

A Metaphor Analysis in Kali Uchis's Territorial Song Lyrics

**Delivia Ananda Rizky¹, Muhammad Alfiyansyah², Savinka Rizki Ramadhani³,
Yu'anza Reivia⁴**

English Literature Department, Faculty of Letters, Universitas Pamulang, Indonesia^{1,2,3,4}

Corresponding Author's Email: savinkarizkir@gmail.com

Received: 12 06, 2025 | Accepted: 12 16, 2025 | Published: 12 18, 2025

ABSTRACT

This study analyzes conceptual metaphors in Kali Uchis's "Territorial" to reveal how metaphors construct themes of romantic possession and self-defense. Using a qualitative descriptive design and Lakoff and Johnson's (1980) framework, we identified 12 metaphors within the lyrics. The analysis found that ontological metaphors were the most dominant (58.3%), illustrating the reification of abstract emotions. For instance, jealousy materialized as a physical space in "my territory," and emotional traits were objectified in phrases like "my claws come out." Structural metaphors (33.3%) framed the relationship as a conflict, mapping concepts of war onto love, as seen in "I'll go to war about mine." A single orientational metaphor (8.4%), "gone too far," spatially evaluated a rival's behavior. The study concludes that these metaphors are not merely decorative but are fundamental cognitive tools that shape the song's narrative, transforming complex feelings of love and jealousy into a coherent and potent discourse on emotional boundaries and autonomy.

Keywords: Metaphor; Conceptual Metaphor; Song Lyrics; Kali Uchis; Territorial.

How to Cite:

Delivia Ananda Rizky, Muhammad Alfiyansyah, Savinka Rizki Ramadhani, & Yu'anza Reivia. (2025). A Metaphor Analysis in Kali Uchis's Territorial Song Lyrics. *Jurnal Ilmu Sosial Dan Humaniora*, 1(4), 1986-1996. <https://doi.org/10.63822/ff1cer07>

INTRODUCTION

Language is an important part of human life as it helps a person to express ideas and emotions, experiences successfully, and in a significant way. According to Oviogun & Veerdee (2020) language is a systematic tool that uses agreed-upon signs, sounds, gestures, and symbols to express ideas or emotions. This shows that language functions are not only as spoken words but as an organized system that shapes how humans interpret reality. Based on this system, individuals can participate in social interaction, build shared meaning, and understand the world around them. Without language, many forms of social connection and collective understanding would not be possible.

In the context of communication, language acts as the main medium through which people form relationships and exchange meaning. (Zadeh, 1975; Tseng, 2018, as cited in Oviogun and Verdee, 2020), state that language operates as a meaning-making system that relies on shared conventions between speakers. These shared conventions help reduce misunderstanding, allowing messages to be interpreted with greater clarity and accuracy. Through this communication, individuals can express intentions, negotiate perspectives, and cooperate in various social situations. This process strengthens social bonds and supports the development of cultural identity within a community.

Language does more than just convey information; it also serves as a creative tool that lets speakers reach deeper levels of meaning. People often use figurative expressions to share emotions, attitudes, and abstract ideas that straightforward wording cannot capture. This figurative language adds imagery, symbolism, and emotional nuance, helping listeners understand the message more fully. Such expressions appear in everyday conversation, storytelling, literature, and many other media. Because of their expressive power, figurative elements like metaphor are a major focus of linguistic research that investigates how meaning is formed and interpreted.

From its literal communicative purpose, language also functions as a creative medium that allows speakers to express deeper layers of meaning. Many individuals use figurative expressions to represent emotions, attitudes, or abstract ideas that cannot be conveyed directly through literal language. As explained by Gustsa & Laili (2022) figurative language consists of expressions whose meanings differ from their literal interpretation, requiring readers or listeners to use imagination and intuition to understand the intended message. This creative use of language enriches communication because it introduces imagery, symbolism, and emotional nuance that strengthen the overall impact of the message. For this reason, figurative elements such as metaphors often receive significant attention in linguistic studies that aim to explore how meaning is shaped, interpreted, and experienced.

