

CHAPTER III

FINDING AND DISCUSION

It was discovered that metaphors were employed in Stephanie Poetri's song "I LOVE YOU 300" by researchers. This chapter will provide an explanation of some of the research's findings, such as the kinds of metaphors found in song lyrics and the metaphorical connotations found in Stephanie Poetri's song "I LOVE YOU 300."

A. Finding

1. The Type of Metaphor that Found in "I LOVE YOU-300" Lyrics by Stephanie Poetri

Metaphor is for most people a device of the poetic imagination and the rhetorical flourish a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action.⁵⁸

The researcher in finding data is assisted by reading the lyrics of the song and listening to the song.

Baby take my hand I want you to be my husband (1st)
Cause you're my Iron Man, And I love you three thousand
Baby take a chance Cause I want this to be somethin'
Straight out of a Hollywood movie

⁵⁸ Lakoff and Johnson, *Metaphors We Live By*, 9.

See you standing there, in your hulk outerwear (5th)
 And all I can think is “where is the ring?”
 Cause I know you wanna ask
 Scared the moment will pass
 I can see it in your eyes, Just take me by surprise

And all my friends they tell me they see (10th)
 You planning to get on one knee
 But I want it to be out of the blue
 So make sure I have no clue, when you ask

Baby take my hand I want you to be my husband (15th)
 Cause you my Ironman, and I love you 3000
 Baby take a chance cause I want this to be something
 Straight out of a hollywood movie

Now were having dinner, and baby you’re my winner (19th)
 I see the way you smile, you’re thinking about the aisle
 You reach in your pocket, emotion unlocking
 And before you could ask, I answer too fast

And all my friends they tell me they see (23rd)
 You planning to get on one knee
 So now I can’t stop thinking about you
 I figured out all the clues, so now I ask

Baby take my hand, I want you to be my husband (27th)
 Cause you my Ironman, and I love you 3000
 Baby take a chance, cause I want this to be something
 Straight out of a Hollywood movie
 Pa da da da da dam
 Pa da da da da dam
 Pa da da da da dam
 Pa da da da da dam
 No spoiler please (2x)

Baby take my hand, I want you to be my husband (37th)
 Cause you my Ironman, and I love you 3000
 Baby take a chance, cause I want this to be something
 Straight out of a Hollywood movie
 Pa da da da da dam
 Pa da da da da dam
 Pa da da da da dam
 Pa da da da da dam
 No spoiler please (2x)

Table of data findings

No.	Lyrics	Line	Type of Metaphore
1.	Baby take my hand, I want you to be my husband	1 st Line	Structural Metaphore
2.	I can see it in your eyes, just take me by surprise	9 th Line	Structural Metaphore
3.	You planning to get on one knee	11 th Line	Structural Metaphore
4.	Now were having dinner, and baby you're my winner	19 th Line	Structural Metaphore
5.	Cause you my Ironman, and I love you 3000	16 th Line	Orientalional Metaphore
6.	I see you standing there, In you hulk outerwear	5 th Line	Orientalional Metaphore
7.	Baby take a chance, cause I want this to be something	3 rd Line	Container Onthological
8.	And all I can think, is where is the ring?	6 th Line	Container Onthological
9.	So make sure I have no clue, when you ask	13 th Line	Container Onthological
10.	Staright out of a Hollywood movie	4 th Line	Personification Onthological
11.	You're thinking about the aisle	20 th Line	Personification Onthological
12.	And before you could ask,I answer to fast	23 rd Line	Personification Onthological

a. Structural Metaphor

There are seven structural metaphors found in the lyrics of the song "I love you-3000" according to the identification results. The following are the data that has been obtained.

The application of Lakoff and Johnson's theory in life or in the field can be found as in the sentence that can strengthen the theory in the data that has been found in the lyrics of the song "I Love You 3000", the following sentence:

Love is a burning thing

'Love is something that burns' The sentence is a type of structural metaphor because the concept of love '*love*' uses the word burning thing '*something that burns*' as a figurative word that is usually used in the concept of fire.

1) Baby take *my hand* I want you to be *my husband* (1st Line)

The lyrics are a type of structural metaphor because the concept of "*my hand*" is followed by the phrase "*my husband*" as a figurative word usually used in the concept of marriage or ownership.

2) I can see it in *your eyes* just take me by *surprise* (9th Line)

The *lyrics* are a type of structural metaphor because the concept of "*your eyes*" uses the word "*surprise*" as a figurative word that is usually used in the concept of sincere giving or gifts.

3) You planning *to get on one knee* (11th Line)

This lyric is a type of structural metaphor because the concept of "*to get on*" uses the phrase "*one knee*" as a figurative word that is usually used in the concept of kneeling.

The meaning of the concept of kneeling here is that kneeling is very much influenced by emotions or feelings, fear or weakness,

kneeling is also an attitude of worship or an attitude of *respect* for someone, or kneeling is also often used in relationships (expressing feelings).⁵⁹

⁵⁹ “Lutut, Berlutut - Studi Kamus - Alkitab Sabda,” Accessed February 6, 2024, <https://Alkitab.Sabda.Org/Dictionary.Php?Word=Lutut,%20berlutut>.

