



Metaphoric and Metonymic Conceptualization of LOVE in Indonesian



I Made Rajeg ^a

Article history:

Received: 4 June 2016

Revised: 10 July 2016

Approved: 23 August 2016

Published: 1 September 2016

Abstract

The present study is aimed at investigating the conceptual metaphors and metonymies contributing to the structure of the LOVE concept in Indonesian, and how are these metaphors and metonymies related to each other through the Conceptual Metaphor Theory (CMT) (Lakoff & Johnson, 1980, Lakoff & Turner, 1989, Lakoff, 1993, Kövecses, 2002). In addition to conceptual metaphor, Lakoff & Kövecses (1987), Kövecses (2000, 2006, 2008a&b) claim that conceptual metonymy also plays a significant role in providing the structure of emotional concepts, such as love. The conceptual metaphors that structure to the concept of LOVE in Indonesian are: love is a (hot) fluid in a container; love is a unity of two complementary parts; love is fire; love is insanity; love is a rapture; love is natural and physical forces; love is a social superior; love is an opponent; love is a journey; the object of love is a deity; the object of love is a possession; rational is up; emotional is down, and conscious is up; unconscious is down (in the case of jatuh cinta--falling in love). Looking at the conceptual metonymies for emotions, there are two general types: CAUSE OF EMOTION FOR THE EMOTION and EFFECT OF EMOTION FOR THE EMOTION, with the latter being much more common than the former (Kövecses, 2000, 2008a&b). This common form of metonymy can be categorized into two types of responses: physiological and behavioral responses (Kövecses, 2000, 2008a&b). With respect to the concept of LOVE, an example of the former is BLUSHING STANDS FOR LOVE and the latter is PHYSICAL CLOSENESS STANDS FOR LOVE. There is an important and tight connection between emotion metaphors and metonymies; that is “metonymies can be said to motivate the metaphors”, in the linguistic, conceptual, and physical aspects (Kövecses 2008b:382).

2455-8028 ©Copyright 2016. The Author.
This is an open-access article under the CC BY-SA license
(<https://creativecommons.org/licenses/by-sa/4.0/>)
All rights reserved

Author correspondence:

I Made Rajeg,

The University of Udayana Denpasar,

Jalan P.B. Sudirman, Denpasar, Bali-Indonesia

Email address : made Rajeg@unud.ac.id

^a The University of Udayana Denpasar, Bali-Indonesia

* It is the conventions of cognitive linguistics that small capitals are used for the statement of conceptual metaphors and italics for metaphorical linguistic expressions.

1. Introduction

The present study illustrates how the concept of LOVE is structured in our conceptual system and is expressed through our language, in this case, Indonesian. The presentation of the result will be based on the cognitive approach to metaphor, i.e. the Conceptual Metaphor Theory (CMT), which was established in the 1980s and early 1990s through the works of such figures as [Lakoff & Johnson \(1980\)](#), [Lakoff \(1987\)](#), [Lakoff & Turner \(1989\)](#), [Lakoff \(1993\)](#) and others. LOVE is one of the prototypical and basic emotion concepts that have received attention from a variety of scholars in this approach ([Kövecses, 2000](#)).

The way we speak about emotion provides a significant clue to understanding emotional experience ([Gibbs, 2005:240](#)). [Kövecses \(1986, in Matsuki, 1995:137\)](#) argues that “human emotions are highly structured rather than amorphous.” Furthermore, [Kövecses \(2000, 2008a & b\)](#) states that “the structures of emotion concepts are composed of a number of parts: metaphors, metonymies, related concepts, and cultural models.” Kövecses’ linguistic data of emotive expressions in American English underlines the crucial role of metaphors and metonymies combined with the related concepts in structuring the concepts of such emotions as anger, pride, and love, etc. In this paper, the main focus is *metaphor* and *metonymy*.

[Lakoff & Johnson’s \(1980\)](#) classic work demonstrates the importance of metaphors to language and thought. Metaphors take two distant concepts into correspondence by mapping one upon the other. A convenient short-hand way of capturing this view is the following: CONCEPTUAL DOMAIN (A) IS CONCEPTUAL DOMAIN (B). This is called a *Conceptual Metaphor* ([Kövecses, 2002:4](#)). One of the domains, i.e. the *source domain*, is typically more physical or concrete than the other, i.e. the *target domain*, which is more abstract ([Lakoff, 1993:190](#); [Kövecses, 2000:4](#)). The establishment of the mapping has the purpose of understanding the more abstract in terms of the more concrete ([Lakoff & Johnson, 1980](#); [Lakoff, 1993](#); [Kövecses, 2000; 2002](#)). Within the framework of the Conceptual Metaphor Theory, metaphorical expressions are seen as being the result of such mapping. For instance, *kebahagiaan mengalir dalam dirinya* -- ‘Happiness is flowing inside her body’ is a linguistic manifestation of the conceptual metaphor HAPPINESS IS A FLUID IN A CONTAINER.

