CHAPTER I
INTRODUCTION

This chapter discusses five components as the introduction to this research. The components are background of the research, research questions, research objectives, research significances, and organization of writing

1.1 Background of the Problem

Language is an essential means of human communication through which people convey ideas, experiences, attitudes, and feelings. Its function is not limited to transmitting factual information, but also includes expressing interpersonal relationships and emotional experiences. (Jackson, 2012) explains that language can be used not only to describe the world but also to enact interpersonal relationships and emotional stances. This expressive function becomes particularly important when language is used to communicate experiences that are subjective and difficult to describe directly. Therefore, language provides an important linguistic resource for examining how human experiences, including emotional experiences, are constructed and communicated through meaning.

One form of language that strongly represents emotional experiences is song lyrics. As linguistic texts, song lyrics contain words and expressions through which songwriters communicate personal experiences, relationships, feelings, and attitudes. Unlike ordinary informational texts, song lyrics frequently rely on indirect and figurative expressions to communicate experiences that may be difficult to express through literal language. Consequently, the linguistic choices found in song lyrics provide an important object for semantic analysis because they demonstrate how abstract experiences can be structured and communicated through language.

The difficulty of expressing abstract experiences directly creates the relevance of metaphor in linguistic analysis. Metaphor allows speakers and writers to understand and communicate one domain of experience in terms of

another domain that is more concrete or familiar. (Lakoff & Johnson, 1980) argue that metaphor is not merely an ornamental feature of language, but reflects a fundamental mechanism through which people conceptualize and understand experience. This perspective is important in semantic and cognitive linguistic studies because metaphorical expressions provide linguistic evidence of how abstract concepts are structured through more concrete experiences. Thus, metaphor is significant to investigate not simply because it makes language more imaginative, but because it can reveal how speakers conceptualize experiences that are otherwise abstract and difficult to represent.

This perspective is further developed through the concept of conceptual metaphor. (Lakoff & Johnson, 1980) describe conceptual metaphor as a systematic mapping from a source domain to a target domain, in which a more concrete or familiar domain provides a structure for understanding a more abstract domain. The source domain provides the experiential structure used to understand the target domain. For instance, an abstract experience such as love can be understood through physical attachment, while emotional intensity can be understood through heat or fire. Conceptual metaphor is therefore important for linguistic analysis because metaphorical expressions are not isolated or random choices of words, they can reflect an underlying conceptual structure that systematically organizes meaning. By identifying these mappings, researchers can examine how abstract emotional experiences are linguistically conceptualized through concrete physical, spatial, or experiential domains.

The importance of conceptual metaphor becomes more evident in the analysis of emotional language. Emotional experiences are abstract, subjective, and often difficult to define through literal language alone. Speakers may therefore rely on physical experiences, spatial relations, objects, forces, or other concrete domains to communicate their emotional states. In song lyrics, such metaphorical conceptualization allows emotions and relationships to be represented in forms that listeners can more easily understand and relate to. For example, the expression *"I'm stuck on you"* does not literally describe a person

being physically unable to move. Instead, the physical experience of being stuck is used to conceptualize an emotional condition in which someone remains strongly attached to another person. This demonstrates that conceptual metaphor provides a linguistic mechanism for transforming an abstract emotional experience into a more concrete and interpretable expression. Therefore, investigating conceptual metaphor is necessary for understanding not only what metaphorical expressions mean, but also how emotional experiences are structured through language.

However, identifying the conceptual structure underlying a metaphorical expression does not fully explain the emotional meaning communicated through that expression. A metaphor may reveal how an emotion is conceptualized, but the expression can simultaneously communicate a particular emotional attitude or feeling. This dimension of meaning can be examined through the concept of affective meaning. According to (Leech, 1981), affective meaning concerns the feelings and attitudes communicated by a speaker through linguistic choices. Affective meaning therefore focuses on the emotional value associated with an expression, including feelings such as intimacy, tenderness, sadness, longing, fear, or other subjective attitudes. In song lyrics, this dimension is particularly relevant because lyrics are often intended not only to represent an experience but also to communicate the emotional attitude associated with that experience.

In this study, Leech's (1981) concept of affective meaning serves as the primary framework for interpreting the emotional attitudes communicated through conceptual metaphors. To provide a broader classification of the affective meanings identified in the data, Ekman's framework of basic emotions is used as a secondary classification. The use of Ekman's framework does not replace Leech's concept of affective meaning. Instead, it provides broader emotional groupings, while the specific affective meanings expressed by each metaphor are interpreted according to their linguistic and contextual meanings. Therefore, meanings such as love, admiration, longing, comfort, gratitude, commitment, and

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hope are treated as specific affective meanings rather than as independent basic-emotion categories.