4) Now we're having *dinner* and baby you are my *winner* (19th Line)

This lyric is a type of structural metaphor because the concept of "*dinner*" uses the phrase "*winner*" as a figurative word that is usually used in the concept of the current owner of the heart.

With an intimate setting, enchanting candlelight, and delicious *dishes*, it's a beautiful way to express your feelings for your beloved. Dinner is a way to enhance the romance in your relationship or just want to celebrate a special moment with your partner. A man who has the courage to ask a woman to dinner in this way is very sacred and serious, women consider him a winner or a charmer of her heart.⁶⁰

b. Orientational Metaphor

Two lyrics that feature orientational metaphors are included in the identification findings. These two pieces of information can be found in the song "I love you-3000" lyrics.

The application of Lakoff and Johnson's theory in life or in the field can be found as in the sentence that can strengthen the theory in the data that has been found in the lyrics of the song "I Love You 3000", the following sentence:

The old *familiar sting*

'The pain that was and feels familiar' the sentence is a type of orientational metaphor because the concept of familiar sting 'familiar pain' becomes a metaphor that refers to a person's physical condition.

1) Cause you my *IronMan*, and I love you 3000 (16th Line)

The lyrics are a type of orientational metaphor because the concept of "*IronMan*" is a metaphor that refers to a person's physical state or character.

2) I see you standing there, In your *hulk outerwear* (5th Line)

The lyrics are a type of orientational metaphor because the concept of "*hulk outerwear*" is a metaphor that refers to a person's physical state or character.

⁶⁰ Redaksi, "Candle Light Dinner Artinya Apa? Begini Penjelasan Candle Light Dinner yang sedang Dibahas Banyak Orang," *TUTUR MEDIA* (blog), August 23, 2023, <https://tuturmedia.com/candle-light-dinner-artinya-apa-begini-penjelasan-candle-light-dinner/>.

c. Ontological Metaphor

There are two categories of ontological metaphors: personification ontological metaphors and container ontological metaphors. Six lyrics with ontological metaphors were found in the identification results; four of these were personification ontological metaphors and three were container ontological metaphors.

1) Container ontological

The application of Lakoff and Johnson's theory in life or in the field can be found as in the sentence that can strengthen the theory in the data that has been found in the lyrics of the song "I Love You 3000", the following sentence:

From the *back door of your life*, you *swept me out* dear

“Kau sapu aku dari pintu belakang hidupmu” the sentence is a type of ontological container metaphor because the entity swept me out 'swept me out' is an abstract entity that explains the metaphor of the back door of your life 'back door of your life' as a container object.

a) Baby *take a chance*, cause *I want this to be something* (3rd Line)

“sayang, ambilah kesempatan karena aku ingin menjadi sesuatu”

The *lyrics* are a type of ontological metaphor because the identity *take a chance* “ ambilah kesempatan” is an abstract identity that explains the metaphor *cause i want this to be something* “karena aku ingin menjadi sesuatu” as a container object.

b) and *all I can think, is where is the ring?* (6th Line)

“tentang semua yang aku pikirkan, dimana cincin itu?”.

The lyrics are type of ontological metaphor because the identity *all I can think* “semua yang aku pikirkan” is abstract identity the

explains the metaphor *where is the ring* “dimana cincin itu?” as a container object.

c) ***So make sure I have no clue, when you ask* (13th Line)**

“jadi pastikan aku tidak mengetahuinya, ketika kamu bertanya”.

The lyrics are type of ontological metaphor because the identity *so make sure* “jadi pastikan” is abstract identity the explain the

metaphor *when you ask* “ketika kamu bertanya” as a container object.

2) Personification Ontological

The application of Lakoff and Johnson's theory in life or in the field can be found as in the sentence that can strengthen the theory in the data that has been found in the lyrics of the song "I Love You 3000", the following sentence:

Upon my *liar's chair*

“Di atas kursi pembohongku” The sentence is a type of personification ontological metaphor because the entity chair 'chair' which is an inanimate object uses the word liar 'liar' as a figurative word that is usually done by humans.

a) Straight out of a *Hollywood movie* (4th Line)

“langsung seperti film Hollywood”

The lyrics are a type of personification ontological metaphor because the identity of *Hollywood*, which is an inanimate object, uses *movie* "film" as a figurative word that is usually done by humans.

b) you're *thinking about the aisle* (20th Line)

“kamu sedang memikirkan tentang lorong”

The lyrics are type of personification ontological metaphor because the identity of *thinking about* “memikirkan tentang”, which is an inanimate object, uses *aisle* “lorong” as a figurative word that is usually done by humans.

c) And before you could ask, I answer *too fast* (23rd Line)

“aku menjawabnya dengan begitu cepat”

The lyrics are type of personification ontological metaphor because the identity of too, which is an inanimate object, uses fast “cepat” as a figurative word that is usually done by human.

2. The Hidden Meaning Reflected in the Metaphor "I LOVE YOU -3000"

Lyrics of Stephanie Poetri's in Lakoff and Johnson Perspective

According to Lakoff and Johnson (1980; 2003) in analyzing metaphors, two main components are used, namely: the target domain and

the source domain. To be able to understand the meaning contained in the metaphor, it is found that the target and source have similar characteristics. By comparing the characteristics of both, the basis of a metaphor can be found. There are some differences between the target and the source. In the realm of the target; more abstract, and implicit.⁶¹

In Stephanie Poetri's songs, not all lyrics emphasize on all lyrical subjects. The author finds that in expressing the songwriter's ideas, the poet is more likely to use lyrics that describe as if it were the poet's own personal experience. In this case, the lyric subject also functions as a means of self-realization.

