



Conceptual Metaphors and Image Schemes in the Song Lyrics of Nadin Amizah's Laika Album: A Cognitive Semantic Study

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ABSTRACT

This study aims to identify and describe the types of conceptual metaphors and image schemas found in the lyrics of Nadin Amizah's album Laika, Yang Ditinggalkan. This study employs a descriptive qualitative method with a cognitive semantic approach. The data source consists of the song lyrics from Laika, Yang Ditinggalkan, while the data comprise words, phrases, clauses, or lyric excerpts containing metaphors. The data were collected through literature study and the listening-and-note-taking technique. The data were analyzed based on Lakoff and Johnson's classification of conceptual metaphors, which includes structural, orientational, and ontological metaphors. The data were subsequently analyzed according to Croft and Cruse's image schemas, including space, scale, container, force, unity/multiplicity, identity, and existence. The results show that all three types of conceptual metaphors are found in the lyrics of Laika, Yang Ditinggalkan. The metaphors employ the image schemas of space, scale, container, force, unity/multiplicity, and existence, while the identity image schema is not found in the analyzed data. The use of metaphors in the lyrics represents various emotional experiences, including loss, anger, doubt, sadness, attachment, and struggle. Abstract emotional experiences are conceptualized through physical, spatial, and interactional experiences that are closely related to human experience. These findings demonstrate the relationship between metaphorical expressions, embodied experience, and conceptualization processes in the construction of meaning in song lyrics.

Keywords: conceptual metaphor, image schema, song lyrics, cognitive semantics

INTRODUCTION

Language is closely linked to human cognitive activity. As an arbitrary system of sound symbols, language is used by communities for communication, cooperation, and self-identification (Chaer, 2014). Beyond its communicative function, language serves as a medium for conveying experiences, feelings, and ideas, as well as the ways in which humans comprehend reality. Through language, both concrete and abstract experiences can be constructed based on the speaker's existing knowledge and experience. Linguistic meaning is not merely a matter of lexical definitions or the relationship between linguistic forms and their

referents; it also entails cognitive processes involved in making sense of experience.

Cognitive semantics is a subfield of cognitive linguistics that views language as intimately connected to human cognitive processes. Cuyckens and Geeraets (2012) define cognitive linguistics as the study linking language to human cognitive functions in understanding various phenomena and concepts in the world. Understanding a concept is not always uniform, as human experience is shaped by environmental and cultural factors. Concepts in the world can be understood from diverse perspectives because culture and geography influence how humans interpret them (Tobing et

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al., 2024). From the perspective of cognitive semantics, meaning is understood as the product of a conceptualization process—specifically, how humans organize their experiences and form an understanding of them.

A key concept in cognitive semantics is the conceptual metaphor. In *Metaphors We Live By*, Lakoff and Johnson (1980) view metaphor not merely as a use of figurative language for aesthetic effect, but as an integral part of the human conceptual system for understanding experience. This view aligns with Djajasudarma (2016), who asserts that metaphor is not simply a decorative element of language but a crucial component of human cognition that is inherently conceptual in nature. A concept is understood through another concept via a mapping process between a source domain and a target domain. The source domain provides the structure used to comprehend the target domain, whereas the target domain is generally more abstract or possesses a less organized structure than the source domain (Djajasudarma, 2016). This mapping enables concrete experiences closely tied to human life to be used for understanding abstract concepts.

Lakoff and Johnson (1980) categorize conceptual metaphors into three types: structural metaphors, orientational metaphors, and ontological metaphors. Structural metaphors occur when one concept is understood through the structure of another. Orientational metaphors involve organizing concepts based on spatial orientation, while ontological metaphors construe abstract experiences, activities, emotions, or ideas as entities or substances. These three types of metaphors demonstrate that metaphor is part of the conceptual system humans use to understand and organize their experiences.

The process of conceptualization is also linked to bodily experiences and human interactions with the environment, which shape "image schemas." An image schema is a conceptual pattern formed through recurring experiences that possesses a specific structure. Image schemas are not limited

to visual imagery; rather, they refer to the experiential patterns that underpin the process of understanding a concept. Croft and Cruse (2004) discuss image schemas as part of an embodied conceptual structure, categorizing them into experiential patterns related to space, scale, containers, force, unity, identity, and existence (Tobing et al., 2024). While conceptual metaphors demonstrate how one concept is understood through another, image schemas reveal the experiential patterns underlying that conceptualization process.