Conceptual metonymy, unlike conceptual metaphors, involves a single conceptual domain, or concept, and a metonymic mapping occurs within this single domain, not across domains ([Lakoff & Turner, 1989:103](#), [Kövecses, 2000:5](#)). The purpose of metonymy is “to provide mental access to a conceptual domain through a part of the same domain (or vice versa) or to a part of a conceptual domain through another part within the same domain” ([Kövecses, 2000:5; 2002:145](#)). Thus, according to [Kövecses \(2000, 2002\)](#), “metonymy is a ‘stand-for’ relation (i.e., a part stands for the whole or a part stands for another part) within a single domain.” For instance, one part or element of the domain of “*takut*” (lit. fear) is an assumed drop in body temperature, hence the conceptual metonymy DROP IN BODY TEMPERATURE STANDS FOR FEAR. The linguistic example of this metonymic concept is *Tubuhnya berkeringat dingin ketika menonton film hantu itu* — ‘He’s watching the horror movie in a cold sweat’.

As emotion concepts are abstract in nature, the conceptual theory of metaphor and metonymy has been acknowledged as being essential to understanding the conceptualization of emotions in their representations in various languages (cf. [Lakoff, 1987](#); [Matsuki, 1995](#); [Kövecses, 1986, 2000, 2006, 2008a & b](#)).

In section 2, I will briefly describe the emotion metaphors and metonymies in general as proposed by Kövecses (2000, 2008a & b). In section 3, the discussion on the metaphoric conceptualization on LOVE will be presented. The metonymy of love will be discussed in section 4. Lastly, section 5 will outline how metaphor and metonymy are related to each other to structure the concept of LOVE.

2. Research Method

The Emotion Metaphors and Metonymies

It is a well-established characteristic of human systems of communication that the language used to express emotional experiences is highly figurative and is dominated by metaphorical and metonymic expressions ([Kövecses, 2008b:380](#)). Below are some of the most typical conceptual metaphors and metonymies characterizing emotions in general as proposed by [Kövecses \(2000 & 2008a: 132-133\)](#).

2.1 Conceptual Metaphors

By conceptual metaphors, we mean a set of correspondences between a more physical source domain and a more abstract target domain ([Lakoff & Johnson, 1980](#), [Lakoff, 1993](#)). A number of general metaphors for emotion are illustrated below:

[1] EMOTION IS A FLUID IN A CONTAINER

Biarkan Dia *menumpahkan* emosi dan tangisnya.
 let 3SG AV.pour emotion and cry.3SGPOSS
 'Let her *poured out* her emotion and her cry.'

[2] EMOTION IS HEAT/FIRE

Pidato Prabowo yang *berapi-api* membakar semangat *Jihad*.
 speech Name REL fiery AV.burn spirit holy war
 'Prabowo's *fiery* speech *burned* the spirit of a holy war.'

[3] EMOTION IS A NATURAL FORCE

Tetaplah bersama meski *bادai* emosi *melanda*.
 still.IMP together although storm emotion engulf
 'Stay together although you are *struck with a storm* of emotion.'

[4] EMOTION IS A PHYSICAL FORCE

Pukulan emosi itu masih terekam jelas di kepalaku.
 punch emotion that still PASS.record clear in head.POSS
 'The emotional *punch* still vivid in my head.'

[5] EMOTION IS A SOCIAL SUPERIOR

Jangan menjadi *budak* emosi.
 NEG AV.become slave emotion
 'Don't let yourself be the *slave of* emotion.'

[6] EMOTION IS AN OPPONENT (IN A STRUGGLE)

Saya mampu *melandau* emosi dan beban psikologinya.
 1SG AUX combat emotion and burden psychology.DET
 'I can *overcome* the emotion and psychological burden.'

[7] EMOTION IS A WILD ANIMAL

Hendrik tak kuasa menahan emosi *liarnya*.
 name NEG able AV.restrain emotion wild.3SGPOSS
 'Hendrik couldn't *restrain* his *wild* emotion.'

[8] EMOTION IS INSANITY

Kalo gak, aku bisa *gila* karena emosi.
 COMP NEG 1SG AUX crazy because emotion
 'Otherwise, I *will be crazy* because of emotion.'

[9] EMOTION IS A BURDEN

Jangan coba pikul *beban* emosi yang berat sendirian.
 NEG try bear burden emotion REL heavy alone
 'Do not try to bear your emotional *burden* by yourself.'

2.2 Conceptual Metonymies

Conceptual metonymies can be of two general types: CAUSE OF EMOTION FOR THE EMOTION and EFFECT OF EMOTION FOR THE EMOTION, with the latter being much more common than the former (Kövecses, 2008a:133). Some representative examples of specific-level cases of the general metonymy EFFECT OF EMOTION FOR THE EMOTION (taken from Kövecses, 2000 & 2008a):

[1] WAYS OF LOOKING FOR LOVE

Tatapan matanya tak bisa lepas dari gadis itu.
 stare eye.POSS NEG AUX free from girl that
 'He *can't take his eyes off* of that girl.'

[2] CHEST OUT FOR PRIDE

Kita pun bias berjalan dengan *membusungkan dada.*
 1PL PART AUX walk with puff.up chest
 'We're able to walk with the *chest out*, too.'

[3] BODY HEAT FOR ANGER

Panas *telinganya* mendengar omelan Hana.
 hot ear.POSS AV.hear grumble name
 'His ears *feel hot* listening to Hana's grumble.'