After identifying the lyrics in the previous discussion based on the form of metaphor, the author then analyzes the lyrics that contain metaphors by determining the target and source. Because the author identifies the meaning of metaphors in each song lyric based on the context of the songs, in this analysis chapter, the meaning of metaphors is analyzed based on the target and source according to the categories as stated in the theoretical basis in the previous chapter.

a. Baby take my hand, I want you to be my husband

Target : *my hand*

Source : *my husband*

my hand becomes the target because it is abstract or implied while *my husband* is the source because it is clearly stated or the reader will know the intention of the poet. The expression 'my hand' is a sacred

⁶¹ Mane, "Metafora Dalam Lirik Lagu Johnny Cash (Suatu Analisis Semantik)," 8.

thing to be owned by a spouse or 'my husband' becomes a metaphorical expression because the expression 'my hand' is side by side with the word 'my husband'. If the expression 'my husband' is accompanied with the word 'mine' then the expression is not a metaphorical expression, because 'mine' is indeed something that is clearly owned.

The metaphorical meaning of this lyric is that grasping my hand is something that can be done when he is already my husband or *becomes* my partner. The person who grasps my hand wants me to be my partner or husband.

b. Cause you *my iron man*

Target : *my*

Source : *iron man*

"*my*" becomes the target because it is abstract while iron man *becomes* the source because it is clearly stated. the expression "*cause you're my iron man*" becomes a metaphorical expression because the expression "*cause you're*" is followed by the word "*ironman*". if the expression "*ironman*" is followed by the word "*hero*" then the expression is not a metaphorical expression because the word "*hero*" often uses the word "*ironman*" as one of the heroes in western movies. The metaphorical meaning of these lyrics is that when you become my husband, I hope you will be my protector like the hero, IronMan.

c. Baby *take a chance*, cause *I want this* to be something

Target : *I want this*

Source : *to be something*

Take a chance, becomes the target because abstract object while *'i want this'* becomes the source. The phrase "baby take a chance, because I want this to be something" is a metaphorical expression because the phrase "to be something" is accompanied by "i want this". If the word "i want this" is accompanied by "special" then the expression is not metaphorical because wanting something is usually a special thing.

The metaphorical meaning in the lyrics of this song is the subject of the *lyrics* which is considered like someone who tells his lover to move to take the kesemeptan because he wants something special from his lover.

d. Straight out of a *Hollywood movie*

Target : *implied*

Source : *Hollywood*

"Hollywood" is the source, while the target is not stated (implied). The expression *"straight out of a hollywood movie"* becomes a metaphorical expression because the expression *"movie"* is accompanied by the word *"hollywood"*. If the expression *"hollywood"* is accompanied by the words *"romantic and glamour"* then the expression is not a metaphorical expression because the word *"hollywood"* is usually used to describe something *"glamour and romantic"*.

The *metaphorical* meaning in the lyrics of this song is that a *woman* hopes that their relationship can be more special, similar to the story in a romantic Hollywood movie.

e. I see you standing there, in your *hulk outerwear*

Target : *hulk*

Source : *outerwear*

"*hulk*" is the target because it is abstract while "*outerwear*" is the source *because* it is clearly stated. The lyrics become a metaphorical expression because the expression "*outerwear*" is accompanied by the word "*hulk*". If the word "*outerwear*" is accompanied by the word "*neat and charming*" *then* the expression is not metaphorical, because the word "*outerwear*" is usually used to describe clothes that are neat and charming to look at.

The metaphorical meaning contained in the lyrics is that the woman is looking at her boyfriend standing not far from her wearing hulk *clothes* that look very brave.

f. And all I can think, is where is *the ring*

Target : *implied*

Source : *the ring*

"*the ring*" is the source while the target is not stated (implied). The phrase "*and all I can think, is where is the ring*" becomes a metaphorical expression because the phrase "*the ring*" is juxtaposed with the word "*I can think*". If the expression "*i can think*" is accompanied by the word "*surprise*" *then* the expression is not a metaphorical expression because the word "*i can think*" is usually used to describe a surprising plan such as being proposed to by a girlfriend.

The metaphorical *meaning* contained in the song lyrics is that the girl is already thinking about the proposal ring when she meets her boyfriend who is wearing a shirt with the Hulk image.

- g. I can see it in *your eyes*, just take me by *surprise*

Target : *your eyes*

Source : *surprise*

"*Your eyes*" is *the* target because it is abstract, while the word "*surprise*" is the source because it is clearly stated. The *phrase "i can see it in your eyes, just take me by surprise"* becomes a metaphorical expression because the phrase "*surprise*" is accompanied by "*just take me*". If the word "*just take me*" is accompanied by the word "*gift*" then the expression is not a metaphorical expression because the word "*just take me*" is usually used to describe when someone gives a special surprise.

The metaphorical meaning contained in the lyrics is that the woman already knows the surprise that her lover will give her *just* by looking at her eyes.