The concepts of conceptual metaphor and image schema can be applied to analyze language use in song lyrics. Lyrics serve not only as a medium for conveying messages but also as a means to express ideas, experiences, and emotional states through language intertwined with musical elements. Abstract experiences—such as loss, longing, interpersonal relationships, and inner emotional states—can be conveyed through expressions that do not necessarily carry a literal meaning. Metaphors allow these experiences to be understood through concepts that are more concrete and closer to human experience. The choice of language in lyrics can reveal how experiences and emotions are constructed through the process of conceptualization.

A musical work relevant to analysis from this perspective is the album *Laika*, Yang Ditinggalkan by Nadin Amizah. This is Nadin Amizah's third album; released on August 28, 2026, it comprises eleven songs. The album tells the story of Laika, a dog sent into space on a one-way journey with no possibility of return. This story serves as the narrative foundation for the album, which explores themes of longing for affection, solitude, loss, and the feeling of being abandoned. These themes are conveyed through poetic and expressive lyrics, where emotional experiences are not always presented literally. The language employed allows these experiences to be constructed through the interplay of concepts and metaphorical expressions. Such characteristics make the album



Laika, Yang Ditinggalkan a compelling subject for analysis—specifically for identifying the conceptual metaphors used to represent emotional experiences, as well as the image schemas that underpin these conceptualizations.

Research on metaphors in Nadin Amizah's work has been conducted using various approaches. Handayani (2021) examined metaphors in the lyrics of the album Selamat Ulang Tahun, focusing on the subjects being metaphorized and the predicates used within these metaphorical expressions; this study employed a qualitative approach, drawing data from the album's lyrics. Another study analyzed metaphors in Nadin Amizah's mini-album Kalah Bertaruh through the lens of cognitive semantics, utilizing Ullmann's classification of metaphors (Setiawati et al., 2023). Meanwhile, research by Silviani et al. (2025) on the song "Bertaut" applied a stylistic approach to examine metaphors and identify the metaphorical expressions that represent emotional experiences. Additionally, Ardiani (2025) conducted research on metaphors in the album Untuk Dunia, Cinta dan Kotornya, further demonstrating that metaphor serves as a key stylistic device within the album's lyrics.

A study closely related to the focus of this research is the work of Mokoginta, Djou, and Nuramila (2026), which examines metaphors in the lyrics of the album Untuk Dunia, Cinta dan Kotornya. That study employs a cognitive semantic approach and Lakoff and Johnson's conceptual metaphor theory. It identifies 67 instances of metaphors—classified into structural, orientational, and ontological categories—and uncovers cognitive meaning patterns linked to emotional and relational experiences. These findings suggest that the metaphors in Nadin Amizah's lyrics serve not merely as aesthetic elements, but also as cognitive mechanisms for representing inner experiences.

Collectively, these studies demonstrate that metaphor is a significant aspect of Nadin Amizah's work, having been explored through the lenses of

stylistics, semantics, and cognitive semantics. Previous research has largely focused on identifying and interpreting metaphors within specific songs or albums. However, no prior study—among those reviewed here—has specifically combined Lakoff and Johnson's conceptual metaphor classification with Croft and Cruse's image schema analysis in the context of the album Laika, Yang Ditinggalkan. This album presents a subject matter distinct from Nadin Amizah's previously analyzed works, thereby offering an opportunity to examine the conceptualization of emotional experiences within it.

The research gap lies in the narrative construction of Laika, Yang Ditinggalkan, which centers on the experience of being abandoned, a longing for affection, loss, solitude, and an emotional shift toward anger. Conceptual metaphor analysis can be used to identify the conceptual mappings employed in the lyrics, while image schema analysis can help reveal the experiential patterns that underpin these mappings. Integrating these two perspectives is expected to provide a more comprehensive understanding of the relationship between language, bodily experience, conceptualization, and the representation of emotions in song lyrics.

The novelty of this research lies in its combination of conceptual metaphor analysis and image schema analysis to examine the lyrics of the album Laika, Yang Ditinggalkan by Nadin Amizah. This study goes beyond merely identifying metaphorical expressions and their classifications; it also explores the experiential patterns that underpin the formation of these conceptualizations. This focus offers a distinct perspective compared to previous studies on Nadin Amizah's work, which may have employed different objects, theoretical frameworks, or analytical foci. The findings are expected to reveal how emotional experiences within the album are constructed through language, and how embodied experiences serve as the foundation for the creation of metaphorical meaning.