Metaphor is commonly described as a comparison between two dissimilar things, while Kövecses (2002) gives a clearer, more systematic account. He says that metaphor is a mental operation in which one area of experience is interpreted through the lens of another, creating what he calls conceptual metaphors, expressed as A is B. In this view, metaphors are not just decorative language tricks, but they are cognitive frameworks that transfer relationships from a concrete source area to a more abstract target area. Kövecses also points out that metaphors are rooted in everyday human experience, emerging from perceived resemblances or connections between different life domains. By linking abstract ideas to familiar, embodied experiences, metaphors enable speakers to comprehend and communicate complex concepts, which is why they are pivotal in shaping language, thought, and interaction.

Lakoff & Johnson (1980) describe metaphors as an essential element of human thought and everyday experience rather than mere linguistic decoration. In their view, metaphors shape the way people think, experience events, and perform daily actions, indicating that metaphors operate at the level of cognition. Later, Lakoff & Johnson (2003) define the core of metaphor as the process of understanding one domain of experience in terms of another, which forms the foundation of conceptual metaphor theory. Within this theory, three major types of conceptual metaphors are identified: structural metaphors, orientational metaphors, and ontological metaphors, each representing a distinct way in which abstract concepts are organized and understood. Through these systematic domain mappings, abstract ideas become more comprehensible because they are connected to concrete and familiar experiences.

The first type, structural metaphor, is a type of conceptual metaphor in which one concept is understood through the detailed structure of another concept. Lakoff & Johnson (1980) explain that this type provides a systematic set of correspondences that allows people to reason about an abstract target domain using the framework of a more concrete source domain. Because of this structure, individuals can draw inferences, make comparisons, and interpret meaning based on the organization of the source domain. Structural metaphors, therefore, serve as a cognitive tool that shapes how people analyze and describe complex experiences. They reveal how familiar conceptual patterns guide the understanding of more abstract ideas.

The second type, orientational metaphor is a conceptual metaphor that organizes whole systems of concepts through spatial orientation, such as up, down, in, out, front, or back. Lakoff & Johnson (1980) note that these metaphors do not structure one concept in terms of another but instead give coherence to abstract ideas based on bodily experience and cultural patterns. Through orientational metaphors, people associate orientations with emotional or evaluative meanings, such as linking up with positive states and down with negative states. This type of metaphor demonstrates how spatial experience influences the way individuals categorize and interpret abstract concepts. It highlights the role of physical and cultural grounding in shaping metaphorical understanding.

The third type, ontological metaphor is a type of conceptual metaphor that helps individuals understand abstract experiences, events, or emotions by conceptualizing them as entities or substances. According to Lakoff & Johnson (1980) this type allows people to categorize intangible phenomena, refer to them as objects, and describe their characteristics as if they had a physical presence. Through ontological metaphors, abstract concepts become more manageable because they can be identified, labeled, and treated as participants in actions. This process simplifies complex or invisible experiences, making it easier for them to communicate and think about. Ontological metaphors, therefore, reflect how humans use object-based thinking to navigate abstract aspects of their lives.

Several previous studies have investigated conceptual metaphors in song lyrics, providing a valuable foundation for this research. Fitriani, Jismulatif, and Supriusman (2025) analyzed conceptual metaphors of love in Olivia Rodrigo's *Sour* album and identified 59 metaphorical expressions consisting of structural, orientational, and ontological metaphors. Their findings revealed that ontological metaphors were the most dominant, illustrating how abstract emotional states were conceptualized through concrete images. The study emphasized that metaphors helped express deep feelings such as heartbreak, emotional conflict, and identity struggles. Similarly, Zarkasyi Arif & Apriyanti (2024) examined metaphors in Daniel Caesar's selected songs and found 15 instances classified into structural, orientational, and ontological metaphors. They reported that structural metaphors were the most dominant type, which demonstrated how

concrete imagery was used to express emotional and relational experiences. Both studies highlighted how conceptual metaphors in song lyrics conveyed complex emotions through creative and symbolic language.