- h. You planning to get on *one knee*, but I want it to be *out of the blue*

Target : *get on one knee*

Source : *out of the blue*

"*get on one knee*" becomes the abstract target while "*out of the blue*" becomes the source because it is clearly stated. The phrase "*you planing to get on one knee, but i want it to be out of the blue*" is a metaphorical expression because the phrase "*but i want it to be*" is

accompanied by the phrase "*out of the blue*". If the word "*out of the blue*" is accompanied by "*but I know*" then the expression is not a metaphorical expression because "*but I know*" the main function is to already know what will happen.

The metaphorical meaning contained in the song lyrics is that the woman already *knows* her boyfriend's intention that she will be proposed to from her friend, but she wants everything to still feel surprising and happen suddenly.

i. So make sure *I have no clue, when you ask*

Target : *i have no clue*

Source : *when you ask*

"*i have no clue*" is the target because it is abstract, while "*when you ask*" is the source because it is clear and stated. The phrase "*so make sure i have no clue, when you ask*" is a metaphorical expression because the phrase "*so make sure*" is accompanied by *the* phrase "*when you ask*". The metaphorical meaning contained in the link is that the woman makes sure it's clearer that when her boyfriend proposes to her, she's going to ask.

j. Now we're having *dinner*, and baby you're *my winner*

Target : *dinner*

Source : *my winner*

"*dinner*" is the target because it is abstract, while "*my winner*" is the source because it is clear and stated. The phrase "*now we're having dinner, and baby you're my winner*" is a metaphorical

expression, because the expression "*my winner*" is accompanied by the expression "*and baby*". If "*my winner*" is accompanied by the words "*and can be seen*" then the expression is not a metaphorical expression, because "*my winner*" is clear about who gets it without having to mention the object.

The metaphorical meaning contained in the lyrics is that it turns out that the *proposal* is very simple, the man states his proposal only with dinner together, and it is clear that he is the winner and the owner.

k. I see the way you *smile*, You're thinking about *the aisle*

Target : *smile*

Source : *the aisle*

"*Smile*" is the form of the object because it is abstract, while "*the aisle*" is the source because it is real and clear. The lyrical expression is a metaphorical expression because the expression "*the aisle*" is followed by the word "*you're thinking*". If the phrase "*the aisle*" is followed by the word "*dark*" where the word "*dark*" can indeed be described by "*the aisle*" the phrase is not a metaphorical expression.

The metaphorical meaning contained in the lyrics is that the girl already knows the contents of her boyfriend's mind just by looking at his smile, her boyfriend has been thinking long like a dark alley about his wedding plans.

l. and before you *could ask*, I answer too *fast*

Target : *could ask*

Source : *fast*

"could *ask*" is the target because it is abstract, while "*fast*" is the source because of its clear and stated existence. The phrase "*and before you could ask, I answered too fast*" becomes a metaphorical expression, because the word "*fast*" is accompanied by "*answer*". If the expression "*fast*" is juxtaposed with the word "*drove*" it is not a metaphorical expression, because the word "*drove*" is usually described for things that move "*fast*".

The metaphorical meaning contained in the song lyrics is that before the boyfriend finished stating his desire to propose to the woman, the woman had answered him quickly and said yes.

B. Discussion

1. The Type of Metaphor that Found in "I LOVE YOU-300" Lyrics by Stephanie Poetri

in the data found in Deru Lukmana's previous research in his research entitled "An Analysis of Metaphor in the Lyrics of Selected Minangkabaunese Songs" both use Lakoff and Johnson's theory as their theoretical basis, but in their findings only include how many percent of lyrics that contain metaphors do not include the lyrics in their research, while the data I have obtained is included and explained in more detail why the data is called metaphor and what types of metaphors are contained in the data.

a. Structural Metaphor

1) Baby take *my hand* I want you to be *my husband* (1st Line)

The lyrics are a type of structural metaphor because the concept of "*my hand*" is followed by the phrase "*my husband*" as a figurative word usually used in the concept of marriage or ownership.

A structural metaphor is a concept that is metaphorically structured in another concept, according to Lakoff and Johnson's theory. There are structural metaphors because of methodical relationships found in daily life.⁶² In the data, the words "*my hand*" and "*my husband*" are systematic correlations of structured daily experiences, the two words are continuous in making sentences so that there are figurative words in the lyrics.

2) I can see it in *your eyes* just take me by *surprise* (9th Line)

The lyrics are a type of structural metaphor because the concept of "your eyes" uses the word "surprise" as a figurative word that is usually used in the concept of sincere giving or gifts.

In Lakoff and Johnson's theory, it is stated that structural metaphor is one concept that is metaphorically structured in another concept. Structural metaphors exist based on systematic correlations of everyday experience.⁶³ In this data, the words "*you're eyes*" and "*surprise*" are a systematic correlation of structured daily experiences, because in the meaning of "surprise" we can see someone from their eyes. Therefore, the lyrics contain figures of speech or figurative language.

⁶² Mane, 6.

⁶³ Mane, 6.

3) You planning *to get on one knee* (11th Line)

This lyric is a type of structural metaphor because the concept of "*to get on*" uses the phrase "*one knee*" as a figurative word that is usually used in the concept of kneeling.

