

CONCEPTUAL METAPHOR IN KATY PERRY'S SONG LYRICS

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ABSTRACT

This research dealt with Conceptual Metaphor in Katy Perry's Song Lyrics. Katy Perry's songs were chosen as the source of data because it was certain that they contained metaphors, especially conceptual metaphor. The analysis was focused on the types of conceptual metaphor, the dominant type of conceptual metaphor and the reasons of the occurrence of the dominant type of conceptual metaphor in Katy Perry's song lyrics. The conceptual metaphors found in Katy Perry's song lyrics were analyzed using Lakoff and Johnson's theory. This research study was conducted by using descriptive qualitative design. The results of the study showed that there were three (3) types of conceptual metaphor found in Katy Perry's song lyrics, they were Structural Metaphor, Ontological Metaphor and Orientational Metaphor

Keywords: *Conceptual Metaphor, Structural, Ontological, Orientational, Song Lyrics,*

ABSTRAK

Penelitian ini membahas tentang Conceptual Metaphor in Katy Perry's Song Lyrics (Metafora Konseptual dalam Lirik Lagu Katy Perry). Lagu-lagu Katy Perry dipilih sebagai sumber data karena dipastikan bahwa lirik-lirik lagu tersebut mengandung Metafora Konseptual. Analisisnya difokuskan pada jenis-jenis Metafora Konseptual, jenis Metafora Konseptual yang paling dominan dan alasan terjadinya jenis Metafora Konseptual yang dominan di dalam lirik lagu Katy Perry. Jenis Metafora Konseptual yang ditemukan dalam lagu-lagu tersebut dianalisis dengan menggunakan teori Lakoff dan Johnson. Penelitian ini dilaksanakan menggunakan rancangan penelitian deskriptif kualitatif. Hasil penelitian menunjukkan ada tiga (3) jenis Metafora Konseptual yang ditemukan dalam lirik lagu Katy Perry, yaitu Metafora Struktural, Metafora Ontologikal dan Metafora Orientasional

Kata Kunci: *Metafora Konseptual, Struktural, Ontologikal, Orientasional, Lirik Lagu*

1. Introduction

Metaphors are used in literature, poetry, music, writing as well as language. When you hear someone say "speak figuratively", it probably means that you should take what they say as an idea rather than as truth. For example, in the final stage, after the exam is over, the students say things like, "That exam was a murder," but if you comment on the exam, it's likely that you're still alive. So this is an example of speaking figuratively or figuratively. It is a command from the speaker to the

listener to do what the speaker asks, usually with a yes/no answer. In imperative sentences, the mood element does not necessarily consist of the subject and the finite, and may be subject only, finite only, or no mood element at all.

Based on the previous explanation it is clear that the writer think that metaphors are very interesting to analyze. Metaphors can bring your words to life (and in the case of a lawsuit, to death). Metaphors can often be used to help readers understand a topic or make a complex idea easier to

understand. It's also very useful if you want to enrich your text with images. A common idiom, metaphors appear everywhere, from novels and movies to presidential speeches and popular songs. It's hard to miss, especially if it's good. This is the reason why the writer chooses metaphors as the topic of discussion in this research. The writer also decided to analyze conceptual metaphor because he is sure that this kind of metaphor is not commonly known by people, especially English Department students.

As it has been stated, metaphors are used in music to make the lyrics beautiful. That is why the objects of the study in this research are songs sung by Katy Perry. The writer chooses Katy Perry's songs because her song uses metaphors to deliver the messages in her songs. For example, in *Firework*, one of the lyrics says "Baby, you're a firework". It is clear that it is a metaphor because it sends the message that the person is a strong character that nobody can underestimate him. That is why the writer chooses Katy Perry's songs as the object of the study in this research.

2. THEORETICAL FRAMEWORKS

There are some relevant theories that are used for conducting this research, they are Experiential Function, Process Type, Material Process, Mental Process, Verbal Process, Behavioral Process, Existential Process and Relational Process.