The relationship between conceptual metaphor and affective meaning can consequently be understood through their different but interconnected semantic functions. Conceptual metaphor explains how an abstract emotional experience is structured through a metaphorical mapping, whereas affective meaning explains the emotional attitude or feeling communicated through the linguistic expression that realizes that mapping**.** In other words, conceptual metaphor provides the conceptual structure, while affective meaning concerns the emotional value communicated through that structure. From a linguistic perspective, the relationship can be observed through the metaphorical expression itself: the lexical item or phrase provides the linguistic form, the mapping between source and target domains explains how the abstract experience is conceptualized, and the emotional interpretation of that expression reveals its affective meaning. Therefore, the two concepts should not be treated as unrelated analytical categories. Rather, they can be connected within semantic analysis to explain how metaphorical language simultaneously structures and expresses emotional experience.

This relationship can be illustrated through the lyric *"I'm stuck on you"* from LANY's song Stuck. The word stuck conventionally describes a physical condition in which something cannot move freely. When it is applied to a romantic relationship, however, the physical experience of being unable to move is mapped onto an emotional experience of strong attachment. The expression communicates specific affective meanings such as emotional dependence and intimacy. At the same time, the metaphorical expression communicates an affective meaning because the speaker presents the relationship as a strong emotional attachment from which they cannot easily separate themselves. The expression can consequently convey emotional dependence and intimacy. This example demonstrates the linguistic-semantic connection between the two concepts: the conceptual metaphor explains the underlying mapping that

structures the emotional experience, while affective meaning explains the emotional attitude communicated through that metaphorical expression.

A similar relationship can be observed in the lyric *"My soul's on fire"* from LANY's Destiny. The expression "on fire" originates from the concrete experience of fire and heat, but it is used to describe an internal emotional condition rather than a literal physical state. The physical intensity associated with fire is mapped onto the intensity of the speaker's emotional experience. Thus, the expression can be interpreted through a conceptual metaphor in which emotional intensity is heat/fire. Semantically, this metaphor enables an abstract internal state to be represented through a concrete sensory experience. At the affective level, the expression communicates an intense emotional condition, allowing the listener to perceive the strength and depth of the speaker's feeling. These examples demonstrate why examining conceptual metaphor together with affective meaning is important: the metaphorical mapping explains how an emotion becomes linguistically understandable, while affective meaning explains what emotional attitude is conveyed through that conceptualization.

The connection between these two dimensions of meaning is particularly relevant to contemporary song lyrics, where emotional experiences are frequently communicated through metaphorical and indirect language. Songwriters may use concrete experiences such as physical attachment, movement, spatial position, light, darkness, heat, or natural phenomena to represent abstract experiences such as love, longing, vulnerability, hope, and sadness. Examining only the metaphorical structure would identify the conceptual mapping but could leave unanswered the question of what emotional attitude the expression communicates. Conversely, examining affective meaning without considering the metaphorical structure could overlook how the emotional experience is linguistically conceptualized. Therefore, integrating conceptual metaphor and affective meaning provides a more complete semantic explanation of how emotional experiences are represented and communicated in song lyrics.

This linguistic relationship is relevant to the present study, which focuses

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on LANY's "*Soft"* album, released in 2025. LANY is an American pop band known for its emotionally expressive lyrics and contemporary pop sound. The album "*Soft"* presents songs that explore personal and relational experiences, including love, vulnerability, longing, loss, healing, and self-reflection. These themes are frequently represented through metaphorical expressions rather than through literal statements alone. Consequently, the album provides relevant linguistic data for examining how abstract emotional experiences are conceptualized and how particular emotional attitudes are communicated through metaphorical language.

The selection of "*Soft"* as the object of this research is therefore based on its linguistic and semantic characteristics rather than solely on LANY's popularity as a contemporary music group. The album contains emotionally driven lyrics in which metaphorical expressions contribute to the representation of interpersonal and internal experiences. The use of metaphor provides an opportunity to identify systematic conceptual mappings, while the emotional content of the lyrics provides a basis for examining the affective meanings communicated through those mappings. In this respect, "*Soft"* offers a suitable corpus for investigating the relationship between conceptual metaphor and affective meaning across a complete album rather than focusing on isolated expressions or individual songs.

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Preliminary analysis of the album supports this relevance. One example is the lyric *"I'm stuck on you"* from Stuck, which conceptualizes love or emotional attachment through the physical experience of being unable to move freely. The metaphorical mapping makes the speaker's emotional attachment more concrete and understandable, while the expression simultaneously conveys an affective meaning associated with emotional dependence and intimacy. Another example is *"My soul's on fire"* from Destiny, in which the physical experience of fire is used to represent the intensity of an internal emotional state. The expression does not simply provide a metaphorical representation of emotion; it also communicates the intensity of the speaker's feeling. These preliminary examples indicate that

metaphorical expressions in “Soft” can be examined as linguistic realizations through which conceptual structures and affective meanings interact.