The meaning of the concept of kneeling here is that kneeling is very much influenced by emotions or feelings, fear or weakness, kneeling is also an attitude of worship or an attitude of respect for someone, or kneeling is also often used in relationships (expressing feelings).⁶⁴

In terms of Lakoff and Johnson's theory, a structural metaphor is an idea that is metaphorically structured in another concept. There are methodical linkages in everyday life, which give rise to structural metaphors.⁶⁵ In the data, the words "*to get on*" and "*one knee*" are systematic correlations of structured daily experiences, the two words are continuous in making sentences so that there are figurative words in the lyrics.

4) Now we're having *dinner* and baby you are my *winner* (19th Line)

This lyric is a type of structural metaphor because the concept of "*dinner*" uses the phrase "*winner*" as a figurative word that is usually used in the concept of the current owner of the heart.

With an intimate setting, enchanting candlelight, and delicious dishes, it's a beautiful way to express your feelings for your beloved.

Dinner is a way to enhance the romance in your relationship or just

⁶⁴ "Lutut, Berlutut - Studi Kamus - Alkitab Sabda," Accessed February 6, 2024, <https://Alkitab.Sabda.Org/Dictionary.Php?Word=Lutut,%20berlutut>.

⁶⁵ Mane, "Metafora Dalam Lirik Lagu Johnny Cash (Suatu Analisis Semantik)," 6.

want to celebrate a special moment with your partner. A man who has the courage to ask a woman to dinner in this way is very sacred and serious, women consider him a winner or a charmer of her heart.⁶⁶

In Lakoff and Johnson's theory, it is stated that structural metaphor is one concept that is metaphorically structured in another concept. Structural metaphors exist based on systematic correlations of everyday experience.⁶⁷ In the data, the words "*dinner*" and "*winner*" are systematic correlations of structured daily experiences, the two words are continuous in making sentences so that there are figurative words in the lyrics.

b. Orientational Metaphor

Two lyrics that feature orientational metaphors are included in the identification findings. These two pieces of information can be found in the song "I love you-3000" lyrics.

1) Cause you my *IronMan*, and I love you 3000 (16th Line)

The lyrics are a type of orientational metaphor because the concept of "*IronMan*" is a metaphor that refers to a person's physical state or character.

According to the theory that has been discussed, orientational metaphors are unstructured metaphorical conceptions that organize a broader group of related concepts, as stated by Lakoff and Johnson. Furthermore, these metaphors use physical geometries like front-back, deep-shallow, on-off, in-out, and up-down to describe cultural and

⁶⁶ Redaksi, "Candle Light Dinner Artinya Apa?"

⁶⁷ Mane, "Metafora Dalam Lirik Lagu Johnny Cash (Suatu Analisis Semantik)," 6.

physical experiences. "Happy is up, sad is down" is an example of an orientational metaphor that conveys the concept of spatial direction.⁶⁸

2) I see you standing there, In your ***hulk outerwear*** (5th Line)

The lyrics are a type of orientational metaphor because the concept of "***hulk outerwear***" is a metaphor that refers to a person's physical state or character.

In accordance with the theory that has been explained, according to Lakoff and Johnson that the orientational metaphor metaphorical conceptions that are unstructured yet organize a larger set of related concepts are orientational metaphors. In addition, these metaphors refer to cultural and physical experiences as physical shapes, such as front-back, deep-shallow, on-off, in-out, and up-down. The idea of spatial direction is given via orientational metaphors, such as "Happy is up, sad is down".⁶⁹

c. Ontological Metaphor

There are two categories of ontological metaphors: personification ontological metaphors and container ontological metaphors. Seven lyrics with ontological metaphors were found in the identification results; four of these were personification ontological metaphors and three were container ontological metaphors.

⁶⁸ Lakoff and Johnson, *Metaphors We Live By*, 17.

⁶⁹ Lakoff and Johnson, 17.

1) Container anthological

a) Baby *take a chance*, cause *I want this to be something* (3rd Line)

In Lakoff and Johnson's theory, the container metaphor considers an abstract or living entity as a container or space for entry and exit. This means that when an object goes into a container, the container can be filled and vice versa.⁷⁰ In the data found "baby take a chance, cause i want this to be something" is an abstract entity that describes the object in and out of the situation.

“sayang, ambilah kesempatan karena aku ingin menjadi sesuatu” The lyrics are a type of ontological metaphor because the identity *take a chance* “ ambilah kesempatan” is an abstract identity that explains the metaphor *cause i want this to be something* “karena aku ingin menjadi sesuatu” as a container object.

b) and *all I can think, is where is the ring?* (6th Line)

“tentang semua yang aku pikirkan, dimana cincin itu?”

The container metaphor, as proposed by Lakoff and Johnson, views an abstract or living thing as a space that may be entered and exited. This implies that a container may fill up after receiving an object, and vice versa.⁷¹ In the data found "all I can think, is where is the ring?" is an abstract entity that describes objects going in and out of situations.

⁷⁰ Mane, “Metafora Dalam Lirik Lagu Johnny Cash (Suatu Analisis Semantik),” 7.

⁵⁸ Mane, 7.