A. Metaphor

As it is stated before, there are fifteen types of figure of speech but this research will only analyze one of them, which is metaphor. The definitions of metaphor in the terminology of English language are many and complex, varying from a school of language to another. Metaphor is implied simile. It is not like simile. It proceeds to take two things for granted as if they were one. According to Webster's New Encyclopedia, a metaphor is an idiom that uses a word or phrase to

represent one kind of object or concept in place of another kind to suggest a similarity between them (sailing the seas, like a ship that sails). Matthew (1997:224) says that metaphor is a figure of speech in which word or expression is normally used as one kind object, action, etc. Davidson (2009:310) defines that metaphor is the dream work of language, and like all dream work, its interpretation reflects as much on the interpreter as on the originator. Based on the definitions of metaphor mentioned above, the writer concludes that metaphor is a form of figure of speech which compares, symbolizes and describes two different things.

B. Conceptual Metaphor

Conceptual metaphor is the metaphor taken from the first subject as the second subject. Conceptual metaphor is one of the most important terms in cognitive linguistics and refers to the process of making cognitive connections or associations between concepts (conceptual structures) belonging to different domains. Metaphor means understanding and experiencing one type of thing in relation to another (Lakoff, 2008: Five).

In contrast to the traditional approach to metaphor, the conceptual metaphor defined by G. Lakoff represents the universal nature of thought. Conceptual metaphors are not language-specific and can be expressed through both verbal (e.g., "She has reached a crossroads in her life") and nonverbal (art, music, gesture, etc.) increase. Thus, in the conceptual metaphor theory (CMT) sense, metaphors are cognitive processes reflected in linguistic structures.

C. Types of Conceptual Metaphor

Conceptual metaphor can also be classified, according to Lakoff (1998:160), to the cognitive functions they perform.

On this basis, three general kinds of conceptual metaphor have been distinguished into structural, ontological and orientational.

1. Structural Metaphor

In this type of metaphor, the source domain provides a relatively rich knowledge structure for the target concept. In other words, the cognitive function of this type of metaphor is to enable the speaker to understand the purpose A through the structure of the source B. A structural metaphor is a figurative system in which one complex concept (usually abstract) is expressed in the form of another (usually more concrete) concept.

"Argument is war" is an example of a structural metaphor. According to Lakoff and Johnson (2008: 14) Structural metaphor is when a concept is figuratively structured in relation to another concept. The source domain provides the framework for the target domain.

They determine how we think and talk about the entities and activities that the target domain refers to, and even how we perform our actions and activities, as in the case of discussions.

Other examples of structural metaphors include "work is a resource" and "time is a resource". Both tropes are culturally based on our experience with material resources. Material resources are usually raw materials or fuel sources. Both are considered useful. Fuels can be used as energy for heating, transportation, or manufacturing end products. Raw materials usually enter the product indirectly. In either case, it is the nature of the material that is important to achieve the goal, not its specific portion or quantity. .

2. Ontological Metaphor

An *ontological metaphor* is a type of metaphor (or figurative comparison) in which something concrete is projected

onto something abstract. Ontological metaphor (a figure that provides "ways of viewing events, activities, emotions, ideas, etc., as entities and substances") is one of the three overlapping categories of conceptual metaphors identified by George Lakoff and Mark Johnson in *Metaphors We Live By* (2008). The other two categories are structural metaphor and orientational metaphor.

Ontological metaphors "are so natural and persuasive in our thought," say Lakoff and Johnson, "that they are usually taken as self-evident, direct descriptions of mental phenomena." Indeed, they say, ontological metaphors "are among the most basic devices we have for comprehending our experience."

"In general, ontological metaphors enable us to see more sharply delineated structure where there is very little or none ... We can perceive of personification as a form of ontological metaphor. In personification, human qualities are given to nonhuman entities. Personification is very common in literature, but it also abounds in everyday discourse, as the examples below show:

His theory *explained* to me the behavior of chickens raised in factories.

Life has *cheated* me.

Inflation is *eating up* our profits.

Cancer finally *caught up* with him.

The computer *went dead* on me.

Theory, life, inflation, cancer, computer are not humans, but they are given qualities of human beings, such as explaining, cheating, eating, catching up, and dying. Personification makes use of one of the best source domains we have--ourselves. In personifying nonhumans as humans, we can begin to understand them a little better."