The research questions addressed in this study are threefold: what conceptual metaphors are present in the lyrics of Nadin Amizah's *Laika, Yang Ditinggalkan* (based on the classification by Lakoff and Johnson); what image schemas underlie the use of these metaphors (based on the theory of Croft and Cruse); and how are emotional experiences represented through these conceptual metaphors and image schemas within the album? Accordingly, this study aims to identify and describe the conceptual metaphors in the lyrics of *Laika, Yang Ditinggalkan* using Lakoff and Johnson's classification; to identify and describe the image schemas underlying these metaphors using the theory of Croft and Cruse; and to analyze how emotional experiences are represented through the conceptual metaphors and image schemas found in the album.

METHOD

This study employs a qualitative descriptive method with a cognitive semantic approach. This method is used to describe and analyze conceptual metaphors and image schemas within the lyrics of the album *Laika, Yang Ditinggalkan* by Nadin Amizah (Moleong, 2016). The data source consists of the song lyrics from the album *Laika, Yang Ditinggalkan*, while the research data comprise words, phrases, clauses, or lyrical excerpts that contain metaphors. Data were collected through a literature review and the "listen-and-record" technique—which involves listening to all the lyrics, identifying metaphorical expressions, and recording the relevant data (Sudaryanto, 2015). Data analysis was conducted through the stages of data preparation, analysis, and the presentation of findings. The data were classified according to the types of conceptual metaphors defined by Lakoff and Johnson: structural, orientational, and ontological

metaphors. Furthermore, each data point was analyzed based on image schemas as proposed by Croft and Cruse (2004), which include space, scale, container, force, unity/multiplicity, identity, and existence (Tobing et al., 2024). The results of the analysis are presented in the form of tables and descriptive explanations.

RESULTS

The research findings indicate that the song lyrics in the album *Laika, Yang Ditinggalkan* by Nadin Amizah contain conceptual metaphors that can be categorized into three types: structural, ontological, and orientational metaphors. Among the total data analyzed, 45 instances of conceptual metaphors were identified, consisting of 23 structural metaphors, 20 ontological metaphors, and two orientational metaphors. In addition to the classification by metaphor type, this study also identifies the image schemas that underlie the use of these metaphors. Based on the image schema classification by Cruse and Croft, six categories of image schemas were identified in the data: Space, Scale, Container, Force, Unity/Multiplicity, and Existence; meanwhile, Identity was not found.

Table 1
Conceptual Metaphor

Scheme Image	Structural	Orientational	Ontological	Amount
Space	2	2	2	6
Scale	9	0	2	11
Container	2	0	9	11
Force	7	0	4	11
Unity / Multiplicity	2	0	1	3
Identity	0	0	0	0
Existence	1	0	2	3
Amount of Data	23	2	20	45



DISCUSSION

Structural Metaphor

According to Lakoff and Johnson (1980), structural metaphors allow a concept to be understood through the structure of another concept based on systematic correlations with everyday human experience. In conceptual metaphors, this process involves mapping between a source domain and a target domain—specifically, when the structure of one domain is used to comprehend a concept in another. Research findings identified 23 instances of structural metaphors within the lyrics of Nadin Amizah's album *Laika, Yang Ditinggalkan*. From this dataset, five examples were selected for in-depth analysis, taking into account the representativeness of the metaphor forms and the image schemas identified. The discussion of these five examples follows below.

1. Data-1: “Sia-sia hidup mengais yang hilang” [It is futile to spend life scavenging for what is lost] (Pesan Digital Seekor Anjing dari Luar Angkasa)

The phrase “mengais yang hilang” [scavenging for what is lost] conceptualizes something that has been lost as something that can still be sought or retrieved. Literally, *mengais* (scavenging/foraging) is a physical activity of searching for or obtaining something. However, in these lyrics, the act of scavenging does not refer to the concrete search for an object; instead, it describes the efforts of the “I” persona in dealing with something lost in their life. The source domain in this metaphor is the activity of searching or scavenging, while the target domain is the experience of loss. The concrete experience of searching for something is used to understand the abstract experience of attempting to retrieve what has been lost. Thus, this qualifies as a structural metaphor because the structure of the searching experience is projected onto the experience of dealing with loss. This example employs the Scale image schema—specifically the Path schema—because the act of “scavenging” depicts a goal-oriented search process aimed at retrieving what was lost. The structure of this process—moving

toward a goal—is used to illustrate the “I” persona's efforts in confronting loss.