The lyrics are type of ontological metaphor because the identity *all I can think* “semua yang aku pikirkan” is abstract identity the explains the metaphor *where is the ring* “dimana cincin itu? as a container object.

c) *So make sure I have no clue, when you ask* (13th Line)

“jadi pastikan aku tidak mengetahuinya, ketika kamu bertanya”

According to Lakoff and Johnson, the container metaphor sees an abstract or living item as a space that may be entered and exited. This suggests that an object may fill a container after it is received, and vice versa.⁷² In the data found "So make sure I have no clue, when you ask" is an abstract entity that describes the object in and out of the situation.

The lyrics are type of ontological metaphor because the identity *so make sure* “jadi pastikan” is abstract identity the explain the metaphor *when you ask* “ketika kamu bertanya” as a container object.

2) Personification Ontological

a) Straight out of a *Hollywood movie* (4th Line)

“langsung seperti film Hollywood”

The lyrics are a type of personification ontological metaphor because the identity of *Hollywood*, which is an inanimate object,

⁵⁹ Mane, 7.

uses *movie* "film" as a figurative word that is usually done by humans.

When analyzed with Lakoff and Johnson's theory, the lyrics use a type of personification ontology metaphor, where the theory says Personification of entities in the form of inanimate objects, both abstract and concrete objects are used and treated like humans with all their aspects and activities.⁷³

b) you're *thinking about the aisle* (20th Line)

“kamu sedang memikirkan tentang lorong”

The lyrics are type of personification ontological metaphor because the identity of *thinking about* “memikirkan tentang”, which is an inanimate object, uses *aisle* “lorong” as a figurative word that is usually done by humans.

The lyrics employ a particular kind of personification ontology metaphor, according to Lakoff and Johnson's theory, which states that entities can take the form of inanimate objects; both concrete and abstract items can be utilized and treated like humans with all of their characteristics and behaviors.⁷⁴

c) And before you could ask, I answer *too fast* (23rd Line)

“aku menjawabnya dengan begitu cepat”

The lyrics are type of personification ontological metaphor because the identity of *too*, which is an inanimate object, uses *fast* “cepat” as a figurative word that is usually done by human.

⁷³ Mane, 7.

⁷⁴ Mane, 60

According to Lakoff and Johnson's theory, which holds that entities can take the form of inanimate objects and that both concrete and abstract items can be used and treated like humans with all of their traits and behaviors, the lyrics use a specific type of personification ontology metaphor.⁷⁵

2. The Hidden Meaning Reflected in the Metaphor "I LOVE YOU -3000" Lyrics of Stephanie Poetri's in Lakoff and Johnson Perspective

In Deru Lukmana's research, which is the previous research in this study, in his discussion Deru focuses more on comparing the metaphors contained in each minangkabau song, in his research also does not discuss what hidden meanings are reflected in each minangkabau song. In contrast to the current research, although the same uses Lakoff's theory as a theoretical basis, researchers do not compare the metaphors contained in several songs, but explain the meaning reflected in the lyrics containing metaphors using Lakoff's theory by looking at the target and source of the lyrics.

Lakoff and Johnson state that there are two primary elements that are used in the analysis of metaphors: the source domain and the target domain. It is discovered that the source and the target share traits in order to comprehend the metaphor's meaning. A metaphor can be derived from a comparison of the traits of the two. The source and the target are not exactly the same. Within the target's domain; more implicit and abstract.⁷⁶

⁷⁵ Mane, 7.

⁷⁶ Mane, 61

a. Baby take *my hand*, I want you to be *my husband*

Target : *my hand*

Source : *my husband*

According to Lakoff's theory, which explains how to analyze the hidden meaning of a song lyric, it can be done by comparing the characteristics of both (target and source). There are some differences between the target and the source. In the realm of the target; more abstract, and implicit. Meanwhile, in the realm of the source, it can be found in everyday life, intimate to the reader, and explicit.

my hand becomes the target because it is abstract or implied while *my husband* is the source because it is clearly stated or the reader will know the intention of the poet. The expression 'my hand' is a sacred thing to be owned by a spouse or 'my husband' becomes a metaphorical expression because the expression 'my hand' is side by side with the word 'my husband'. If the expression 'my husband' is accompanied with the word 'mine' then the expression is not a metaphorical expression, because 'mine' is indeed something that is clearly owned.

The metaphorical meaning of this lyric is that grasping my hand is something that can be done when he is already my husband or becomes my partner. The person who grasps my hand wants me to be my partner or husband.

b. Cause you *my iron man*

Target : *my*

Source : *iron man*

In Lakoff and Johnson's theory, where in the explanation that in analyzing a hidden meaning in a song lyric can be by comparing with the characteristics of the target and source. Where in the target is more abstract and also implicit, while in the source, the hidden meaning can be found..⁷⁷

"*my*" becomes the target because it is abstract while iron man *becomes* the source because it is clearly stated. the expression "*cause you're my iron man*" becomes a metaphorical expression because the expression "*cause you're*" is followed by the word "*ironman*". if the expression "*ironman*" is followed by the word "*hero*" then the expression is not a metaphorical expression because the word "*hero*" often uses the word "*ironman*" as one of the heroes in western movies. The metaphorical meaning of these lyrics is that when you become my husband, I hope you will be my protector like the hero, IronMan.

c. Baby *take a chance*, cause *I want this* to be something

Target : *I want this*

Source : *to be something*

To be able to determine and analyze the hidden meaning of a song can use a way by determining the target and source, where in both of these things have their own characteristics such as targets that are implicit and abstract and sources that have characteristics such as in everyday life explicit and intimate to the reader, where this theory is a theory initiated by Lakoff and Johnson.⁷⁸

⁷⁷ Lakoff and Mark Johnson, *Metaphors we live by* (Chicago: University of Chicago Press, 2003).