These specific types of conceptual metonymies correspond to physiological (i.e., BODY HEAT FOR ANGER) and behavioral responses (i.e., CHEST OUT FOR PRIDE and WAYS OF LOOKING FOR LOVE) are associated with particular emotions (Kövecses, 2008a:133).

3. Results and Analysis

Metaphors of LOVE in Indonesian

Perhaps love can be said as the most highly "metaphorised" emotion concept for the reason that love is also regarded as a relationship as well as an emotion (Kövecses, 2000:27). The following sections present several conceptual metaphors for love that manifest themselves in Indonesian metaphorical expressions.

3.1 Love is A (Hot) Fluid in A Container

Kövecses (1986, in Matsuki, 1995:140) introduces the general metaphor THE BODY IS A CONTAINER FOR EMOTIONS. The container image defines an "inside-outside" perspective for the human body. The CONTAINER metaphor's major meaning focus is on the intensity and control aspects of emotion, in this case, LOVE. Indonesian expressions of love realizing this metaphor are as follows:

[3-1] Kenten *meluapkan* rasa cintanya.
 name AV.boil feel love.3SGPOSS
 'Kenten's feelings of love *boiled over*.'

[3-2] Ibu, hati saya terasa *meledak* dengan cinta kasih.
 mother heart 1SG.POSS feel explode PREP love
 'Mother, my heart feels like it's *exploding with* love.'

[3-3] Hati saya *dipenuhi* oleh rasa kasih sayang pada Arjuna.
 heart 1SG.POSS PASS.full by feel love for name
 'My heart is *full of* love for Arjuna.'

[3-4] Rasa sayang telah *mengisi* hatinya.
 feel love PERF AV.fill heart.3SGPOSS
 'Love has *filled* his heart.'

The sense of love as a "hot" fluid in the examples above is represented by the word *meluapkan* (to boil over) in [3-1]. This image of an emotion as "hot" can be found in cases of romantic love, as well as in those of ANGER and LUST (Kövecses, 2000:38). The aspect of intensity and the internal pressure of the love emotion is shown in [3-1] in which the pressure may increase to the point in which the subject is unable to keep the fluid inside so that the substance (fluid) bursts out of the container. This indicates that the LOVE IS A (HOT) FLUID IN A CONTAINER metaphor has the entailment that WHEN LOVE BECOMES TOO INTENSE, THE PERSON EXPLODES (Kövecses, 2000; 2002), as also exemplified by the use of *meledak* (to explode) in [3-2]. Moreover, intensity in this metaphor is indicated by the quantity of the fluid in the container (*full with, fill*). Additionally, *heart* in [3-2], [3-3], & [3-4] serves as one of the body parts that is a prototypical container in Indonesian for love in conceptual metaphor THE HEART IS CONTAINER FOR LOVE. However, the heart is not limited to being the container for love but is also seen as the container for emotions in general.

3.2 Love is Fire/Heat

Prototypical emotion concepts are regarded as highly intense states (Kövecses, 2000:41). The FIRE/HEAT metaphor is thus one of the most important and vivid metaphors highlighting the intensity of emotions in which the self is highly energized. One of these states is clearly love (Kövecses, 2000:38 & 41, Kövecses, 2002:112-118).

[3-5] Tetapi kecintaan saya terhadap Radha terancam *redup*.
but NMZ.love 1SG.POSS to name PASS.threat dim
'But, my love for Radha seems likely to *burn out*.'

[3-6] Ketika *api* cinta mulai *meredup*.
when fire love begin fade
'When *the fire* of love began to fade.'

[3-7] Kusulut gairah cinta *menyala* di dada, ...
1SG=lit passion love burn in chest
'I *lit* the passion *burning* in the chest, ...'

[3-8] Dunia terasa *terbakar* oleh *panasnya* cinta yang *membara*, ...
world feel PASS.burn by heat.DET love REL smolder
'The world feels *burned* by the *heat* of a *burning* love'

Besides focusing on the intensity of love (e.g., *menyala* 'to be burning', *membara* 'to smolder', *panasnya* 'the heat'), this conceptual metaphor also brings into light the coming into and going out of existence of love (e.g. *meredup* 'be dimming', *redup* 'dim') and the effects of love, such as being unable to function normally (*terbakar* 'to be burned') (Lakoff, 1987:388, Kövecses, 2000).

3.3 Love is A Natural Force

The idea and image of a natural force (e.g., wind, storm, flood, etc.) seems to be present in the conceptualization of many emotions, especially in the case of the "strong" emotions (Kövecses, 2000:37).

[3-9] Ketika cinta *menenggelamkan* kita, kuajarkan kau tuk berenang.
when love AV.drown 1PL 1SG.teach 2 for swim
'When love *drown* us, I teach you how to swim.'

[3-10] Aku *terhanyut* oleh cinta, ...
1SG PASS.carry away by love
'I was *swept away* by love.'

Try to imagine that if we are dragged away by a big wave, there is nothing much we can do about it. We neither can control the force acting on us nor can we help ourselves. The wave is seen as an extremely forceful and as having a great impact on its object. In short, as implied by Kövecses (2000, 2002), we are *passive* and undergo its effect. This idea is what NATURAL FORCE metaphor mainly highlights. This is demonstrated in both examples in which the patients, (Sadri and *aku*, 'me') strongly experience the emotion of love in a helpless way.

