

## CONCEPTUAL METAPHORS IN THE LITTLE MERMAID: COGNITIVE SEMANTIC ANALYSIS

Jasmine Nadira Awwali, Tajudin Nur  
Padjadjaran University

Corresponding author: Jasmine Nadira Awwali, Padjadjaran University  
E-mail: jasmine21008@mail.unpad.ac.id

Volume 7  
Issue 1  
September 2022  
Page 631-639

### Abstract:

*This study describes the embodiment of conceptual metaphors and image schemes according to Cruse and Croft (2004) in the fairy tale The Little Mermaid by Hans Christian Andersen. The approach used in this research is descriptive qualitative as a methodological approach and a cognitive semantic approach as a theoretical approach. The use of figurative language is widely used in writing to add to the impression, emphasis, and beautify an expression outlined by the author, one of which is in a fairy tale. Based on the results of the research that has been carried out, there are 14 pieces of metaphor conceptualization data found which are included in the type; (1) anthropomorphic, namely metaphors that refer to inanimate objects carried out by diverting or moving from the human body or its parts, from the meaning or values and desires possessed by humans, (2) sineaesthetic metaphors, namely metaphors based on transfer from one sense to another, (3) concrete to abstract metaphors, namely metaphors that describe concrete experiences to abstract things, and (4) animal metaphors, namely metaphors that use animals or animal body parts or something related to animals to imagery of something else and three types of image schemas namely existence schemas (existence), which consists of Removal, Bounded Space, Cycle, Object, Process, the scheme of power (force) consisting of Balance, Counterforce, Compulsion, Restraint, Enablement, Blockage, Diversion, Attraction, schemes and unity (Unity / Multiplicity) comprising from Merging, Collection, Splitting, Iteration, Part-Whole, Mass-Count, Link.*

### Keywords:

conceptual metaphor; The Little Mermaid Fairy Tale; cognitive semantics

Cite this as: Awwali, Jasmine Nadira., Nur, Tajudin. (2022). Conceptual Metaphors in The Little Mermaid: Cognitive Semantics Analysis. English Journal Literacy UTama.

<https://doi.org/10.33197/ej lutka.vol6.iss2.2022.2655.4585>

### Article History:

Received: 16 June 2022; Revised: 21 July 2022; Accepted: 26 August 2022



## INTRODUCTION

Humans cannot be separated from social activities and communication as social beings. In communicating with each other, humans use language to convey ideas, ideas, and opinions. A language is a communication tool organized in the form of units, such as words, groups of words, clauses, and sentences expressed both orally and in writing. Language is also humans' ability to communicate with other humans using signs, symbols, words, or movements. Meanwhile, according to Keraf (1997: 1), language is a tool for communicating between community members in the form of sound symbols produced by speech instruments, and Chaer (1994: 32) reveals that language is a system of arbitrary sound symbols used by members of social groups to communicate and identify yourself. Without language, it will be challenging to communicate with each other.

At the level of the language used by the community in interacting, of course, it cannot be separated from the use of words or sentences that lead to meaning. The study of meaning is semantics (Leech:1981) reveals, and Semantics is a branch of linguistics that focuses on the meaning of words in a language. This knowledge plays an essential role in linguistics because it can prevent misunderstandings between speakers and speech partners. Humans are created with varied mindsets obtained from their own life experiences and the life experiences of others around them. The process will produce a metaphor.

Metaphor is the use of words or word groups that have no real meaning. According to

Lakoff and Johnson (2003), Metaphor is a thing that has another meaning, and its primary function is to understand. In other words, Metaphor is a part of figurative language that compares one thing to another. Lakoff and Johnson observe that all human languages use metaphorical meanings to communicate at various levels of abstraction from concrete reality. Ullman (2012) states that the basic structure of Metaphor has two things, namely: i) something being discussed/compared is called a tenor. ii) something that is used as a comparison (vehicle). The true Metaphor is to understand and experience something through something else. In social and communication activities, we cannot avoid using conceptual metaphors.

