

A Cognitive Semantic Analysis of Conceptual Metaphor in Lang Leav's Poetry

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Abstract— This study is a literary work that has the intention to analyze the conceptual metaphor containing in Lang Leav's poetry through cognitive semantic theory. Lang Leav's poetry is one of the popular poetries which contents are interesting and relevant to the lives of this era. In this study, the author analyzes the conceptual metaphor in this poetry by applying the main theories of cognitive semantic developed by Evans & Green (2006), conceptual metaphor by Lakoff & Johnson (2008), and image schema analysis by Croft et al., (2004). The qualitative descriptive approach is applied in this study to analyze the data. The data are taken from the collection of poetry books that have been published by Lang Leav's, which are memories, lullabies, universe of us, and love and misadventure. The result of this analysis reveals that, based on the conceptual metaphor, there are structural metaphors, orientational metaphors, and ontological metaphors occurring in the data. Furthermore, the kinds of image schema that appear are the identity, existence, container, and space schema.

Keywords— Linguistics, Cognitive Semantics, Conceptual Metaphor, Image Schema, Poetry.

I. INTRODUCTION

Generally, language is the main tool used by humans to communicate in everyday life. Types and forms in languages have a variety of forms. In this case, poetry is one of the results of literary works made with various types of language consisting of the style of language, fascinating sentences, and magnificent words. Furthermore, poetry uses many figurative languages mainly called as a metaphor. It can also contain feelings as well as ideas from the writers or can represent others. In other words, poetry can be considered as a communication tool in written form. Moreover, it has a variety of types and is made with interesting sentences about feelings, ideas, suggestions, environments, politics, and lives. According to Wolosky (2008), poetry can be many things, such as philosophy which can describe the pictures, models, or tell stories. It can also contain innuendo, political, and informative issue.

Since ancient times until now, poetry still becomes one form of literary work that a lot of people are interested to read. Not only discussing love or life but also poetry may discuss many things related to everyday human life. Therefore, it continues to be used and popularized until this time. According to Danesi & Perron (1999), poetry can be defined as verbal art which is based on words. Moreover, it can provide insights related to the intrinsic nature of things. Lang Leav, a female writer, is one of the world's most

famous books and poetry writers. Her book is sought after reading by young people. Its contents are interesting and relevant to the lives of this era. She also won a GoodReads choice award for best poetry nominations. In her poem, she talks a lot about love, life, hurt, and women's emancipation. In this study, the author tries to analyze what kind of conceptual metaphor containing in the poetries and what image schemas are involved to make the reader handily understand about it. In this case, knowing the hidden meaning containing in words or sentences in the poetry, it will make the true message more pronounced. A conceptual metaphor is a part of cognitive semantic. Semantic is a branch of linguistics that studies about meaning. According to Evans & Green (2006), cognitive semantic is the concept of formation, semantic structure, and representation of meaning. The function of cognitive semantics is to know the relationship between meanings, which is related to our experience and conceptual systems.

II. LITERATURE REVIEW

Cognitive Semantics

Language is one part of the domain of human cognition that has links with other domains, which are the cognitive domain as a factor of psychological, social, and cultural interaction. According to Evans & Green (2006),

semantics is known as part of linguistics that studies and discusses meaning. Cognitive semantic began in the 1970s as a reaction to the objectivity viewed by Anglo-American, a traditional philosophy, who states that cognitive semantic is an approach that is used to learn more about human thought related to the existing experiences in cultural manifestations by using language as the main tool for making forms and organizational conceptual structures.

Conceptual Metaphors

According to Evans & Green (2006), conceptual metaphors influence social, political, anthropological fields of cognitive psychology, especially in semantic cognitive. According to Yusuf (2018), cognitive semantics are part of the cognitive-linguistic movement which is believed to be a school of linguistics and modern practice. Furthermore, conceptual metaphors are part of the semantic cognitive that has been discussed by many people since Aristotle's era (Danesi & Perron, 1999). Metaphors are closely related to culture, so it becomes the issue of why metaphors and culture cannot be separated and interconnected. Culture can affect our thinking, then our thoughts can influence how we see the metaphor itself. According to Saeed (2011), metaphors also have four characteristics that exist conventionally, namely idea, systematic, asymmetry, and abstraction which are related to the metaphors accepted by the speaker. Moreover, Semino & Demjén (2016) explain that conceptual metaphor is a process and also a product which is a cognitive process for understanding between domains.