3.4 Love is A Physical Force

According to Lakoff and Johnson (1980:49), electromagnetic, gravitational forces are taken as physical forces metaphorically applied to understand LOVE. Furthermore, Kövecses (2000:37) proposes another range of forms embraced by physical forces such "physical phenomena [such] as heat, [the] attraction of bodies, abrupt physical contact between bodies and the like." The main emotional aspect that is intended to be of the PHYSICAL FORCE metaphor is passivity. Here are some examples:

[3-11] Mereka *tertarik* oleh *cinta* mereka bersama Green Day,...
 3PL PASS.attract by 3PL.POSS together name
 'They were *attracted by* their shared love of Green Day,...'

[3-12] Tatkala hati ini *tersentuh* oleh cinta.
 when heart this PASS. touch by love
 'When the heart is *touched by* love.'

The two examples indicate that attraction phenomena (in [3-11]) and physical contact (in [3-12]) aim to produce an effect on their objects, in this case, *mereka* 'they' and *hati* 'liver', or to produce a strong emotion in the object. This is the force aspect of the domain of PHYSICAL FORCE applied to, and giving sudden impact to the self. Simply phrased, the physical force causes an emotion with a strong effect on the self (Kövecses, 2000:84).

3.5 Love is An Opponent (in A Struggle)

By Kövecses' (2000, 2002) account, the OPPONENT metaphor emphasizes the aspect of losing control over the emotion on the part of the self.

[3-13] Inikah caranya kau *membunuh* cinta.
 Q way. DET 2 AV.kill love
 'Is this the way you *kill* love.'

[3-14] Penjahat sekalipun *bertekuk lutut* karena cinta.
 criminal although genuflect because love
 'Even a criminal *goes down on his knees* for love.'

The opponent here is the emotion of LOVE, which seems to be making a strong effort to make the unaffected-self respond, in this case, to lose control over the causal force of the emotion. Hence, the self-attempts a counterforce. The struggle ends with one of two results: either the rational self-wins and manages to maintain control, or loses and cannot stay in control (Kövecses, 2000:68-69). The typical result is that the person in love loses control.

3.6 Love is A Social Superior

This metaphor is the result of the previous one, i.e. the OPPONENT metaphor, in which the self has now become irrational (although rational before the struggle) and has come under the control of the emotion (cf. Kövecses, 2000:71). The following are metaphorical linguistic expressions of this case:

[3-15] Jangan biarkan cinta *menguasai* hidup kamu,...
 NEG let love AV. control life 2POSS
 'Do not let the love take *control* of your life,...'

The idea of this metaphor is not to indicate a temporary state or action experienced by a person. Instead, the metaphor puts this emotional person on the spot and positions them as someone whose "behavior is controlled by emotion, not by reason" (Kövecses, 2000:71), instead of highlighting a particularly emotional event.

3.7 Love is Insanity

Irrationality and complete lack of control are the highlighted elements of the INSANITY metaphor (Kövecses, 2000:43, 73-75, 2002:87). Below are some conventional expressions in Indonesian for realizing this type of metaphor:

[3-16] Buktikanlah kau cinta padaku. buat aku *tergila-gila* padamu.
 proof.IMP 2 love to-1SG make 1SG crazy about about-2
 'Show me that you love me. Make me *crazy about* you.'

[3-17] Kambren memang banyak *digilai* laki-laki.
 name indeed many PASS.crazy man
 'Men are always *mad for* Kambren.'

Love can be said to be one of the intense emotions. In the INSANITY metaphor, the rational self is ultimately “incapacitated” psychologically and in terms of behavior (Kövecses, 2000:74). These impacts of irrationality on a normal person experiencing LOVE are a result of the intense psychological force of love.

3.8 Love is Rapture

The RAPTURE metaphor shares a quite similar concept of emotions with INSANITY metaphor. In addition to irrationality (predominantly depicted in INSANITY), energetic behavior, excessiveness, and pleasurable experience of emotion are also brought into light by RAPTURE metaphors (Kövecses, 2000, 2002).

[3-18] Mereka berdua sedang *dimabuk* asmara.
 3PL both PROG PASS.drunk love
 'They are both *drunk with* love.'

This is a pervasive expression in Indonesian when talking about a person who becomes irrational because of love. Here, love is regarded as a “pleasant” state due to conceptualizing love as an alcoholic, intoxicating beverage which leads to an adverse effect on the person’s intellectual ability, but is nonetheless pleasurable (Kövecses, 2000:74). It is factual that if we are *drunk*, we are frequently unaware of what we are doing and not able to think rationally.

3.9 Love is A Unity of Two Complementary Parts

In the concept of romantic love, the notion of UNITY becomes the central metaphor structuring love (Kövecses, 2000:27&119). Indonesian has a number of metaphorical expressions manifesting this conceptual metaphor; here are a few of them:

[3-19] Kau *belahan hati* yang telah padu.
 2 part.of heart REL PERF solid
 'You are *a part of* my solid heart.'

[3-20] Mereka *disatukan oleh cinta* pada pandangan pertama .
 3PL PASS.unite by love at sight first
 'It is love that *unites* them on the first sight.'