This study examines conceptual metaphors in the fairy tale *The Little Mermaid* by Hans Christian Andersen using the theory of Ullman (2012), which divides metaphors into four types. Namely: anthropomorphic metaphors, cinematic metaphors, concrete to abstract metaphors, and animal metaphors. The following is an explanation of each type of Metaphor:

1. Anthropomorphic Metaphors: Speeches or expressions that refer to inanimate objects are carried out by diverting or removing from the human body or its parts from the meaning, values, and desires humans have. So, anthropomorphic metaphors start from the body or parts of the human body or the values/meanings and pleasures that humans have. Then, it is transferred/transferred to other things that are not living or inanimate, perceived/understood as living or animate. Such metaphorical expressions are known as personification styles—examples: ridges, river mouths, shorelines, eyeballs.
2. Cinematic Metaphor: Metaphor based on the transfer from one sense to another, from the sense of hearing to the sense of sight, from the sense of touch to the sense of hearing. Example: loud colors, soft voice, soothing sermons.
3. Concrete to abstract metaphors: the tendency in Metaphor is to translate concrete experiences into abstract things. For example, His success began to fade.
4. Animal metaphor: This type of Metaphor uses animals or animal body parts or something related to animals to image something else. Example: Zidane heads the ball.

## LITERATURE REVIEW

Cognitive semantics correlate mind and meaning. Cited in Sirait (2022), Evans and Green (2018) assert that cognitive linguistics is the latest school of linguistic thought which initially emerged in the beginning of 1970s due to dissatisfaction to formal approach to language. Metaphors are expressions which people use to figuratively deliver their intention in different words Lakoff and Johnson (2008).

Conceptual metaphors have a source domain (source domain) on the one hand and in one target domain (target domain) on the other. According to Lakoff and Johnson (1980), supported by Knowels and Rosamund (2006), conceptual Metaphor has three components, namely, the source domain, the target domain and mapping (correspondence or mapping). According to Nur (2020), Metaphors form a structure of meaning obtained from experience resulting from how the body interacts with the world. The structure of meaning is called the image schema. Curse and Croft (2004) divide the image scheme into seven parts, namely:

### *Space*

*Up-Down, Front-Back, Left-Right, Near-far, Center-Periphery, Contact*

### *Scale*

*Path*

### *Container*

*Containment, In-Out, Surface, Full-Empty, Content*

### *Force*

*Balance, Counterforce, Compulsion, Restraint, Enablement, Blockage, Diversion, Attraction*

### *Unity / Multiplicity Identity*

*Merging, Collection, Splitting, Iteration, Part-Whole, Mass-Count, Link*

### *Identity*

*Matching, Superimposition*

### *Existence*

*Removal, Bounded Space, Cycle, Object, Process*

In line with the above image schema, the following table, several image schemas are provided which is taken from Evans and Green (2018).

Space	Up-down, front-back, left-right, near-far, center-periphery, contact, straight, verticality
containment	Container, in-out, surface, full-empty, content
Locomotion	Momentum, source-path-goal
Balance	Axis balance, twin-pan balance, point balance, equilibrium
Force	Compulsion, blockage, counterforce, diversion, removal of restraint, enablement, attraction, resistance
Unity/multiplicity	Merging, collection, splitting, iteration, part-whole, count-mass, link (age)
Identity	Matching, superimposition
Existence	Removal, bounded space, cycle, object, process

*Table 1. Image Schemas*

The conceptual metaphor includes the transfer from the source domain to the target domain so that the second realm is understood not to be separated from the first realm. This metaphorical theory is better known as the conceptual metaphor theory (Conceptual Metaphor Theory, abbreviated CMT). An essential feature of CMT is the utilization of certain aspects of the source or target domains that play a role in the metaphor. That is, if it is suggested that conceptual metaphors can be expressed by A IS B, this does not mean that all of the concepts A or B covered are selected only for certain aspects. There are two conceptual domains in this concept, namely the source and target domains. Humans use the source domain to understand abstract concepts in the target domain. The source domain is generally the form of things commonly found in everyday life. The source domain is more concrete, while the target domain is abstract. Metaphors organize relationships between objects and create understanding about particular objects through understanding other things. In other words, the source domain is used by humans to understand abstract concepts in the target domain. Metaphors, according to Lakoff and Johnson (2003: 10--32), consist of three types, namely structural metaphors, orientational metaphors, and ontological metaphors.