According to Lakoff & Johnson (2008), conceptual metaphors are the result of mental construction used as analogous principles involving the conceptualization of two elements. Then, those are cognitive mechanisms in which the experience (source domain) is mapped to other realms of experience (target domain) so that the second realm is understood from the initial realm. Besides, the source domain is understood as the abstract domain while the target domain is the destination. The characteristics of conceptual metaphors are equating two concept domains, the domain where the metaphor is seen or commonly called source domain and the domain where the metaphor is used as target domain, in this case, the equalization between domains is according to the mapping.

Mapping is a correlation and related and has not similarity between aspects in two domains at the conceptual or thought level. Mapping has correlated with our culture, knowledge, language, experience, and physical activity. According to Zhang & Gao (2009), metaphor is all mapping in the conceptual domain and the mapping function is a set of ontological correspondence that remains

between entities in the source domain and target domain. Moreover, the main function of mapping is to clarify between the target and the conceptual domain. At this point, conceptual metaphors have three types, namely structural, ontological, and orientational metaphors.

Structural Metaphor

Structural metaphors are the relationship of systemic correlations in everyday experience based on two domains, which are the target and source domains. According to Lakoff & Johnson (2008), structural metaphors have an important role because these two things, structural and conceptual metaphors, are culturally based on culture sourced from our experience in material, then based on personal experiences that have systemic correlations. Then, structural metaphor functions are more than just orienting concepts but referring or being able to measure them. It can be used as a logical metaphor that is clearly illustrated and structured to catch up with others. Structural metaphors are not only based on the source and target domains but also based on systematic correlations of daily life.

Oriental Metaphors

The name of the orientational metaphor arises from the fact that some who serve this function correlate with basic human spatial orientations. Oriental metaphors relate to the orientation of human experiences, such as Up-Down, In-Out, Front-Back, etc. (Kovecses, 2010). The orientation of space arises because of human physical experience in regulating the direction and daily life. In line with the opinion Lakoff & Johnson (2008), orientational metaphors provide spatial orientational concepts. According to Kovecses (2010), one concept is another type of metaphorical concept in another case and one type does not arrange concepts in other respects but regulates the system to respect each other.

Ontological Metaphor

An ontological metaphor is a conceptual type of metaphor that functions to conceptualize something in the form of a person's thoughts or experiences that are from the abstract to something that has a physical or clear nature. In other words, the ontological metaphor makes abstract things to the concrete such as efforts to portray events, emotional activities, ideas as non-physical into concrete phenomena (Evans & Green, 2006).

Image schema

Image schema is the most important form of cognitive semantic conceptual structure derived from the experience of how the body interacts with the world. Saeed (2011) states that Image schema is an unconscious mental framework of abstract form or tropology. Besides, Mark

and Johnson as cited in Hampe (2008) states that image schema is an important thing because it can help us to explain more our intrinsically embodied mind. Moreover, according to Lakoff & Johnson (2008), image schemes function as source domains for metaphorical mapping, and image schemas are knowledge structures that originate from pre-conceptual experience. Moreover, Citraesmana et al. (2018) add that the image schema comes from basic experiences such as how the body interacts with the world and the understanding is based on the hypothetical approach of experience. An experience can be useful to understand something abstract to be a better understanding. Additionally, Croft et al. (2004) divide the image schema into seven types, namely:

Space: Up-Down, Front-Back, Left-Right, Near-far, Center Periphery, Contact.

Scale: Path.

Container: Containment, In-Out, Surface, Full-Empty, Content

Force: Balance, Counterforce, Compulsion, Restraint, Enablement, Blockage, Diversion, Attraction.

Unity/Multiplicity: Merging, Collection, Splitting, Iteration, Part-Whole, Mass-Count, Link.

Identity: Matching, Superimposition.

Existence: Removal, Bounded Space, Cycle, Object, process.

III. METHODS

In this study, the writer uses descriptive qualitative research methods that aim to describe and identify the source of analysis data systematically based on phenomena that occur in the realm of language. According to Creswell (2014), qualitative descriptive can be used to explain the phenomena found in everyday life. In this case, the writer uses this to analyze the conceptual metaphors that contain in the poetry. In this analysis, the object which is analyzed belongs to the semantic cognitive domain. The data is taken from Lang Leav's poetry by using note technique and then the data will be analyzed with the conceptual metaphorical theory to find the image schema appearing in the data.

IV. FINDING AND DISCUSSION

The following data will be analyzed by using semantic cognitive theory to discover what kind of conceptual metaphors and image schema occur. It is analyzed based on the type of conceptual metaphor and image schema that appears in poetry.