[3-21] Mereka *pasangan cinta sejati*.
 3PL couple love true
 'They are *a couple of true* love.'

[3-22] Katanya cintanya tak akan *terpisahkan*.
 word-3 love.3SGPOSS NEG FUT PASS.separate
 'People say, his/her love is *inseparable*.'

[3-23] Baru kusadari cintaku *bertepuk sebelah tangan*.
 just 1SG-aware love.1SGPOSS clap one.side hand
 'I've just realized that I have an *unrequited* love.'

Those examples are so familiar to Indonesians that it's possible we never realize consciously that it is the UNITY metaphor that underlies these expressions. It is the particular complementary functions of each part (i.e. the two lovers) that is brought into focus by the UNITY metaphor as a way of conceptualizing love. This is the result of the more general metaphor NONPHYSICAL UNITY IS PHYSICAL UNITY which also extends outside the emotion domain (love) to a variety of non-physical unities such as religious and social unities. (Kövecses, 2000).

In the case of [3-23], we find an idiomatic expression in Indonesian which is understood to indicate a person (A) whose love is rejected by someone (B) to whom A has expressed his or her love. But, what can *bertepuk sebelah tangan* ‘clap with one hand’ have to do with love? The LOVE IS A UNITY OF TWO COMPLEMENTARY PARTS metaphor may conceptually motivate its meaning. Our conventional knowledge of clapping hands should be with *two* hands *together*, not just one. And when we clap our hands, they will *join together*. This union of the clapping hands is mapped onto the union of lovers; so to clap with one hand corresponds to someone’s rejected love which entails the notion that those two persons will *not unite* as lovers. Given the LOVE IS A UNITY metaphor, we could see the reason why *bertepuk sebelah tangan* has the meaning it does.

3.10 Love is A Bond

The LOVE IS A BOND metaphor can be seen as being a more entailed form of the UNITY metaphor. As in the case of the UNITY metaphor, it is a physical union that is also being highlighted by the BOND metaphor (Kövecses, 2000). Here are some representative examples:

[3-24] Galih dan Ratna *menjalin* cinta.
name and name AV.plait love
'Galih and Ratna have plaited their love.'

[3-25] Dia *putus* cinta berjuta sakitnya.
3SG break love millions pain.DET
'He has a *broken* heart with millions pain.'

[3-26] Sepertinya, mereka baru saja *putus*.
seem 3PL new just break
'It seems that they just *broke up*.'

[3-27] hati yang telah disatukan dalam satu ikatan cinta.
heart REL PERF PASS.unite in one bond love
'They're united in a love *bond*.'

These are all instantiations of the BOND metaphor with its specific level or type of bond. This can include the idea of physical substances like hair or basket-making materials that can be *plaited* or a rope that can be *tied* or a more general bond that can be *broken*.

3.11 Love is A Journey

One of the most common conventional metaphors for love involves understanding love in terms of the journey (Lakoff & Johnson, 1980, Lakoff, 1993). It is exemplified in the Indonesian language by a number of metaphorical expressions including:

[3-28] Cintanya putus *di tengah jalan*.
love.3SGPOSS break at middle route
(Lit.) 'His/her love was broken *in the middle of the journey*.'

[3-29] Ia menemukan cintanya *di ujung jalan*.
3SG find love-POSS PREP end street
(Lit.) 'His love lies *at the end of the street*.'

[3-30] Tapi cinta mereka *karam*.
but love 3PLPOSS wreck
'But their love *sank*.'

[3-31] Mereka yang merasa cintanya *menabrak karang*.
they REL feel love.3SGPOSS AV.hit rock

‘Their feel that their love *hit a rock*.’

[3-32] Ketika cintanya menemui *jalan buntu*.
when love.3SGPOSS meet dead.end
'When love *deadlocked*.'

[3-33] Bahkan berharap bisa *melangkah lebih jauh ke*
even hope AUX AV.step more far to
jenjang pernikahan.
stage marriage
'Even hoping to *go further into marriage*.'

[3-34] Tinggal selangkah lagi, hubungan mereka menuju *gerbang*
just one step away relation 3PLPOSS towards gate
pernikahan.
marriage
'Just one step away, their relation will *head to the gate of marriage*.'

These are arguably ordinary, everyday Indonesian expressions. They are not inevitably poetic, nor are they necessarily used for special rhetorical effect. The aspects of the target domain being brought into focus by the source domain are the ideas of “progress” (e.g. *melangkah lebih jauh* ‘to go further’, *karam* ‘wreck’) “purposes” (e.g. *menuju gerbang pernikahan* ‘toward the gates of marriage’), and “difficulties” (e.g. *menabrak karang* ‘to struck a rock’) in the relationship (Lakoff, 1993).

There are ontological correspondences according to which entities in the domain of love correspond systematically to entities in the domain of a journey. The travellers correspond to the lovers, the vehicle corresponds to the love itself, the destination is mapped onto the common goals to be achieved by the lovers, the distance covered corresponds to the progress made, and the obstacles along the way correspond to the difficulties in the relationship (Lakoff, 1993, Kövecses, 2002:7). The JOURNEY metaphor for love is the specific case of the more general metaphors A PURPOSEFUL LIFE IS A JOURNEY and PURPOSES ARE DESTINATION (Lakoff, 1993).