2. Data-2: “Closer to her pretty moon” (Moonlight)

The phrase “closer to her pretty moon” signifies being nearer to a beautiful moon and conceptualizes progress toward a goal through the experience of diminishing distance. Literally, “closer” denotes a state in which the distance between a person and an object decreases. In the lyrics, the concept of proximity does not merely indicate physical distance from the moon; rather, it describes the subject drawing nearer to a desired goal or ideal. The source domain of this metaphor is the experience of moving toward an object or location, while the target domain is progress toward an emotional goal or ideal. This is classified as a structural metaphor because the physical experience of distance and proximity is used to comprehend the abstract concept of progress toward a goal. This data exemplifies the “Scale” image schema—specifically the “Near-Far” schema—as the word “closer” indicates a shift in distance from a more distant state to a nearer one. This spatial structure serves to depict the subject's increasing proximity to the goal conceptualized as the “moon.”

3. Data-3: “Becoming anger that has no way out” (Reservation for Two)

The expression “anger that has no way out” conceptualizes anger as something contained within a space, requiring a path to exit. Literally, an object inside an enclosed space can move outward through a specific path or opening. In the lyrics, this physical experience is used to describe anger that cannot be channeled or expressed. The source domain in this metaphor is an entity contained within a vessel that requires an exit, while the target domain is unchanneled anger. The experiential structure of something confined within a space is employed to understand the emotional state of pent-up anger. This data utilizes a “Container” image schema—specifically an “In-Out” schema—indicated by the word “out” (*keluar*) and the phrase “a way for it” (**jalan*

untuknya). Anger is constructed as if it were inside a container, while an exit represents the means to channel or express that anger. The absence of an exit signifies a state in which the anger remains trapped inside, unchanneled.

4. Data-4: “From a grinding grip” (Anger)

The expression “grinding grip” conceptualizes emotional pressure through the physical experiences of gripping and erosion. Literally, a “grip” is the act of holding or restraining something, while “grinding” (*menggerus*) refers to the process of gradual erosion caused by pressure or friction. In the lyrics, this physical experience is used to depict the emotional pressure brought on by anger. The source domain in this metaphor consists of the physical experiences of gripping and erosion, while the target domain is emotional pressure. The resulting conceptual metaphor is: emotional pressure is a physical, grinding force. The experience of something being held back and eroded is used to understand persistent emotional pressure. This is a structural metaphor because a physical experience is employed to comprehend an abstract emotional state. The data utilizes the Force image schema—specifically Restraint—marked by the word “grip.” A grip implies a force that restrains and limits movement, while “eroding” reinforces the image of pressure that is slow yet continuous.

5. Data-5: “Cry me a massive ocean” (Take Him to the Moon for Me)

The phrase “cry me a massive ocean” conceptualizes crying or tears as an ocean. Literally, an ocean is a vast body of water, whereas crying produces tears. In the lyrics, tears are constructed as a massive ocean to illustrate the intensity of the sorrow or suffering being experienced. The source domain in this metaphor is the ocean (a vast body of water), while the target domain is crying or tears. The resulting conceptual metaphor is crying is an ocean. The experience of a vast body of water is used to understand the magnitude of sorrow expressed through crying. This is a structural metaphor because the concrete experience of an ocean is used to understand the

emotional experience of sorrow. The data employs the Unity/Multiplicity image schema—specifically Mass-Count—because tears, which conceptually exist as individual droplets, are constructed into an ocean (a massive, unified body of water). The shift from tears as discrete entities to a unified body of water reinforces the image of immense sorrow.

Oriental Metaphor

According to Lakoff and Johnson (1980), an orientational metaphor is one that links an abstract concept to a spatial orientation, such as up-down, front-back, or in-out. These metaphors are formed based on human physical experiences in understanding direction and position. Such spatial orientations arise from human interaction with the physical environment and are subsequently used to comprehend abstract concepts. Research findings revealed two instances of orientational metaphors in the lyrics of the album *Laika*, Yang Ditinggalkan by Nadin Amizah. These two instances are analyzed below.