1. Structural metaphor is a concept formed metaphorically by using another concept. This structural metaphor is based on two domains: the source domain and the target domain. Structural metaphors are based on systematic correlations in everyday experience.
2. Orientational metaphors are metaphors related to spatial orientation, such as up and down, inside-outside, front-back, and others. This spatial orientation arises from the fact that we have bodies, and bodies function in a physical environment. This metaphor is more based on human physical experience regulating the orientation of direction in everyday life, such as UP-DOWN, measured from human physical experience. Orientational metaphors reflect different spatial concepts according to the physical experience or culture of the people (Lakoff and Johnson, 2003:10--32). Therefore, orientational metaphor is different in every culture because of what someone who grew up in a different culture thinks, experiences, and does. Orientational metaphors give a concept a spatial orientation.
3. The ontological metaphor is a metaphor that sees events, emotional activities, and ideas as entities and substances. For example, in the metaphor "THE MIND IS A MACHINE" in the sentence "My mind just isn't operating today." Ontological metaphors are metaphors that conceptualize thoughts, experiences, and processes of abstract things into something that has physical properties. In other words, ontological metaphor considers abstract nouns as concrete nouns.

In addition to the types of conceptual metaphors, image schemes are formed from a metaphor. According to Saeed (2003:366), an image schema is an essential form of cognitive semantic conceptual structure. In addition, the image scheme is a structure of meaning obtained from experience resulting from how the body interacts with the world. This experience is helpful for abstract understanding and understanding of reasoning.

Saeed's view is emphasized by Danesi (in Lyra, 2016: 167-176), who defines an imaging scheme as an unconscious mental framework of forms, actions, dimensions, and so on that keeps repeating and originates from perceptions and feelings. According to Cruse and Croft (2004: 45), the imaging scheme is divided into seven parts, which are listed in the table above.

## **METHOD**

This study uses a descriptive qualitative approach. Moleong (2017) and Sugiyo This research is a qualitative descriptive study. This research is descriptive because the data obtained cannot be expressed in the form of numbers or statistics. The researcher explains the description of the situation under study in the form of a narrative description in the form of data quotes. Therefore, the research report will contain data excerpts to illustrate the presentation of the report. Qualitative research intends to understand phenomena about what is experienced by research subjects such as behavior, perceptions, motivations, actions, and others holistically, employing descriptions in the form of words and language in a particular context that is natural and natural—using various natural methods. Based on the opinion above, a qualitative approach is research that is carried out naturally with qualitative data to understand the phenomena experienced by the research subject and then described in the form of words carried out with steps; 1) provision of data using listening and note-taking techniques, (2) analyzing data by classifying the types of metaphors by Ullman (2012) and image schemes based on Cruse and Croft's (2004) image schema theory, and (3) presentation of (final) results.

## **RESULTS AND DISCUSSIONS**

### **Anthropomorphic Metaphor**

#### **Data 1**

*It looked as if the roots and the tips of the branches were kissing each other.*

*It looked as if a root and an end of a tree branch were kissing each other.*

*It looked as if the roots and tips of the branches were kissing each other.*

Source domain: kissing

Target domain: the roots and the tips of the branches

The use of the word kissing in the context of the sentence above is intended because kissing or kissing is something or an action done by humans, while roots and branches are parts of plants that cannot perform these actions. According to the Oxford dictionary, kissing is to touch somebody with your lips as a sign of love or sexual desire or when saying hello or goodbye. This means that the word kissing in the context of the sentence above is used only metaphorically. The word kissing in the sentence above means the roots and the ends of the twigs touching each other. Said kissing had a schematic image of existence (existence) subschema process (process); this image shows the scheme of a process performed by an entity that is the roots and branches of trees.

#### **Data 2**

*The storm was brewing.*

*A storm is brewing.*

*There will be a storm.*

Source domain: brewing

Target realm: the storm

The use of the word brewing in the sentence above is intended because brewing or making is an act carried out by humans. The word brewing comes from the word brew, which according to the Oxford Dictionary, is to make a hot drink; coffee or tea. This means that the word brewing in the context of the sentence above is used only metaphorically. The word brewing in the sentence above, when juxtaposed with the word hurricane, has a meaning that shows the process; something is about to happen, or something is being prepared. Said brewing have a schematic image of existence (existence) subschema process (process). This image shows the scheme of a process performed by a natural entity.