(Kövecses, 2010)

"Ontological metaphors serve various purposes, and the various kinds of metaphors reflect the kinds of purposes served. Take the experience of rising prices, which can be metaphorically viewed as an entity via the noun *inflation*.

This gives us a way of referring to the experience:

INFLATION IS AN ENTITY

Inflation is lowering our standard of living. If there's much *more inflation*, we'll never survive.

We need to *combat inflation*.

Inflation is backing us into a corner.

Inflation is taking its toll at the checkout counter and the gas pump.

Buying land is the best way of *dealing with inflation*.

Inflation makes me sick.

In these cases, viewing inflation as an entity allows us to refer to it, quantify it, identify a particular aspect of it, see it as a cause, act with respect to it, and perhaps even believe that we understand it. Ontological metaphors like this are necessary for even attempting to deal rationally with our experiences." (Lakoff and Johnson, 2008)

3. Orientational Metaphor

An *orientational metaphor* does not structure one concept in terms of another, but instead organizes a whole system of concepts with respect to one another. They are called **orientational metaphors** because most of them have to do with spatial orientation: up-down, front-back, in-out, on-off, deep-shallow, central-peripheral. These spatial orientations arise from the facts that we have bodies of the sort we have and that they function as they do in our physical environment. Orientational metaphors give a concept a spatial orientation, for example, happy is up. The fact that the concept happy is oriented up leads to English expressions like "I'm feeling up today."

In order to examine the way in which metaphors provide structure across the different domains of concepts (physical, cultural, intellectual) we shall focus on orientational metaphors, as representative examples. Such metaphorical orientations are not arbitrary. They have a basis in our physical and

cultural experience. Though the polar oppositions up-down, in-out, etc. are physical in nature, the orientational metaphors can vary from culture to culture. For example, some cultures orient the future in front of us; others orient it in back. We will be looking at up-down spatialization metaphors, which have been studied intensively by William Nagy, as an illustration. In each case, we will give a brief hint of how each metaphorical concept might have arisen from our physical and cultural experience. These accounts are meant to be suggestive and plausible, rather than definitive.

1. Happy is up; Sad is down

I'm feeling up. That boosted my spirits. My spirits rose. You're in high spirits. Thinking about her always gives me a lift. I'm feeling down. I'm depressed. He is really low these days. I fell into a depression. My spirits sank.

Physical basis: Drooping posture typically goes along with sadness and depression, erect posture with a positive emotional state.

2. Conscious is up; Unconscious is down.

Get up. Wake up. I'm up already. He rises early in the morning. He fell asleep. He dropped off to sleep. He's under hypnosis. He sank down into a coma.

Physical basis: Humans and most animals sleep lying down and stand erect when they wake up.

3. Health and life are up; sickness and death are down.

He's at the peak of health. Lazarus rose from dead. He's in top shape. As to his health, he's way up there. He fell ill. He's sinking fast. He came down with the flu. His health is declining. He dropped dead.

Physical basis: Serious illness forces us physically to lie down. When you're dead you are physically down.

4. Having control or force is up; being subject to control or force is down.

I have control over her. I am on top of the situation. He's a superior position. He's at the height of his power. He's in the high command. His power rose. He's a dominating position. He ranks above me in strength. He is under my control. He fell from power. His power is on the decline. He's in an inferior position.

Physical basis: Physical size typically correlates with physical strength, and the victor in a fight is typically on top.

5. More is up; Less is down.

The number of books printed each year keeps going up. You made a high number of mistakes. My income rose last year. There is an overabundance of food in this country. My knowledge keeps increasing. The amount of artistic activity in this state has gone down in the past year. His number of errors is incredibly low. His income fell last year. He is underage. If you're too hot, turn the heat down.

Physical basis: If you add more of a substance or of physical objects to a container or pile, the level goes up.

6. Foreseeable future events are up (and ahead)

The up-and-coming events are listed in the paper. What's coming up this week? I'm afraid of what's up ahead of us. What's up?

Physical basis: Normally our eyes are in the direction in which we typically move (ahead, forward). As an object approaches a person (or the person approaches the object), the object appears larger. Since the ground is perceived as being fixed, the top of the object appears to be moving upward in the person's field of vision.