The relevance of this analysis is also supported by previous studies on conceptual metaphor in song lyrics. Jannah & Istiqomah (2021) in their study entitled “Conceptual Metaphors in Kahitna's Song Lyrics”, employed Lakoff and Johnson's Conceptual Metaphor Theory to identify conceptual metaphors and image schemas in Kahitna's song lyrics. Their findings included conceptualizations such as love relationship is a journey, heart is a container, love is a concrete object, and longing is waves. The study demonstrated that abstract emotional experiences can be systematically conceptualized through concrete physical experiences. However, its main focus was the identification of conceptual metaphors and image schemas rather than the affective meanings communicated through those metaphorical expressions.

A similar focus can be found in (Putri et al., 2023)**,** entitled Conceptual Metaphor on Song Lyrics by Fiersa Besari and Feby Putri. Using Lakoff and Johnson's Conceptual Metaphor Theory and a descriptive qualitative approach, the study identified structural, orientational, and ontological metaphors in selected Indonesian songs. The findings demonstrated how metaphorical expressions enable abstract experiences to be understood through concrete conceptual domains. Nevertheless, the study primarily emphasized metaphor classification and conceptual interpretation and did not specifically examine how the identified metaphors communicate affective meaning.

Rahmat & Dianita (2024) , in “Metaphor on Song Lyrics in the Album Born to Die by Lana Del Rey: A Semantic Analysis”, examined metaphorical expressions across an entire album and found that metaphors represented emotional experiences such as love, longing, vulnerability, and inner conflict. Their study demonstrates the value of analyzing metaphor across a complete album because recurring metaphorical patterns can be identified across different songs. However, the analysis remained focused on metaphor types and semantic

interpretation without specifically examining affective meaning as a separate dimension of analysis.

Furthermore, Ramadhan & Wibowo (2024) investigated metaphors in Coldplay's album “A Head Full of Dreams” using Lakoff and Johnson's Conceptual Metaphor Theory. Their study identified structural, orientational, and ontological metaphors and demonstrated that conceptual metaphors contribute to the representation of themes such as love, hope, and life experiences. However, similar to the other studies, the primary emphasis was placed on identifying and interpreting conceptual metaphors rather than investigating how those metaphors function as linguistic expressions of affective meaning.

The previous studies demonstrate that conceptual metaphor has been widely examined as a mechanism for understanding how abstract experiences are structured through concrete conceptual domains. They also show that song lyrics provide rich linguistic data for investigating metaphorical expressions and emotional experiences. However, the studies reviewed above generally focus on the identification, classification, and conceptual interpretation of metaphors. Although emotional themes are sometimes discussed, the specific affective meanings communicated through conceptual metaphors are not systematically examined using Leech’s (1981) concept of affective meaning.

This limitation provides an opportunity for the present study to examine conceptual metaphor from a broader semantic perspective. The research does not merely identify the conceptual metaphors found in the lyrics, but also analyzes how those metaphors communicate affective meaning. The focus is therefore placed on the relationship between metaphorical conceptualization and the emotional attitudes expressed through the metaphorical expressions. By examining the metaphorical expressions, their source and target domains, and the affective meanings communicated through them, this study seeks to explain how abstract experiences are both conceptualized and emotionally expressed through language.

The research gap is particularly relevant in the context of LANY's *soft* album. Previous studies have examined conceptual metaphors in the works of Kahitna, Fiersa Besari and Feby Putri, Lana Del Rey, and Coldplay, but the present study focuses on LANY's *soft* album and examines affective meaning as an additional dimension of conceptual metaphor analysis. To the best of the researcher's knowledge, previous research has not specifically examined how conceptual metaphors function as expressions of affective meaning throughout the lyrics of LANY's *soft* album. Therefore, the present study differs from previous research not only in terms of the artist and corpus but also in its analytical focus on the relationship between conceptual metaphor and affective meaning.

The urgency of this research lies in the need to understand how emotional meanings are linguistically constructed rather than treating emotions in song lyrics merely as thematic content. Conceptual Metaphor Theory provides an explanation of how abstract experiences are structured through concrete conceptual domains, while Leech's concept of affective meaning provides a framework for interpreting the emotional attitudes communicated through linguistic expressions. Examining these two dimensions together can therefore provide a more complete semantic explanation of how metaphorical language represents and communicates emotional experiences in song lyrics.

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In this study, Lakoff and Johnson's (1980) Conceptual Metaphor Theory is used to identify and classify the conceptual metaphors and examine the relationships between source and target domains. Leech's (1981) concept of affective meaning is used as the primary framework to interpret the emotional attitudes communicated through the identified conceptual metaphors. In addition, Ekman's framework of basic emotions is used as a secondary classification to provide broader emotional groupings of the affective meanings identified in the data. This secondary classification does not replace Leech's framework; rather, it complements the analysis by grouping relevant affective meanings into broader emotional categories when the contextual interpretation supports such classification.