#### **Data 3**

*They ride to the head of the mountain.*

*They were driving towards a head of a mountain.*

*They climbed to the top of the mountain.*

Source domain: mountain

Target realm: head

The use of the word head in the context of the sentence above is intended because the head is part of the body of a living creature, while the mountain is an inanimate object. According to the oxford dictionary, the word head means the part of the body on top of the neck containing the eyes, nose, mouth, and brain. This means that the word head in the context of the sentence above is used only metaphorically. The word head in the sentence above means the peak or the very top of the mountain. The word head has a unity/multiplicity image scheme (Unity/Multiplicity) sub-scheme (part). This image scheme shows part of an entity, namely a mountain.

**Data 4**

*Her eyes spoke more directly to the heart than any of the singing slaves could do.*  
*Her (female's) eyes speak more directly to a heart than anything a slave song can do.*  
*Her eyes speak more to the heart than the song of a singer.*

Source domain: spoke

Target realm: Her eyes

The use of the word " spoke" in the context of the sentence above is intended because " spoke" or speaking is something related to the speech apparatus, while the eye is the sense of sight. Spoke the word comes from the word speak according to oxford dictionary is to talk to somebody about something; to have a conversation with somebody or talk to someone about something; to talk to someone. This means that the word spoke in the context of the sentence above is used only metaphorically. The word spoke in the sentence above has a meaning that shows the process of reciprocal eye contact, reporting stronger feelings. Not only love, but eyes can also communicate respect, threat, interest, boredom, honesty, intimacy, and encouragement. Said spokes have a schematic image of existence (existence) subschema process (process). This image shows the scheme of a process performed by an entity that is the eye.

**Data 5**

*She heard all the birds sing, and the sun shone so brightly that often she had to dive under the water to cool her burning face.*  
*She (woman) hears all the birds singing, and the sun shines so brightly that often she (woman) has to dive underwater to cool her (female) burning face.*  
*He heard all the birds singing, and the sun was shining so brightly that he often had to dive in the water to cool his burning face.*

Source domain: sing

Target realm: All the birds

The use of the word sing in the context of the sentence above is intended because singing or singing is an act carried out by humans. According to the oxford dictionary, the word sing is the activity of making musical sounds with your voice. This means that the word sing in the context of the sentence above is used only metaphorically. The word sing in the sentence above has a meaning which means to sing. The word sing has a schematic image of the existence (existence) subschema process (process). This image shows the scheme of a process performed by an entity singing.

**Data 6**

*The tall ship pitched and rolled as it sped through the angry sea.*  
*A tall ship moved and rolled over as it cruised through an angry sea.*  
*The tall ship tossed and rolled as it cruised through the angry sea.*

Source domain: angry

Target realm: sea

The use of the word angry in the context of the sentence above is intended because angry or angry is a feeling or action owned by living things, especially humans. According to the oxford

dictionary, the word angry is having strong feelings about something that you dislike very much or about an unfair situation. This means that the word angry in the context of the sentence above is used only metaphorically. The word angry in the sentence above has a meaning that describes the ocean with terrible waves. Said angry have a schematic image of existence (existence) subschema process (process). This image shows the scheme of a process performed by an entity that is the ocean.

**Data 7**

*Large fountain plays its column of spray up to the glass-domed roof.*  
*Huge fountains play columns from the top spray onto a glass-domed roof.*  
*A large fountain plays its spray column all the way to the roof of the glass dome.*

Source domain: plays  
Target realm: large fountain

In the context of the sentence above, the word plays is intended for plays, or play is an act done by humans. The word plays come from the word play which, according to the Oxford Dictionary, is to do things for pleasure, as children do; to enjoy yourself, rather than work or do something for pleasure, as children do; to enjoy yourself, rather than work. This means that the word play in the context of the sentence above is used only metaphorically. The word play in the sentence above means a beautiful flow of water spray produced by a fountain. The word plays have a schematic image of existence (existence) subschema process (process). This image shows the scheme of a process performed by an entity that is a fountain (fountain).