7. High status is up; Low status is down

He has a high position. She'll rise to the top. He's at the peak of his career. He's climbing the ladder. He has little upward mobility. He has a low position. She fell in status.

Social and physical basis: Status is correlated with power (social) and power is up (physical).

8. Good is up; bad is down.

Things are looking up. We hit a peak last year, but it's been going downhill ever since. Things are at an all-time low. The quality of life is high these days.

Physical basis for personal well-being: Happiness, health, life, and control- the things that principally characterize what is good for a person-all are up.

9. Virtue is up; Depravity is down.

He is high-minded. She has high standards. She is upright. She is an up-standing citizen. That was a low trick. Don't be underhanded. I wouldn't stoop to that. That would be beneath me. He fell into the abyss of depravity. That was a low-down thing to do.

Physical and social basis: Good is up for a person (physical basis), together with the society is a person metaphor (in the version where you are not identifying with your society). To be virtuous is to act in accordance with the standards set by the society-person to maintain its well-being. Virtue is up because virtuous actions correlate with social well-being from the society-person's point of view. Since socially based metaphors are part of the culture, it's the society-person's point of view that counts.

10. Rational is up; Emotional is down.

The discussion fell to the emotional level, but I raised it back up to the rational plane. We put our feelings aside and had a high-level intellectual discussion of the matter. He couldn't rise above his emotions.

Physical and cultural basis: In this culture people view themselves as being in control over animals, plants, and their physical environment, and it is their unique ability to reason that places human being above other animals and gives them this control. Control is up, which has a physical basis, thus provides a basis for man is up, and therefore for rational is up.

Regardless of whether the experience underlying the directional metaphor is an immediate physical experience or an experience in the social sphere, the core metaphor framework is the same in all cases. There is only one concept of verticality, "up". We apply it differently depending on the kind of experience the metaphor is based on. (Brown, 2003)

Lakoff and Johnson (2008) state: In fact, we feel that no metaphor can be understood, or even adequately expressed, independently of its empirical basis. For example, MORE IS UP has a completely different experience base than HAPPY IS UP and RATIONAL IS UP. Although the concept of UP is the same in all these tropes, the underlying experiences of these UP tropes are very different. There are not many different UPS's. Rather, verticality creeps into our experience in different ways, leading to different metaphors.

D. Song Lyrics

A song is a work for the voice, performed by singing. Choral and vocal pieces may have instrumental accompaniment or may be unaccompanied, as in a cappella pieces. According to the Oxford Advanced Learner's Dictionary, a song is described as a musical composition containing the words to be sung or music for the voice to sing. It may be scored for one or more voices and is usually played with an instrumental accompaniment. Songs can express thoughts about all aspects of human life: happiness and sorrow, love and hate, good and evil. Most

writers base their songs on ideas about reality, the social life they see, and their experiences through imaginative and intense perceptions of their world. The songwriter's goal is to elicit a positive response from the listener. A song's lyrics are a person's feelings about what they have seen, heard, and experienced in their life. To express their experiences, the songwriters jumble words and language to create coherent lyrics. In this case, the lyrics of this song are classified as poetry, because poetry not only belongs to the literary kind, but also to the characteristic forms of expression, such as proverbs, advertisements, political slogans, and lyrics. From the definition of lyrics above, we can conclude that lyrics are intended to be sung by a human voice and heard with music.

Lyrics are a series of words that make up a song, usually consisting of a verse and a chorus. The meaning of lyrics can be explicit or implicit. Some lyrics are abstract and almost incomprehensible, but in such cases the focus of explanation is on form, articulation, time signature and symmetry of expression. Lyrics are works written by a person with an imagination that composes beautiful words with deep meaning. Text and music come together to create a wonderful piece of music that is pleasing to the ear. The author of the lyrics is the lyricist or poet. According to Hornby (2000:

802), a lyric poem is the lyrics of a song, so that the song expresses a person's personal feelings and thoughts and is written in association with the song. The language of song is not really that different from the language of poetry. It is a short lyric poem that expresses emotions. A lyric is a sung poem. The form of emotional expression is realized in sounds and words. Song lyrics have rules and are elements of poetry that express emotions through sounds and words. The linguistic text not only gives a special impression of poetry, but is also concise and packed. This is because the song's lyrics undergo a

process of elaboration of meaning and creativity of the phrases chosen by the poet.