⁶³ Lakoff and Mark Johnson, *Metaphors we live by* (Chicago: University of Chicago Press, 2003).

Take a chance, becomes the target because abstract object while *'i want this'* becomes the source. The phrase "baby take a chance, because I want this to be something" is a metaphorical expression because the phrase "to be something" is accompanied by "i want this". If the word "i want this" is accompanied by "special" then the expression is not metaphorical because wanting something is usually a special thing.

The metaphorical meaning in the lyrics of this song is the subject of the lyrics which is considered like someone who tells his lover to move to take the kesemeptan because he wants something special from his lover.

d. Straight out of a Hollywood movie

Target : *implied*

Source : *Hollywood*

In determining and analyzing a hidden meaning in a song lyric can use the theory made by Lakoff and Johnson where in their theory, to be able to determine a hidden meaning it is necessary to compare the characteristics of the target and the source, where in the realm of the target is more abstract and implicit, while in the realm of the source can be found in everyday life, intimate with the reader and explicit⁷⁹

"Hollywood" is the source, while the target is not stated (implied). The expression *"straight out of a hollywood movie"* becomes a metaphorical expression because the expression *"movie"* is accompanied by the word *"holyywood"*. If the expression *"hollywood"* is

⁶⁴ Lakoff and Mark Johnson, *Metaphors we live by* (Chicago: University of Chicago Press, 2003).

accompanied by the words "*romantic and glamour*" then the expression is not a metaphorical expression because the word "**hollywood**" is usually used to describe something "*glamour and romantic*".

The metaphorical meaning in the lyrics of this song is that a *woman* hopes that their relationship can be more special, similar to the story in a romantic Hollywood movie.

e. I see you standing there, in your *hulk outerwear*

Target : *hulk*

Source : *outerwear*

Based on a theory created by Lakoff and Johnson where they explain how to analyze a hidden meaning of a song lyric by comparing the characteristics of the two (target and source) where in the target realm is an abstract word and has an implicit meaning, while for the source realm it can be found in everyday life, intimate with the reader and has an explicit meaning.⁸⁰

"*hulk*" is the target because it is abstract while "*outwear*" is the source because it is clearly stated. The lyrics become a metaphorical expression because the expression "*outerwear*" is accompanied by the word "*hulk*". If the word "*outerwear*" is accompanied by the word "*neat and charming*" then the expression is not metaphorical, because the word "*outerwear*" is usually used to describe clothes that are neat and charming to look at.

⁶⁵ Lakoff and Mark Johnson, *Metaphors we live by* (Chicago: University of Chicago Press, 2003).

The metaphorical meaning contained in the lyrics is that the woman is looking at her boyfriend standing not far from her wearing hulk *clothes* that look very brave.

f. And all I can think, is where is *the ring*

Target : *implied*

Source : *the ring*

According to Lakoff's theory, which explains how to analyze the hidden meaning of a song lyric, it can be done by comparing the characteristics of both (target and source). There are some differences between the target and the source. In the target realm; it is more abstract and implicit. Whereas in the source domain, it can be found in everyday life, intimate with the reader, and explicit.⁸¹

"*the ring*" is the source while the target is not stated (implied). The phrase "*and all I can think, is where is the ring*" becomes a metaphorical expression because the phrase "*the ring*" is juxtaposed with the word "*I can think*". If the expression "*i can think*" is accompanied by the word "*surprise*" then the expression is not a metaphorical expression because the word "*i can think*" is usually used to describe a surprising plan such as being proposed to by a girlfriend.

The metaphorical meaning contained in the song lyrics is that the girl is already thinking about the proposal ring when she meets her boyfriend who is wearing a shirt with the Hulk image.

g. I can see it in *your eyes*, just take me by *surprise*

⁶⁶ Lakoff and Mark Johnson, *Metaphors we live by* (Chicago: University of Chicago Press, 2003).

Target : *your eyes*

Source : *surprise*

According to Lakoff's theory, which explains how to analyze the hidden meaning of a song lyric, it can be done by comparing the characteristics of both (target and source). There are some differences between the target and the source. In the target realm; it is more abstract and implicit. Whereas in the source domain, it can be found in everyday life, intimate with the reader, and explicit.⁸²

"*Your eyes*" is the target because it is abstract, while the word "*surprise*" is the source because it is clearly stated. The *phrase "i can see it in your eyes, just take me by surprise"* becomes a metaphorical expression because the phrase "*surprise*" is accompanied by "*just take me*". If the word "*just take me*" is accompanied by the word "*gift*" then the expression is not a metaphorical expression because the word "*just take me*" is usually used to describe when someone gives a special surprise.

The metaphorical meaning contained in the lyrics is that the woman already knows the surprise that her lover will give her *just* by looking at her eyes.

h. You planning to get on one knee, but I want it to be out of the blue

Target : *get on one knee*

Source : *out of the blue*

⁶⁷ Lakoff and Mark Johnson, *Metaphors we live by* (Chicago: University of Chicago Press, 2003).