**Synaesthetic Metaphor**

**Data 8**

*The princess had a sweet and lovely voice that she made the entire palace stunned over her voice.*  
*A princess has such a sweet and beautiful voice that she (woman) makes an entire palace admire her (female) voice.*  
*The princess had such a sweet and beautiful voice that she amazed the whole palace with her voice.*

Source domain: sweet  
Target realm: voice

The use of the word sweet in the context of the sentence above is not intended because sweet can be felt by the senses of taste, while the senses can hear the sound of listeners. According to the oxford dictionary, the word sweet is (food/drink) containing, or tasting as if it contains, a lot of sugar. So, the word sweet in the sentence above is used only metaphorically. The word sweet in the above context means a beautiful voice. The word sweet has an imaging scheme of strength (force) sub-scheme of attraction. This image scheme shows the existence of an attraction that is owned by an entity, namely voice (voice).

**Data 9**

*Her skin was clear and soft like a rose petal.*  
*Her (female's) skin was clear and soft like a rose petal.*  
*Her skin was clean and soft like rose petals.*

Source domain: clear  
Target realm: skin

The use of the word clear in the context of the sentence above is intended because clear is seen using the sense of sight, while the skin is the sense of touch. According to the oxford dictionary, the word clear is obvious and leaves no doubt. This means that the word clear in the sentence above is used only metaphorically. The word clear in the sentence above means bright, clean, and flawless skin. The word clear has an image scheme of strength (force) sub-scheme of attraction (attraction). This image scheme shows the existence of an attraction owned by an entity, namely the skin.

**Data 10**

*The sea was calm, and the air was fresh.*

*A sea is calm, and the air is cool.*

*The sea is calm and the air is cool.*

Source domain: calm

Target domain: the sea

The use of the word calm in the context of the sentence above is intended because calm is a trait possessed by living things, especially humans, while the ocean is not living. The word calm, according to the oxford dictionary, is not excited, nervous or upset or not excited, nervous or upset. This means that the word calm in the sentence above is used only metaphorically. The word calm in the sentence above means an ocean that is not choppy. Said calm has image scheme (force) subschema balanced (balance). This image schema describes a calm sea (calm) condition that is not choppy.

**Data 11**

*The prince had the sweetest smile, and his charm made the little mermaid could not take her eyes off him.*

*The prince had the sweetest smile, and his (boy's) charm made a little mermaid unable to take his (girl's) off him (boy's).*

*The prince had the sweetest smile, and the mermaid couldn't take her eyes off him.*

Source domain: sweetest

Target realm: smile

The use of the word sweetest in the context of the sentence above is not intended for the sweetest, or the sweetest is something that can be perceived by the senses of taste, while the listener senses can hear the sound. According to the oxford dictionary, the word sweet is (food/drink) containing, or tasting as if it contains, a lot of sugar. So, the word sweetest in the sentence above is used only metaphorically. The word sweetest in the above context means a smile that is very attractive and causes joy to the viewer. The word sweetest has an image scheme of strength (force) sub-scheme of attraction (attraction). This image scheme shows the existence of an attraction that is owned by an entity, namely a smile (smile).

**Data 12**

*She was looking at him deeply, but very sadly, for she could not speak.*

*She (the woman) is looking at him (the man) deeply, but very sadly, for he (the woman) cannot speak.*

*He looked at her deeply but very sadly because he was unable to speak.*

Source domain: looking

Target domain: deep

The use of the word deeply in the context of the sentence above is intended because deeply or deeply is used to describe or ask about something that has a distance from the front edge to the farthest point. The word deeply has the root word deep, which according to the Oxford dictionary is having a considerable distance from the top or surface to the bottom. This means that the word deeply in the sentence above is used only metaphorically. The word deeply in the sentence above means gazing into someone's eyes for a long time. The word deeply has an existence image schema (existence), a process subschema (process), this image schema shows how gazing activities are carried out, (deeply) or deeply describes how gazing activities are carried out.

