1980). *Metaphors we live by*. Chicago: University of Chicago Press.

Lakoff, G. & Johnson, M. (2003). *Metaphors we live by*. Chicago: The University of Chicago Press.

Macmillan, L. (1995). *Linguistic semantics*. Cambridge: Cambridge University Press.

Nuryadin, T.R. & Nur, T. (2021). Metafora konseptual bertema rihlah (jalan-jalan) pada majalah gontor: analisis semantik kognitif. *Diglosia,* 4(1), 91-100. Retrieved on 15 April 2021 from https://diglosiaunmul.com/index.php/diglosia/article/download/72/98

Saeed, J.I. (2016). *Semantic: fourth edition*. USA: Wiley Blackwell.

Septiyana, A. (2019). *An analysis of conceptual metaphor meaning in owl city songs*. Thesis. Salatiga: IAIN Salatiga.