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Data 1

Structural metaphors

Love is a game of tic-tac-toe, constantly waiting, for the next x or o. – Love and Misadventure

Source domain: Game

Target domain: Love

Source domain (Game)	Target domain (Love)
The game consists of someone who plays it	Relationship or love consists of someone who runs it
The game has a win and lose ending	The relationship will end up separating or getting married
In a game, someone usually waits for the next new game or gives up	In a relationship, someone is usually waiting for someone new

The data above is categorized as the type of structural metaphor that has a target domain and source domain where love is seen as a game. The target domain is love, and the source domain is the word game. It is known that a game has players who will have a win and lose ending as well as a love relationship. In a love relationship, it has two different ends, it can be called losing if they end the relationship and winning if they get married. Additionally, the words "constantly waiting, for the next x or o" have something in common with an unpredictable love affair which means that it can only wait for the next opportunity. The image schema contained in the first data is the image schema *identity (matching)* because it has similarities between love and game.

Data 2

Have you ever loved a rose, and blend against her thorns; and swear every night to her let go, then love her more by dawn. – Memories.

Source domain: **rose**

Target domain: **human**

Source domain (rose)	Target domain (human)
Rose is conceptualized here as a human where rose and human have in common that can be loved by others.	Human here is likened to rose, which can be owned, loved, and maintained.

The data above is categorized as the structural metaphor because rose and human have similarities in common in which rose as the source domain and human as the target domain. In this case, rose is used to show someone who is loved. The image schema that is used in this data is the *identity (matching)* because humans and rose have similarities meaning in this poetry.

Data 3

Otological Metaphor

Heart doesn't have locks, she said. Some do, he replies. There are people who give away the key to theirs for the safekeeping. Others are mistrustful and give out the several key, just in case. – Lullabies

Source domain: **Key**

Target domain: **relationship**

Based on the data above, this poetry is categorized as the type of ontological metaphor because the word key above can be mapped with something abstract or invisible such as feeling. At this point, a key is a tool to open the door and the door here is the door of one's heart, namely a feeling. Besides, the schema image that appears in the data above is the force schema image, which is an attraction, because it has an attractive relationship.

Data 4

He said loving me was like seeing the ocean for the first time. Watching the waves crash senselessly against the rocks, over and over. - The universe of us

Source domain: **ocean**

Target domain: **love**

The data above is also considered as an ontological metaphor because it links something abstract to a more physical thing. In this case, the concept of love is linked to the ocean. The characteristics of the ocean and love have are similar - each has a beauty for every human who feels it. The ocean is beautiful and calm when it is deeply felt but still has waves, just as a love of a relationship where it looks calm but it certainly has some problems in every case. Since the ocean is an object, the image schema that occurs in this data is an existence which indicates the characteristics of the object.

Data 5

Oriental Metaphor

I would stay in your arms forever. – The universe of us

Source domain: **your arms**

Target domain: **home**

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This data is also referred to as the type of ontological metaphor because arms have an abstract meaning that will be mapped to be more concrete. If seen from the sentence above, the word arms are conceptualized as a house or something that can be lived. Therefore, in this case, arms have similarities with a residence or home. The person returns home because he feels comfortable, as well as someone's arms that a person loves becomes a comfortable place to stay. Furthermore, the image scheme that appears in the data above is *container*.

Data 6

You will find him in my highs and lows, in my mind, he'll to and fro. – Love and Misadventure

Source domain: **highs and lows**

Target domain: **ups and down**

The data above is categorized as the type of orientational metaphor because the phrase highs and lows can be interpreted as ups and downs as in the feeling of someone's heart that always changes in circumstances, happy and sad, related with ups and downs. The image schema formed in this data is the image schema *space* that is up-down because, in the sentence, it describes human feelings that can be interpreted as sad and happy situations.

Data 7

Love was never to be black and white. But I knew the truth could free me as my hands were poised over the keys and I could them sing. – The universe of us

Black and white in the data above can be mapping as a depiction of the state of the human conditions. Sometimes, when we experience the things that make us sad in life, the world looks like 'black' with no happiness and it is only enveloped in sadness. Then, white is depicted with a bright and clean feeling because when we experience happiness, the world looks like white. This is a type of ontological metaphor, where black can be correlated with DOWN and white can be correlated with UP. Moreover, the image schema that concluded in this data is the existence that has similar characteristic with the process.

V. CONCLUSION

Conceptual metaphor is a process of cognition that is closely related to our experience and culture. After analyzing the data, in this poetry, the most dominant conceptual metaphor that appears is regarding love and life. It has become natural that a poem talks a lot about the problem of love because love and life always become two interesting things to read and discuss in our daily life. In

this analysis, three types of conceptual metaphors occurring in the data are structural metaphors, ontological metaphors, and orientational metaphors. Furthermore, the types of image schema that occur are identity, existence, container, and space schema.

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