3.12 The Object of Love is A Deity

Here, the object of love is represented as the deity. It highlights such aspects of love as admiration, sacrifice, and enthusiasm (Kövecses, 1986, in SIL International). Some metaphorical expressions of the DEITY metaphor in Indonesian are shown below:

[3-35] Dirimu selalu jadi *pujaan hatiku*.
self.2POSS always become adoration heart.1SGPOSS
'You always be my *adoration*.'

[3-36] Aku ingin kau tahu bahwa ku selalu *memujamu*.
1SG want 2 know that 1SG always worship-2
'I want you to know that I always *worship* you.'

[3-37] Atas nama cinta dia *rela berkorban demi apapun*.
in.the.name.of love 3SG willing sacrifice for everything
'In the name of love, she's willing to *sacrifice for everything*.'

[3-38] Kaulah *Dewiku*. wajahmu mengalihkan duniaku.
2-PART goddess-1SGPOSS face.2POSS AV.turn world.1SGPOSS
'You're my *goddess*. Your face diverts my world.'

These are expressions frequently used to portray lovers (or by lovers) to show that their feeling of love is so strong that in many cases they cannot see the faults of their beloved. Additionally, this type of metaphor shows that there is only one beloved, who is the sole focus of the devotion of the lover.

The generalization that can be made here is that the source domain is familiar in everyday cases and is typically a better understood, and more concrete domain than the target domain, within certain limits (Kövecses, 2008b:381). This is indicated, for instance in the case of THE OBJECT OF LOVE IS A DEITY metaphor in which the source domain (the deity) is typically not more concrete than the target domain (the object of love, the beloved).

3.13 The Object of Love is A Possessed Object

Interestingly, for most people and for scholars interested in the metaphorical conceptualization of love, the POSSESSED OBJECT metaphor appears to receive less attention than other metaphors around love. Some examples where it can be found in the Indonesian language include the following:

[3-39]	Jangan	biarkan	aku	<i>kehilangan</i>	dirimu.
	NEG	let	1SG	lose	self.2POSS
'Don't let me <i>lose</i> you.'					

[3-40]	Aku	<i>milikmu</i>	selamanya.
	1SG	belong.to-2	forever
'I'm <i>yours</i> forever.'			

[3-41]	Akan	kujadikan	kau	<i>milikku</i>	selamanya.
	FUT	1SG=make	2	belong.to=1SG	forever
'You'll be <i>mine</i> forever'					

These two examples are mundane, well-known, and conventional everyday phrases used by Indonesian lovers to talk about their loved ones. The underlying reason why this metaphor escapes our attention, as maintained by Kövecses (2000:27), maybe that "this source domain is very natural and obvious for most of us (*milikmu* 'yours', and *milikku* 'mine'); this naturalness and obviousness does not make it even appear a metaphor." And so, this gives further evidence and supports the view of cognitive linguists that our metaphorical thought processes are to a large extent unconscious (cf. Lakoff & Johnson, 1980; Lakoff, 1993, Kövecses, 2000).

3.14 *Jatuh Cinta*: Rational is up; Emotional is Down

These two metaphors are two instances of orientational metaphors, unlike the previous metaphors which represent structural and ontological metaphors (see Lakoff & Johnson, 1980 and Kövecses 2002 for detail discussion). It is in terms of these orientational metaphors that the analysis of the expression *jatuh cinta* (falling in love) can be carried out (Popaditch, 2004:13).

Jatuh cinta is the conventional and familiar expression in Indonesian to indicate someone who is in love. And of course, people say it without intending any reference to anyone *without actually* falling somewhere. So, why is the expression *jatuh cinta* is possible in Indonesian? William Nagy (1974) has intensively studied "up-down" spatial metaphors, which are cited by Lakoff & Johnson (1980) as illustrations of orientational metaphors. In the case of RATIONAL IS UP and EMOTIONAL IS DOWN, these metaphors have their physical and cultural basis in the fact that many human societies including Indonesian, 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 beings above other animals and gives them this control (Lakoff & Johnson, 1980:17). On the contrary, the feelings of emotions are seen as *inferior* compared with rationality and thus suppressed (Popaditch, 2004:13). For that reason, *jatuh cinta* can be interpreted as losing our common sense because of being affected by the feelings. In other words, we are *falling from* the intellectual, rational state to an irrational, emotional state at a lower level of existence, in this case, love.

Furthermore, "unconsciousness" in the process of *jatuh cinta* is a considerably significant reality in the sense that loving someone cannot be intentionally forced. Therefore, the CONSCIOUS IS UP and UNCONSCIOUS IS DOWN metaphors also play a crucial role in the process of understanding the meaning of *jatuh cinta*, in which *jatuh* (falling) happens "at the level of the unconscious" (Popaditch, 2004:14).

Metonymies of LOVE in Indonesian

Besides metaphors, love also abounds with metonymies. Linguistic expressions indicating the physiological, expressive, and behavioral responses of love can be regarded as metonymies when the concept of love as a whole is linked by the “stand-for” relationship (Kövecses, 2000:123). Some examples of metonymies for LOVE in Indonesian are as follows:

Physiological Responses

Increase in Body Heat Stands for Love:

[4-1] Sekujur tubuhku terasa hangat saat ia menyentuh
 whole body.1SGPOSS feel warm when 3SG AV.touch
 tubuh mungilku.
 body tiny.1SGPOSS

‘The whole tiny body of mine *feels warm* when he touches me.’