Lakoff's theory outlines how to compare the features of both (source and target) in order to determine the hidden meaning of a song lyric. The source and the target are not exactly the same. Within the target's domain; more implicit and abstract. In contrast, it is explicit, personal to the reader, and present in day-to-day living in the source's universe.⁶⁸

"get on one knee" becomes the abstract target while *"out of the blue"* becomes the source because it is clearly stated. The phrase *"you planing to get on one knee, but i want it to be out of the blue"* is a metaphorical expression because the phrase *"but i want it to be"* is accompanied by the phrase *"out of the blue"*. If the word *"out of the blue"* is accompanied by *"but I know"* then the expression is not a metaphorical expression because *"but I know"* the main function is to already know what will happen.

The metaphorical meaning contained in the song lyrics is that the woman already knows her boyfriend's intention that she will be proposed to from her friend, but she wants everything to still feel surprising and happen suddenly.

i. So make sure I have no clue, when you ask

Target : *i have no clue*

Source : *when you ask*

In the theory that has been used by researchers, namely the theory of Lakoff and Johnson which aims to be able to analyze the hidden

⁶⁸ Lakoff and Mark Johnson, *Metaphors we live by* (Chicago: University of Chicago Press, 2003).

meaning in a song lyric, where in the theory explains that the way to be able to analyze song lyrics can be done by distinguishing two characteristics (target and source) where in the target realm has characteristics that are abstract and implicit, while in the source realm commonly encountered in everyday life and intimate with readers and explicit⁸⁴

"i have no clue" is the target because it is abstract, while *"when you ask"* is the source because it is clear and stated. The phrase *"so make sure i have no clue, when you ask"* is a metaphorical expression because the phrase *"so make sure"* is accompanied by the phrase *"when you ask"*. The metaphorical meaning contained in the lirik is that the woman makes sure it's clearer that when her boyfriend proposes to her, she's going to ask.

j. Now we're having *dinner*, and baby you're *my winner*

Target : *dinner*

Source : *my winner*

According to Lakoff's theory, which explains how to analyze the hidden meaning of a song lyric, it can be done by comparing the characteristics of both (target and source). There are some differences between the target and the source. In the realm of the target; more abstract, and implicit. Meanwhile, in the realm of the source, it can be found in everyday life, intimate to the reader, and explicit.⁸⁵

⁸⁴ Lakoff and Mark Johnson, *Metaphors we live by* (Chicago: University of Chicago Press, 2003).

⁶⁹ Lakoff and Mark Johnson, *Metaphors we live by* (Chicago: University of Chicago Press, 2003).

"*dinner*" is the target because it is abstract, while "*my winner*" is the source because it is clear and stated. The phrase "*now we're having dinner, and baby you're my winner*" is a metaphorical expression, because the expression "*my winner*" is accompanied by the expression "*and baby*". If "*my winner*" is accompanied by the words "*and can be seen*" then the expression is not a metaphorical expression, because "*my winner*" is clear about who gets it without having to mention the object.

The metaphorical meaning contained in the lyrics is that it turns out that the proposal is very simple, the man states his proposal only with dinner together, and it is clear that he is the winner and the owner.

k. I see the way you *smile*, You're thinking about *the aisle*

Target : *smile*

Source : *the aisle*

Lakoff's theory outlines how to compare the features of both (source and target) in order to determine the hidden meaning of a song lyric. The source and the target are not exactly the same. Within the target's domain; more implicit and abstract. In contrast, it is explicit, personal to the reader, and present in day-to-day living in the source's universe..⁸⁶

"*Smile*" is the form of the object because it is abstract, while "*the aisle*" is the source because it is real and clear. The lyrical expression is a metaphorical expression because the expression "*the aisle*" is followed by the word "*you're thinking*". If the phrase "*the aisle*" is followed by

⁷⁰ Lakoff and Mark Johnson, *Metaphors we live by* (Chicago: University of Chicago Press, 2003).

the word "*dark*" where the word "*dark*" can indeed be described by "*the aisle*" the phrase is not a metaphorical expression.

The metaphorical meaning contained in the lyrics is that the girl already knows the contents of her boyfriend's mind just by looking at his smile, her boyfriend has been thinking long like a dark alley about his wedding plans.

l. And before you *could ask*, I answer too *fast*

Target : *could ask*

Source : *fast*

Based on a theory created by Lakoff and Johnson where they explain how to analyze a hidden meaning of a song lyric by comparing the characteristics of the two (target and source) where in the target realm is an abstract word and has an implicit meaning, while for the source realm it can be found in everyday life, intimate with the reader and has an explicit meaning.⁸⁷

"*could ask*" is the target because it is abstract, while "*fast*" is the source because of its clear and stated existence. The phrase "*and before you could ask, I answered too fast*" becomes a metaphorical expression, because the word "*fast*" is accompanied by "*answer*". If the expression "*fast*" is juxtaposed with the word "*drove*" it is not a metaphorical expression, because the word "*drove*" is usually described for things that move "*fast*".

⁷¹ Lakoff and Mark Johnson, *Metaphors we live by* (Chicago: University of Chicago Press, 2003).

The metaphorical meaning contained in the song lyrics is that before the boyfriend finished stating his desire to propose to the woman, the woman had answered him quickly and said yes.