In a similar vein, Hasyim & Djuharie (2025) investigated metaphors in Sia's *Chandelier* and identified four types: dead, creative, dormant, and implicit metaphors, which reflected themes of escapism, emotional struggle, and self-destruction. Their analysis demonstrated that metaphors enhanced the emotional depth of the song by transforming abstract states into vivid imagery. The study also emphasized the cognitive function of metaphor in shaping listeners' understanding of inner conflict. In contrast, Frida & Zuraida (2022) analyzed metaphors in Taylor Swift's *Folklore* album and found 35 metaphorical expressions categorized into structural, orientational, and ontological metaphors. They discovered that structural metaphors were the most frequent, showing how one conceptual domain was mapped systematically onto another. These findings highlighted the role of metaphor in enriching lyrical expression and deepening thematic interpretation.

Further expanding the scope of metaphorical analysis Rahmadhanti, Simanjuntak & Sihombing (2022) explored metaphorical expressions in Alan Walker's *Different World* and examined how the lyrics portrayed environmental destruction through symbolic comparisons. Their study showed that metaphors served to emphasize ecological concerns and raise awareness about pollution and climate change. In addition, the metaphors used in the song reflected the urgent tone of environmental activism. Meanwhile, Nugraheny & Yuwita (2023) identified conceptual metaphors in SZA's song lyrics that expressed emotional turbulence, identity, and personal experience within her music. This research highlighted how abstract emotions were represented through concrete imagery, allowing listeners to grasp deeper meanings in the lyrics. Both studies demonstrated the versatility of metaphor in addressing themes ranging from environmental issues to personal emotional struggles.

Directly relevant to the present study, Sotyarini (2023) analyzed metaphors in Madison Beer's selected song lyrics, *Follow the White Rabbit* and *Reckless*, using Lakoff and Johnson's (1980) framework. The study identified 16 metaphors, with structural metaphors being the most prevalent (9 instances), followed by ontological (5 instances) and orientational metaphors (2 instances). The research concluded that these metaphors were used to create a deep impression and convey the singer's feelings of desire, tumultuous relationships, and betrayal. Similarly, Matanari, Zebua, and Hutabarat (2023) investigated conceptual metaphors in Katy Perry's song lyrics. Their findings also aligned Lakoff Johnson (1980) typology, identifying structural, ontological, and orientational metaphors, with structural metaphors being the most dominant type found in the data.

The reviewed studies show that metaphors in song lyrics have been examined across various genres and artists using the conceptual metaphor framework. These findings consistently demonstrate that metaphors serve as an important linguistic device for expressing emotions, constructing narrative meaning, and representing personal or societal experiences. Although each researcher focused on different musical contexts, the studies collectively highlight the richness of metaphorical expressions in contemporary music. This suggests that song lyrics continue to provide a productive domain for semantic analysis, particularly within the scope of conceptual metaphor theory. However, despite the growing number of studies, the analysis of metaphors in certain songs and artists remains limited. Therefore, this research extends previous work by examining metaphorical expressions in the song *Territorial* by Kali Uchis.

Although previous researchers have examined conceptual metaphors in various song lyrics, their studies focused on different artists, genres, and thematic contexts. None of the reviewed studies specifically investigated metaphorical expressions in the song *Territorial* by Kali Uchis, even though the song contains rich lyrical imagery that reflects emotional and imaginative experiences. In addition, previous studies mostly emphasized the identification and classification of metaphor types without exploring how these metaphors contribute to the thematic meaning of the song. This creates a gap in understanding how conceptual metaphors shape lyrical interpretation in songs that blend emotional, cultural, and sensual elements. Furthermore, no study has discussed the specific metaphorical patterns that appear in *Territorial*, which may differ from those found in other contemporary songs. Therefore, this research aims to fill these gaps by analyzing the conceptual metaphors used in the *Territorial* and identifying their meanings based on the framework proposed by Lakoff and Johnson (1980).