Increase in Heart Rate Stands for Love:

[4-2] Setiap ada kamu mengapa jantungku berdetak lebih kencang.
 every exist 2 why heart.1SGPOSS beat more strong
 ‘Every time you’re there why *my heart beats faster*.’

Blushing Stands for Love:

[4-3] “Kulukis kau bersama Wayan. Mau?” Telaga terdiam.
 1SG.paint 2 together name want name silent
 Ada warna merah melukis pipinya.
 exist color red paint cheek.3SGPOSS
 ‘I’ll paint a picture of you and Wayan’ Do you want me to? Telaga was speechless. Her *cheeks were painted red*.’

Physical Agitation Stands for Love:

[4-4] Begitu matanya bertemu mata Wayan, Telaga menggigil.
 as eye.3SGPOSS meet eye name name shaking
 ‘As her (Telaga’s) eyes meet Wayan’s, Telaga began *shaking*.’

[4-5] Setiap berhadapan dengan Telaga, Wayan selalu gugup .
 every meet with name name always nervous
 ‘Every time Wayan meets Telaga, he is always *agitated*.’

Dizziness Stands for Love:

[4-6] Setiapku melihatmu dunia serasa berputar.
 every-1SG see-2 world feel spin
 ‘Every time I see you, *I feel like the world is spinning*.’

Interference With Accurate Perception Stands For Love:

[4-7] *Tiang** tidak bisa melihat lagi karena malam-malam tiang
 1SG NEG AUX see again because late.at.night 1SG
 telah terisi oleh mata Wayan!
 PERF PASS.fill by eye name
 ‘I can see the night no more because *my nights have been filled with Wayan’s eyes*! ’

Inability to think stands for love:

[4-8] Telaga juga lebih mengganggu konsentrasiya dibanding
 name also more disturb concentration.3SGPOSS PASS.compare

* *Tiang* is the “First Person” personal pronoun in refined Balinese.

ide-idenya dalam melukis.
ideas in paint

‘Telaga *disturbs* his (Wayan’s) *concentration more* compared with the ideas he has when he’s painting.’

[4-9] Dia tidak bisa berpikir jernih kalau ada Livia di dekatnya.
3SG NEG AUX think clear COMP exist name in close-3SG
‘He *can’t think straight* if Livia’s around him.’

Behavioral Responses

Physical Closeness Stands for Love:

[4-10] Nyatanya, jarak justru membuat **Tiang semakin dekat dengan Tugeg.**
in.fact distance precisely make 1SG more.and.more close with name
‘Apparently, being at a distance just made me feel *more and more close to Tugeg.*’

[4-11] Fa Abbas dan jubir cantiknya jalan berduaan di Bali.
Name and press.secretary pretty.3SGPOSS walk in.two in Bali
‘Fa Abbas and his beautiful press secretary *were walking together, a twosome*, in Bali.’

Intimate (sexual) behaviour stands for love:

[4-12] Mereka saling berpelukan erat
3PL mutual hug tight
‘They *hugged each other tightly.*’

Loving visual behavior stands for love:

[4-13] Matanya tak pernah berkedip sekalipun melihat gadis itu.
eye.3SGPOSS NEG ever blink once-PART look girl that
‘(lit) His eyes *never blink, even for once*, when he’s looking at that girl.’

[4-14] Jane tak bisa melepaskan pandangannya dari mata Kent
Name NEG AUX release look-3SGPOSS from eye name
‘Jane *can’t take her eyes off* Kent’s eyes.’

These conceptual metonymies do not exclusively characterize romantic love. Some of them can occur in other emotions or states. For instance, PHYSICAL AGITATION, INTERFERENCE WITH ACCURATE PERCEPTION, and INCREASE IN HEART RATE may characterize anger (Lakoff, 1987) and love, among other emotions; but LOVING VISUAL BEHAVIOUR appears to be specific to love. It is because both the physical and behavioral responses can be specific or generic (Kövecses, 2008b). But, the point is that these metonymic linguistic expressions above can and do occur in the context of love, in the case of Indonesian language. If somebody is described through these expressions, it can be legitimately inferred that the person is in love. This is due to the metonymic encoding of the various responses typical of love.

The interface between Metonymy and Metaphor

Kövecses (2008b:382) advocates the view that “metonymies can be said to motivate the metaphors.” The motivation is not simply linguistic or conceptual, but also physical in view of the fact that the metonymies reveal particular physical aspects of the body that is taking part in emotion. Take for example the LOVE IS FIRE/HEAT metaphor. Folk models of emotions see emotions as a result of certain physiological effects (Kövecses, 2000, 2002, 2008a&b). Hence, the increase of the subjective body heat is regarded as the consequence of love. The conceptual metaphor LOVE IS FIRE/HEAT then emerges from this BODY HEAT conceptual metonymy either from the specification of body heat as the heat of the fire, or the generalization of body heat to external, physical heat in the environment.