3. RESEARCH DESIGN

This study uses descriptive qualitative research. Moleong in Margono (2009:36) states that qualitative research is a research procedure that produces descriptive data in the form of words written or spoken of the people and behaviors that can be observed. Analysis used in qualitative research is descriptive analytic to make more meaningful interpretation of the content created and arranged in a systematic/holistic and systematic. Qualitative research produces the descriptive data and consists of the explanation about variable which is examined by giving the explanation from other references.

The objects of this study were the lyrics of Katy Perry's songs. The writer chose eight songs from several albums. The songs were chosen based on their popularity randomly. The songs were *Firework*, *The One that Got Away*, *Roar*, *Birthday*, *Unconditionally*, *This is How We Do*, *Dark Horse* and *Daisies*. The lyrics were analyzed to find out the types of conceptual metaphor, the dominant type of metaphor and the reasons of the occurrence of the dominant type of metaphor found in Katy Perry's song lyrics.

4. DISCUSSION

The data of this study were the lyrics of eight (8) Katy Perry's songs from several albums. The songs are *Firework*, *The One that Got Away*, *Roar*, *Birthday*, *Unconditionally*, *This is How We Do*, *Dark Horse* and *Daisies*. The lyrics were analyzed to find out process the types of metaphor, After doing the analysis of conceptual metaphor in Katy Perry's song lyrics, the writer has found three types of conceptual metaphor in the song lyrics. The Conceptual Metaphors found in each song can be seen in the tables below. The

types of Conceptual Metaphor are Structural Metaphor (SM), Ontological Metaphor (ONM) and Orientational Metaphor (ORM).

A. Structural Metaphor

Structural metaphor is a type of metaphor where one concept is metaphorically structured in terms of another. For example, argument is war, where argument is structured in terms of war.

After analyzing Katy Perry's song lyrics, the writer has found twenty (22) data of Structural Metaphor in 5 (five) out of eight (8) Katy Perry's songs that become the data for this research.

1. 'Cause there's a spark in you? (*Firework*) The lyrics are:
2. Just own the night like the 4th of July (*Firework*)
3. 'Cause, baby, you're a firework (*Firework*)
4. As you shoot across the sky (*Firework*)
5. let your colors burst (*Firework*)
6. I was June and you were my Johnny Cash (*The One that Got Away*)
7. I'm no longer your muse (*The One that Got Away*)
8. I used to bite my tongue and hold my breath (*Roar*)
9. Scared to rock the boat and make a mess (*Roar*)
10. I got the eye of the tiger (*Roar*)
11. you're gonna hear me roar (*Roar*)
12. Now I'm floating like a butterfly (*Roar*)
13. Make me your Aphrodite (*Dark Horse*)
14. She's a beast (*Dark Horse*)
15. I call her Karma (*Dark Horse*)
16. She eats your heart out (*Dark Horse*)
17. She's sweet as pie (*Dark Horse*)
18. She can be my Sleeping Beauty (*Dark Horse*)
19. I'm the small town (*Daisies*)
20. Why did we put all our hopes in a box in the attic? (*Daisies*)
21. I'm the long-shot (*Daisies*)
22. I'm the Hail Mary (*Daisies*)

The analysis of some of the lyrics classified into Structural Metaphor can be seen in the explanation below:

1. 'Cause *there's a spark in you?* (*Firework*)
This lyric is classified as Structural Metaphor because *you* is structured in term of something else that has a spark. It is impossible for a human, which is *you*, to have a spark.
2. Just own *the night like the 4th of July* (*Firework*)
In this lyric, *night* is structured in term of *the 4th of July*, the United State's Independence Day. The *night* in the lyric is no doubt is different from *the 4th of July*. It is structured as the 4th of July to picture the joy of celebrating Independence Day.
3. 'Cause, baby, *you're a firework* (*Firework*)
You, in the lyric, is structured in term of other thing, *firework*. *You* is obviously is a human being, but it is structured in term of *firework* to show that he/she can be someone that everyone else will notice because he/she is special.
4. As *you shoot across the sky* (*Firework*)
A person cannot shoot across the sky. This makes this lyric classified into Structural Metaphor because *you* is structured in term of something that can shoot across the sky.
5. *let your colors burst* (*Firework*)
Normally, a person does not have colours, so it impossible for a person to let his or her colours burst. In this lyric, *you* is structured in term of something that has colours. This makes this lyric classified into Structural Metaphor.
6. *I was June and you were my Johnny Cash* (*The One that Got Away*)
I and *you* are persons, but in this lyric, they are structured in term of something else. *I* is structured in term of the month of June and *you* is structured in term of Johnny Cash.

This makes this lyric classified into Structural Metaphor.

7. *I got the eye of the tiger* (*Roar*)
I is a person but in this lyric *I* is said to have the eye of a tiger. It is impossible for a person to have the eye of the tiger. The songwriter uses this expression to tell that the person has sharp eyes. In this lyric, *I* is structured in term of the tiger. It is clear that this lyric is classified into Structural Metaphor.
8. *you're gonna hear me roar* (*Roar*)
This lyric is classified into Structural Metaphor because the person can roar. It is impossible for a person to roar. In this lyric, the person is structured in term of a tiger, because a tiger that can roar.
9. Now *I'm floating like a butterfly* (*Roar*)
Human cannot float, but in this lyric the person can float like butterfly. It is obvious that the person in the lyric is structured in term of a butterfly. This makes this lyric classified into Structural Metaphor.
10. *Make me your Aphrodite* (*Dark Horse*)
Aphrodite is the goddess of love. The singer wants her love to treat her like Aphrodite. In this lyric, the singer structures herself in term of the goddess of love, Aphrodite. This makes this lyric classified into Structural Metaphor.

B. Ontological Metaphor

Ontological Metaphors involve the projection of entity or substance status upon something that does not have that status inherently. Such conventional metaphors allow us to view events, activities, emotions, ideas, etc., as entities for various purposes (e.g., in order to refer to them, categorize them, group them, or quantify them).

We can perceive of personification as a form of ontological metaphor. In personification, human

qualities are given to nonhuman entities. Personification is very common in literature, but it also abounds in everyday discourse.

After analyzing Katy Perry's song lyrics, the writer has found seven (7) data of Ontological Metaphor in 5 (five) out of eight (8) Katy Perry's songs that become the data for this research. They are:

1. If you only knew what the future holds (*Firework*)
2. So you could open one that leads you to the perfect road (*Firework*)
3. All this money can't buy me a time machine (*The One that Got Away*)
4. Can't replace you with a million rings, no (*The One that Got Away*)
5. Like thunder gonna shake the ground (*Roar*)
6. All the dirty laundry Never made me blink one time (*Unconditionally*)
7. Silver Lake sun, coming up all lazy (*This is How We Do*)

The analysis of some of the lyrics classified into Ontological Metaphor can be seen in the explanation below:

1. If you only knew *what the future holds* (*Firework*)
What the future holds is classified into Ontological Metaphor because the future is something abstract, it cannot hold things. In this lyric, the future can hold something. This means that the future is considered to have human qualities.
2. So you could open *one that leads you to the perfect road* (*Firework*)
 One, in this lyric is a door. A door cannot lead people. In this lyric, one (the door) leads the singer to the perfect road. This makes this lyric classified into Ontological Metaphor because the door is given the human qualities that can lead the way.
3. *All this money can't buy me a time machine* (*The One that Got Away*)
 Money is a tool of payment, but it cannot buy. It is human who buy things. This lyric is classified into

Ontological Metaphor because money is said to buy things, which means that in this lyric money does something that human do.