1. Data-1: “As the sky is falling down” (Moonlight)

The expression “as the sky is falling down” refers to the moment the sky descends and conceptualizes a bad situation or destruction through a downward movement orientation. Literally, “falling down” indicates movement from a higher position to a lower position. In the lyrics, this downward movement is used to depict a state of decline, destruction, or a negative condition. The source domain of this metaphor is the vertical up-down orientation, while the target domain is a negative state or destruction. The resulting conceptual metaphor is: a bad state is down. The experience of something moving or falling downward is used to understand a deteriorating situation. This qualifies as an orientational metaphor because its abstract meaning is grounded in a vertical spatial orientation. This datum employs the Space image schema—specifically Up-Down—marked by the phrase “falling down.” The downward direction is associated with a negative state or destruction, while the downward

movement illustrates a shift toward an increasingly worse condition.

2. Data-2: “Perlahan-lahan kau menghilang” (Slowly you disappear) – Ditemukan Sebuah Bangkai

The expression “perlahan-lahan kau menghilang” (slowly you disappear) conceptualizes the diminishing presence of a person through the experience of distance and accessibility. Literally, disappearing denotes a state in which a person or object is no longer visible or cannot be found. In the lyrics, disappearing is used to describe the waning presence of an individual in the life of the “I” persona. The source domain of this metaphor is the experience of an entity moving further away or becoming inaccessible, while the target domain is the diminishing presence of a person in one’s life. The resulting conceptual metaphor is: diminished presence is increased distance. The experience of something moving further away—and ultimately becoming inaccessible—is used to comprehend the fading presence of a person in life. This datum constitutes an orientational metaphor because the concept of presence is understood through spatial orientation—specifically, proximity and distance. It employs the Space image schema, particularly the Near-Far schema, evident in the conceptual shift from a state of being present and accessible to a state of increasing distance or inaccessibility.

Ontological Metaphors

According to Lakoff and Johnson (1980), ontological metaphors conceptualize experiences, thoughts, or abstract phenomena as having physical properties or as being treatable like concrete entities. These metaphors allow abstract concepts to be understood through our experiences with physical objects, substances, or containers. Research findings indicate the presence of 20 instances of ontological metaphors within the lyrics of the album *Laika, Yang Ditinggalkan* by Nadin Amizah. Of these, five are analyzed in depth as follows:

1. Data-1: “Selama janjimu tak pernah kau buang” (“A Dog’s Digital Message from Outer Space”)

The expression “janjimu tak pernah kau buang” (“as long as you never discard your promise”) conceptualizes a promise as an object subject to physical action. Literally, an object can be discarded or removed from its place, whereas a promise is an abstract concept lacking physical form. In these lyrics, a promise is constructed as if it were a physical object that can be discarded. The act of discarding serves to represent the act of abandoning or no longer upholding a promise. The source domain in this metaphor is a physical object that can be discarded, while the target domain is a promise. The resulting conceptual metaphor is: a promise is an object. The property of an object being discardable is projected onto the concept of a promise, allowing the promise to be understood as something that can either be maintained or abandoned. This qualifies as an ontological metaphor because an abstract concept—a promise—is constructed as an entity subject to physical action. This instance employs an Existence image schema—specifically, Removal—signified by the word “buang” (discard/throw away). The act of discarding denotes the process of removing something from its original location or state of existence. Within the context of the lyrics, “discarding a promise” describes the act of abandoning or no longer upholding that promise.

2. Data-2: “Yang terlalu lama membekas, mengeras” (Reservasi untuk Dua)

The phrase “yang terlalu lama membekas, mengeras” (that which has left a mark and hardened over too long a time) conceptualizes pain or an emotional experience as something possessing physical properties. Literally, something leaves a mark when it imprints upon a surface, while a material hardens after undergoing specific changes. In the lyrics, these two physical attributes are employed to depict a painful sensation that has persisted for a long time and become increasingly entrenched. The source domain of this metaphor is a physical object or material capable of leaving

a mark and hardening, while the target domain is pain or emotional wounding. The resulting conceptual metaphor is: pain is a physical object or material. Physical characteristics—specifically leaving a mark and hardening—are projected onto the pain to illustrate an enduring emotional experience. This is classified as an ontological metaphor because an abstract emotional experience is constructed as something possessing physical characteristics. This data utilizes the Container image schema—specifically the Surface aspect—as indicated by the word “membekas” (leaving a mark). Physically, a mark appears when something imprints upon a surface; in the context of the lyrics, “membekas” describes pain that leaves a trace within a person's emotional experience. The word “mengeras” (hardening) reinforces the image of the pain becoming increasingly entrenched.