This study examines the presence of conceptual metaphors in the song *Territorial* by Kali Uchis from a semantic perspective. The analysis is grounded in the conceptual metaphor theory proposed by Lakoff and Johnson (1980), which explains that metaphor is not only a stylistic element but a fundamental part of human cognition that shapes meaning. Semantics, as defined by Leech (1981) is the branch of linguistics concerned with meaning and the relationship between linguistic forms and the concepts they represent. By applying this theoretical foundation, the study aims to uncover the metaphorical patterns embedded in the lyrics and reveal the meanings constructed through these conceptual mappings. Therefore, the research seeks to address the following questions: (1) What types of conceptual metaphors are found in the song *Territorial* by Kali Uchis? (2) What meanings are represented through the conceptual metaphors identified in the song?

METHODS OF RESEARCH

This study was firmly grounded in a qualitative descriptive research design, a methodological approach meticulously detailed by Creswell (2009) that is uniquely suited for investigations seeking to present a rich, detailed, and nuanced account of a phenomenon within its natural context. The phenomenon under scrutiny was the intricate and layered use of metaphorical language in contemporary popular music, with a specific focus on Kali Uchis's 2023 release, *Territorial*. The primary objective of this research was to delve beyond a superficial analysis of figurative language and to instead uncover the fundamental cognitive structures that the lyrics employed to articulate complex themes of romantic possession, emotional sovereignty, and assertive self-defense.

To achieve this, the official lyrics of the song served as the complete and self-contained primary data source, a textual artifact that encapsulates a specific and culturally relevant discourse on modern relationships and empowerment. The lyrics were sourced from the reputable music annotation website Genius (<https://genius.com/>), which provides officially released and community-verified lyric transcripts. Guiding this entire analytical endeavor was the robust theoretical framework of Conceptual Metaphor Theory (CMT) as established by Lakoff and Johnson (1980), which posits that metaphor is not merely a decorative linguistic flourish but a foundational cognitive mechanism through which abstract human experiences are understood and articulated.

The analytical procedure was executed in two distinct yet interconnected phases. The initial phase involved a meticulous, line-by-line close reading of the lyrical text to identify and isolate all metaphorical

expressions. This was followed by an interpretative phase dedicated to understanding the conceptual function and meaning of these expressions in constructing the song's overarching narrative. The trustworthiness of the analytical process and its subsequent findings was rigorously upheld through the application of thick description, ensuring that all interpretations remained deeply anchored and illustrated by direct evidence from the lyrical text itself.

RESULT AND DISCUSSION

This section presents the outcomes of the conceptual metaphor analysis conducted on the official lyrics of *Territorial* by Kali Uchis. Following the two-phase procedure described in the methods, a total of 12 metaphorical expressions were identified and categorized according to Lakoff and Johnson's typology. The data were analyzed to determine their conceptual mappings and the roles these mappings play in constructing the song's themes of boundary, possession, and self-assertion.

RESULT

Table 1. Types of Conceptual Metaphor in *Territorial* by Kali Uchis (2025)

Types of Conceptual Metaphor	Frequency	Percentage
Structural Metaphor	4	33,3%
Ontological Metaphor	7	58,4%
Orientational Metaphor	1	8,4%
TOTAL	12	100%

The findings show the distribution of the 12 conceptual metaphors identified in Kali Uchis's *Territorial*, showing that ontological metaphors occur most frequently, with a total of seven instances. This high occurrence aligns with the idea proposed by Indriwati and Kartiningsih (2024) that metaphors in song lyrics often emerge from everyday human cognition, where emotions and abstract experiences are commonly conceptualized as entities. Treating emotions, boundaries, or relational positions as objects or substances allows the songwriter to express themes of emotional protection and self-possession more concretely. This finding reinforces Lakoff and Johnson's (1980) explanation that ontological metaphors help speakers simplify abstract experiences by giving them a more tangible form. Thus, the dominance of ontological metaphors in this song reflects the way the lyrics materialize emotional states to convey a sense of strength and autonomy.