4. *Can't replace you with a million rings, no* (*The One that Got Away*)
 The hidden subject of the lyric is money. Money in the lyric is said to have the ability to replace someone. Off course, that is not possible because money is a tool of payment that cannot do things human can do. That is why this lyric is classified into Ontological Metaphor.
 5. *Like thunder gonna shake the ground* (*Roar*)
 This lyric is classified into Ontological Metaphor because thunder is considered to have the ability to shake. Thunder has a very loud sound. It is so loud that it makes the ground feel shaking when it comes, but it has no ability to shake the ground.
 6. *All the dirty laundry Never made me blink one time* (*Unconditionally*)
 Dirty laundry in this lyric is not the real dirty laundry. It means all the bad things that happen between the singer and her lover. Even if it is the real dirty laundry, it cannot make the singer blink. This means that dirty laundry in this lyric is considered as Ontological Metaphor because dirty laundry in the lyric has human ability to make her blink.
 7. *Silver Lake sun, coming up all lazy* (*This is How We Do*)
 Lazy is attributed to human. In this lyric, sun is said to be lazy, like human. It is impossible for the sun to be lazy. This means that Ontological Metaphor is applied to this lyric because human quality is given to inhuman entities.
- C. Orientational Metaphor**
 Orientational Metaphor does not structure one concept in terms of another, but instead organizes a whole system of concepts with respect to one another. it is

called orientational metaphor because most of them have to do with spatial orientation: up-down, front-back, in-out, on-off, deep-shallow, central-peripheral.

After analyzing Katy Perry's song lyrics, the writer has found eight (8) data of Orientational Metaphor in 3 (three) out of eight (8) Katy Perry's songs that become the data for this research.

1. I let you push me *past the breaking point* (Roar)
2. *I stood for nothing* (Roar)
3. *So I fell for everything* (Roar)
4. You *held me down*, but I *got up* (Hey!) (Roar)
5. *Already brushing off the dust* (Roar)
6. *I went from zero To my own hero* (Roar)
7. *The clock is ticking, running out of time* (Birthday)
8. Tried to *knock me down* (Daisies)

The analysis of some of the lyrics classified into Orientational Metaphor can be seen in the explanation below:

1. *I stood for nothing* (Roar)
Stood for nothing in this lyric shows the bad condition of the singer who fails to get something. This is classified into Orientational Metaphor because it shows that the singer is in down condition or bad condition.
2. *So I fell for everything* (Roar)
Fell for everything means that the singer is easily made to believe or accept almost anything without caring about the truth. It is not good to believe or accept things just like that, so it can be considered that the singer is in down condition or bad condition. That is why this lyric is classified into Orientational Metaphor.
3. You *held me down*, but I *got up* (Hey!) (Roar)
This lyric contains two expressions that are classified into Orientational Metaphor, which are *held me down* and *got up*. *Held me down* means that the singer is kept in the low-spirited condition by someone, while *got up*

means that the singer is always successful to face the obstacle and get through it. *Held me down* means a down condition, while *got up* is an up condition. It is then concluded that *Held me down* and *got up* are classified into Orientational Metaphor.

4. *Already brushing off the dust* (Roar)
Brushing off the dust means that the singer has succeeded in getting through all the obstacles she faces or solving all the problems she faces. It means that *brushing off the dust* is an up condition. That is why it is classified into Orientational Metaphor.
5. *I went from zero* (Roar)
Zero is a condition in which someone does not have anything and that someone is not anyone who has an important position. It means that *zero* is a down condition. That is why *zero* in this lyric is classified into Orientational Metaphor.
6. *To my own hero* (Roar)
Hero is the opposite of *zero* in the previous lyric. *Hero* is a condition where someone has successfully passed through all the obstacles in life and makes them an important individual. *Hero* in this lyric shows an up condition. That is why it is classified into Orientational Metaphor.
7. *The clock is ticking, running out of time* (Birthday)
running out of time means there is not enough time. It can be concluded that it is a down condition, therefore it can be concluded into Orientational Metaphor.
8. Tried to *knock me down* (Daisies)
knock me down means that someone tried to make the singer lose her confidence. Losing confidence is a down or a bad condition. That is why this lyric is classified into Orientational Metaphor.

4. CONCLUSIONS

After analyzing the Conceptual Metaphor in Katy Perry's song lyrics, the writer draws a conclusion that there are three types of Conceptual Metaphor in Katy Perry's song lyrics; they are Structural Metaphor, Ontological Metaphor and Orientational Metaphor.

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