3. Data-3: “Now, let my anger cling” (Anger)

The expression “let my anger cling” conceptualizes anger as something capable of physically adhering or sticking to a surface. Literally, the term *lekat* (to cling/stick) denotes something that adheres firmly to a surface and is difficult to detach. In the lyrics, this physical property of “clinging” is used to describe anger that persists within the character. The source domain in this metaphor is an object capable of adhering to a surface, while the target domain is anger. The resulting conceptual metaphor is: anger is something that can cling. The property of an object that can adhere is projected onto anger, framing the emotion as something that persists and is difficult to cast off. This is an ontological metaphor, as an abstract concept—anger—is constructed as having physical properties. This data employs a “Space” image schema, specifically “Contact,” signaled by the word *lekat* (cling). The concept of clinging implies contact between two entities. Within the context of the lyrics, anger is constructed as if it were clinging to the character, remaining within them.

4. Data-4: “In your hands, there is only a bitter doubt” (Languishing in Whiteness)

The expression “in your hands, there is only a bitter doubt” conceptualizes doubt as something that can physically reside in or be possessed by someone. Literally, the hand is a body part used to hold or contain objects, whereas doubt is an abstract mental state. In the lyrics, doubt is constructed as if it were something that could be held “in your hands.” The source domain in this metaphor is an object that can be under someone's control or within their physical space, while the target domain is doubt. The resulting conceptual metaphor is: doubt is something that can be possessed. The experience of something situated within a physical space and under someone's control is used to understand the mental state of doubt. This is an ontological metaphor, as the abstract concept of doubt is constructed as something possessing physical existence. The data employs the “Container” image schema—specifically the concept of containment—marked by the phrase “in your hands.” The hand is constructed as a physical space where something can reside, while “doubt” is positioned as something contained within or upon that space. This schema illustrates the relationship between a spatial location and the entity situated within it.

5. Data-5: “Dendam yang menumpuk” (Accumulated resentment) (from Ditemukan Sebuah Bangkai)

The expression “dendam yang menumpuk” (accumulated resentment) conceptualizes resentment as something that can gather and increase incrementally. Literally, the verb *menumpuk* (to pile up/accumulate) applies to objects that can be gathered to form a heap or stack. However, in the lyrics, what is described as “piling up” is *dendam* (resentment)—an abstract emotional state. The physical characteristic of objects accumulating and gathering is used to illustrate the growing nature of resentment. The source domain in this metaphor consists of objects



that can be collected and piled up, while the target domain is resentment. The resulting conceptual metaphor is: resentment is something that can accumulate. The experience of objects increasing in number through collection is used to understand how resentment grows as a result of stored experiences. This is an ontological metaphor, as an abstract concept—resentment—is constructed as something capable of increasing and piling up, much like a physical object. This data employs the "Unity/Multiplicity" image schema—specifically the "Collection" sub-schema—signified by the word "piling up" (menumpuk). This schema represents a process wherein various elements gather to form a single collection. Within the context of the lyrics, resentment is conceptualized as something that continuously grows and gathers, effectively forming a "pile."

CONCLUSION

Based on the analysis of the lyrics from the album Laika, Yang Ditinggalkan by Nadin Amizah, 45 instances of conceptual metaphors were identified, consisting of 23 structural metaphors, two orientational metaphors, and 20 ontological metaphors. Structural metaphors were the most prevalent, while orientational metaphors were the least frequent. Regarding image schemas, six of the seven categories examined were found: "Space" (6 instances), "Scale" (11 instances), "Container" (11 instances), "Force" (11 instances), "Unity/Multiplicity" (3 instances), and "Existence" (3 instances). The "Identity" schema was not present in the data. The "Scale," "Container," and "Force" schemas were the most frequently occurring image schemas. The use of conceptual metaphors and image schemas in the album's lyrics demonstrates that emotional experiences—such as loss, longing, anger, sadness, attachment, and the feeling of being abandoned—are constructed through more concrete experiences. Concepts related to space, boundaries, pressure, scale, movement, and the existence of objects are

employed to make sense of various abstract emotional states.

This study addresses only a small portion of linguistic phenomena, specifically conceptual metaphors and image schemas within the lyrics of the album Laika, Yang Ditinggalkan. Future research could examine image schemas in greater detail or expand the study of metaphors to other works by Nadin Amizah—or to other linguistic subjects—across both written and spoken language.

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