**Animal Metaphor**

**Data 13**

*Thunder roared and lightning darted across the heaven.*

*Lightning roared and lightning streaked across its heavens.*

*Lightning roared and lightning streaked across the heavens.*

Source domain: roared  
Target domain: thunder

The use of the word "roared" in the context of the sentence above is intended because "roared", which comes from the word "roar", is an action carried out by a wild animal; tigers, lions, etc., while lightning is something that is not alive. According to the oxford dictionary, the word roar is to make a very loud, deep sound or make a very loud and echoing sound. This means that the word roared in the context of the sentence above is used only metaphorically. The word roared in the sentence above means a loud booming sound produced by lightning. The word roared has an image scheme of force (force) sub-scheme of strength against (counterforce). This image scheme describes the sound produced by lightning (thunder).

### **Metaphor from Concrete to Abstract**

#### **Data 14**

*We are the daughters of the air, they answered.*

*We are the daughters of air, they replied.*

*We are air princesses, they answered.*

Source domain: water  
Target domain: daughters

This type of Metaphor can be expressed as the opposite of an abstract or vague thing treated as something animate to act concretely or animate—the daughters of the air. Humans who live on land and breathe in the air (as something concrete/real) are declared as the daughters of the water (as something vague/abstract). Said water has a schematic image of existence (existence) subschema object (object). The scheme describes the image of an abstract noun, i.e. air (water).

### **CONCLUSIONS**

After analyzing the types of metaphors found in the fairy tale *The Little Mermaid* by Hans Christian Andersen, the author can conclude that Ullman (2012) found four types of metaphors, namely:

1. Anthropomorphic metaphors with seven data.
2. Synaesthetic metaphors with six data.
3. Animal metaphors with one data.
4. Metaphors from concrete to abstract one data.

It can be said that in this fairy tale, the author uses many types of anthropomorphic metaphors and cinematic metaphors in describing a thing or phenomenon. In addition, three types of image schemes were also found based on Cruse and Croft (2004), namely, scheme of existence (existence) of eight of data, schema strength (force) of the six data, and schema entity (Unity/Multiplicity) as one Data. Writers use the scheme of existence (existence) and schemes strength (force) when the ideas describe a thing or phenomenon.

### **REFERENCES**

- Chaer, Abdul. (1995). *Introduction to Indonesian Semantics*. Jakarta: Rineka Cipta.
- Cruse, DA, & Croft, W. (2004). *Cognitive Linguistics*. Cambridge: Cambridge University Press.
- Dessiliona & Nur. (2018). *Conceptual Metaphor in the Lyrics of the Band's Revolverheld Album In Farbe*. *Sawerigading*. (24)2, 178.
- Keraf, Gorys. (1997). *Composition*. Jakarta: Eternal Independent Pledge.
- Lakoff, George and Johnson, Mark. (2003), *Metaphors We Live by* Chicago: The University of Chicago Press.
- Leech, Geoffrey. (1981). *The Study of Meaning*. Middlesex: Penguin Books.



- Moleong, Lexy J. (2017). *Qualitative Research Methods*, 36th printing, Bandung: PT. Teen Rosdakarya Offset.
- Sirait, A. Indrayani, LM. Amalia, RM. Lingga, TR. (2022). *Conceptualizations and Schematizations Of Head Metaphors: A Conceptual Metaphor Theory*. *ELTIN JOURNAL: Journal of English Language Teaching in Indonesia* Vol 10 No 1.
- Sugiyono. (2016). *Research Methods, Quantitative, Qualitative, and R&D*. 23rd edition. Bandung: Alfabeta.
- Syah, I., Wagiyati, W., & Darmayanti, N. (2020). *Metafora Konseptual Cinta Dalam Lirik Lagu Taylor Swift Album Red: Kajian Semantik Kognitif (Conceptual Metaphor of Love in Taylor Swift Songs Album of Red: a Cognitive Semantics Approach)*. *Metalingua: Jurnal Penelitian Bahasa*, 18(1), 47-58.
- Ullman, Stephen, 2012. *Introduction to Semantics*. Adapted by Sumarsono of *Semantics, An Introduction to The Science of Meaning*. Yogyakarta: Student Library.