Therefore, this study investigates conceptual metaphor as the expression of affective meaning in LANY's *soft* album (2025). By analyzing the conceptual metaphors found in the album and examining the affective meanings communicated through those metaphors, this research aims to provide a semantic understanding of how contemporary song lyrics conceptualize and express emotional experiences. Based on the explanations above, the researcher is interested in conducting a study entitled "Conceptual Metaphor as the Expression of Affective Meaning in LANY's *"Soft"* Album (2025): A Semantic Analysis of Song Lyrics."

1.2 Research Question

Based on the background of the research, this study focuses on identifying the conceptual metaphors found in the lyrics of LANY's "*Soft"* album and examining how affective meaning is expressed through those conceptual metaphors. Therefore, the research question are formulated as follows

Based on the research focus above, the following research questions are formulated:

1. What types of conceptual metaphors are found in the lyrics of LANY's "*Soft*" album?
2. How is affective meaning expressed through conceptual metaphors in the lyrics of LANY's *"Soft"* album?

1.3 Research Objectives

The objectives of this research are formulated based on the research questions stated above. Specifically, this study aims to:

1. To identify and classify the types of conceptual metaphors found in the lyrics of LANY's *"Soft"* album based on Lakoff and Johnson's Conceptual Metaphors Theory.
2. To analyze how affective meaning is expressed through conceptual metaphors in the lyrics of LANY's *"Soft"* album based on Leech's concept of affective meaning

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1.4 Research Significance

Theoretically, this study is expected to contribute to semantic and cognitive linguistic studies, particularly to the study of conceptual metaphor and affective meaning in song lyrics. By applying Lakoff and Johnson's (1980) Conceptual Metaphor Theory and Leech's (1981) concept of affective meaning, this research provides a perspective on how metaphorical expressions can function as conceptual structures for understanding abstract experiences and as linguistic expressions of emotional attitudes. In addition, the use of Ekman's framework as a secondary emotional classification provides a broader categorization of the affective meanings identified in the data without replacing the primary analysis based on Leech. The findings may therefore contribute to discussions of metaphor, semantics, cognitive linguistics, affective meaning, and emotional expression in song lyrics.

Practically, this study is expected to provide useful insights for students, researchers, and educators who are interested in semantics, cognitive linguistics, metaphor, and language use in song lyrics. The findings may help students understand how abstract emotional experiences can be represented through conceptual metaphors and how those expressions communicate specific affective meanings. For educators, this study may serve as supplementary material for discussions of semantic meaning, figurative language, conceptual metaphor, affective meaning, and emotional expression. In addition, the study may provide an analytical reference for future researchers who intend to investigate the relationship between metaphorical language and emotional meaning in song lyrics or other linguistic texts.

1.5 Organization of Writing

This In conducting this research, the researcher organizes the study into five chapters to provide a systematic presentation of the research process and findings. Each chapter discusses different aspects of the study, beginning with the introduction and ending with the conclusion and suggestions.

Chapter I, Introduction, presents the background of the research, research questions, research objectives, research significance, and organization of writing. The background explains the linguistic and semantic relevance of conceptual metaphor and affective meaning, the relationship between the two concepts, the selection of LANY's *"Soft"* album as the research corpus, previous studies, and the research gap addressed by the present study.

Chapter II, Theoretical Foundation, discusses the theories and concepts underlying the research. This chapter presents the relevant concepts of semantics, meaning, affective meaning, cognitive linguistics, conceptual metaphor, and song lyrics as linguistic data. It also explains Lakoff and Johnson's Conceptual Metaphor Theory and Leech's Affective Meaning Theory as the theoretical foundation for analyzing the data.

Chapter III, Research Method, describes the research methodology used in this study. It explains the research design, source of data, sample of data, data collection techniques, research instruments, and data analysis procedures. The chapter also describes the procedures used to identify and classify conceptual metaphors and analyze the affective meanings expressed through those metaphors.

Chapter IV, Findings and Discussion, presents and discusses the findings based on the research questions. The first section identifies and classifies the conceptual metaphors found in LANY's "*Soft"* album based on Lakoff and Johnson's categories of structural, orientational, and ontological metaphors. The second section analyzes how the identified conceptual metaphors express affective meanings based on Leech's theory. The discussion also explains the semantic relationship between conceptual metaphor and affective meaning and relates the findings to previous studies.

Chapter V, Conclusion and Suggestions, presents the conclusions drawn from the findings and discussion. This chapter summarizes the answers to the research questions concerning the conceptual metaphors found in the album and the affective meanings expressed through those metaphors. It also provides

suggestions for future researchers who are interested in conceptual metaphor, affective meaning, semantics, cognitive linguistics, and song lyrics.

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