Furthermore, taking one more example, in analyzing the INABILITY TO THINK and DIZZINESS metonymies, it can be suggested that these metonymies underlie metaphors of love such as INSANITY and the orientational metaphor RATIONAL IS UP; EMOTIONAL IS DOWN. The INABILITY TO THINK metonymy indicates that love can give rise to the person being unable to think logically and clearly. This state of irrationality indicated by the metonymy becomes the aspect highlighted in the INSANITY metaphor. In the case of the DIZZINESS metonymy, if we are dizzy, we are unable to balance, which eventually may lead to our falling if we can't find a way to balance ourselves. Thus, the meaning-construction and emergence of expression like *jatuh cinta* can also be seen as having a metonymic basis. This again shows that metaphors are often based on a correlation with lived, physical experience.

4. Conclusion

The general conclusion that can be drawn from this study is that the emotion concept of love in Indonesian is comprehended through a great number of conceptual metaphors and metonymies. It is these metaphors and metonymies that appears to underly the way we as Indonesian talk about and make sense of our love experience through everyday language. We are unconsciously aware of the metaphoric and metonymic nature of the language that we use for the emotions of love, but rarely (if ever) understand or describe these processes in conscious terms. Furthermore, the concept of love in Indonesian shares most of the metaphorical source domain of emotion concepts in general, as proposed by Kövecses (2000, 2008a) besides also having source domains specific to love, such as the UNITY metaphor.

Additionally, there is an important link between metaphor and metonymy in that metaphors can often be understood as having a metonymic basis. In other words, metonymy is regarded as motivating the conceptualization of metaphor, particularly metaphors entailing emotion, in the sense that metonymies indicate certain physical aspects of the body involved in emotion.

Acknowledgments

This paper has been presented at an International Conference of Indonesian Linguistics Society in Batu, Malang and has received some feedback from the audience. Thus, I express my sincere gratitude to all the audience attending my presentation session. I am greatly indebted to Dr. Tom Hunter for his sincere encouragement and his insightful thus constructive comments on the manuscript of this paper.

References

Gibbs, Raymond W. Jr. 2005. *Embodiment and Cognitive Science*. Cambridge: Cambridge University Press.

Kövecses, Zoltán. 2000. *Metaphor and Emotion: Language, Culture, and Body in Human Feeling*. New York: Cambridge University Press.

Kövecses, Zoltán. 2002. *Metaphor: A Practical Introduction*. New York: Oxford University Press.

Kövecses, Zoltán. 2006. *Language, Mind, and Culture: A Practical Introduction*. New York: Oxford University Press.

Kövecses, Zoltán. 2008a. "The Conceptual Structure of Happiness". In Heli Tissari et. all (eds.) *Happiness: Cognition, Experience, Language*. (pp. 131-143). Helsinki: Helsinki Collegium for Advanced Studies.

Kövecses, Zoltán. 2008b. "Metaphor and Emotion". In Raymond W. Jr. Gibbs (ed.) *The Cambridge Handbook of Metaphor and Thought*. (pp. 380-396). New York: Cambridge University Press.

Lakoff, George and Mark Johnson. 1980. *Metaphors We Live By*. Chicago: University of Chicago Press.

Lakoff, George and Mark Turner. 1989. *More Than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: University of Chicago Press.

Lakoff, George. 1987. *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind*. Chicago: University of Chicago Press.

Lakoff, George. 1993. "The Contemporary Theory of Metaphor". In A. Ortony (ed) *Metaphor and thought* (2nd ed) (pp. 202-251). New York: Cambridge University Press.

Mandala, H. (2018). Divergent Principles of Politeness in Verbal and Non-Verbal Directive Speech Act. *International Research Journal of Engineering, IT and Scientific Research (IRJEIS)*, 4(2), 41-51.

Matsuki, Keiko. 1995. "Metaphors of anger in Japanese." In John R. Taylor and Robert E. MacLaury (eds.) *Language and the Cognitive Construal of the World*. (pp. 137–151). Berlin: Mouton de Gruyter.

Pérez, A. V., Gámez, M. R., Briones, V. F. V., Viteri, C. G. V., & Molina, L. A. V. (2018). Sustainable Development Seen from Environmental Training in University Linkage. *International Journal of Life Sciences (IJLS)*, 2(1), 12-20.

Popaditch, Irina. 2004. *Metaphors of Love in English and Russian*. Sweden: Mid Sweden University, Department of Humanities, English Linguistics.

Premadasa, Cudamani. 2003. *Darah Memerah di Kurukhsetra: Pergulatan Antara Tugas dan Kasih Sayang*. Denpasar: Deva.

Rusmini, Oka. 2000. *Tarian Bumi*. Magelang: IndonesiaTera.

Sholahuddin, A., & Sadhana, K. (2018). Policy implementation of nazhir endowments. *International Research Journal of Engineering, IT and Scientific Research (IRJEIS)*, 4(2), 63-72.

SIL International. <http://www.sil.org/lingualinks/lexicon/metaphorsinenglish>.

Biography of Author

I Made Rajeg is a senior lecturer in linguistics at the Faculty of Arts Udayana University. His research interests include lexical semantics, corpus linguistics, metaphors, and discourse. He is currently the head of Bali International Program on Asian Studies (BIPAS) of the Faculty of Arts Udayana University.