The table also shows that structural metaphors appear four times, making them the second most frequent type in the song. This supports the expert claim in the Agnez Mo study that structural metaphors are commonly used in song lyrics to frame one experience in terms of another, more concrete experience. In *Territorial*, structural metaphors occur four times to help articulate relational dynamics by mapping emotional situations, and ontological metaphors occur seven times to explain domains such as space, territory, or possession, which allow listeners to understand complex feelings through familiar conceptual structures. Meanwhile, orientational metaphors occur only once, functioning mainly to add evaluative nuance through spatial orientation, which is consistent with the idea that orientational metaphors provide coherence rather than detailed conceptual framing. Overall, the results in the table demonstrate that

Territorial relies heavily on ontological and structural mappings to build its thematic focus, supporting the expert's view that conceptual metaphors serve as essential tools for meaning-making in song lyrics.

DISCUSSION

1) Structural Metaphor

This type of metaphor uses the comprehensive framework of one concept to structure and understand another, more abstract concept. It fundamentally shapes our perception by allowing us to think about one thing in the absolute terms of another, thereby influencing our actions and attitudes toward the target concept.

Datum 1: *I get territorial*

It maps the concept of defending a geographical domain onto the abstract feeling of romantic possessiveness. This framing transforms emotional jealousy into a justified act of guarding one's sovereign space. Consequently, any potential rival is not just a person but an invader, raising the emotional stakes to those of a territorial dispute.

Datum 2: *What's mine is mine*

It frames the partner not as an equal participant but as owned property, similar to a material object. This language underscores a mindset of monopoly and absolute ownership within the romantic dynamic. The repetition of "mine" emphasizes an unchallengeable claim, leaving no room for negotiation or shared autonomy.

Datum 3: *Once I claim my territory*

It suggests that love involves an act of staking a claim, which must then be actively defended. This metaphor introduces a power dynamic where the singer assumes a position of authority and dominance. It implies that the relationship is a defined space under her control, which she has officially declared and will protect.

Datum 4: *I'll go to war about mine*

It structures the emotional response to a threat in terms of military engagement, complete with the potential for violence and strategic defense. The singer positions herself as a warrior ready to fight to protect her valued possession. This metaphor elevates the emotional conflict to a matter of survival, justifying extreme measures in the name of love.

These lyrics use structural metaphors to depict love in terms of territory, possession, and battle, turning vague feelings into tangible actions of defending a space. Jealousy is likened to guarding a border, the partner is treated as personal property, commitment becomes the act of planting a flag, and emotional challenges are framed as warfare. Together, these metaphors create a dominant, focused picture of romance where safeguarding, authority, and control are emphasized, raising the emotional intensity and portraying the relationship as a contested arena rather than a shared, cooperative bond.

2) Ontological Metaphor

This method conceptualizes abstract experiences such as emotions, ideas, or states as concrete entities, substances, or containers. Giving a non-physical thing a physical form allows us to refer to it, quantify it, and discuss it as if it were a tangible object that can be manipulated.

Datum 1: *You can play the victim too*

Emotional roles in a conflict are objectified into characters in a play, a form of personification. The abstract state of being wronged is treated as a role (the victim) that one can actively choose to perform. This metaphor frames the relationship drama as a staged performance with scripted parts. It suggests that behaviors like blame and self-pity are strategic choices rather than genuine, uncontrollable emotions.

Datum 2: *but there's danger, me*

The singer's complex personality is metaphorically packaged as a concealed object or substance labeled "danger." This ontological metaphor turns an abstract emotional potential (her fierceness) into a tangible, hidden entity within her. It creates a duality between her outward appearance and this internal, dangerous "thing." This allows listeners to visualize the hidden threat as a concrete part of her identity.

Datum 3: *I keep it graceful*

In this line, "it" refers to her demeanor, which is metaphorically treated as a physical object that can be "kept" in a certain state. The abstract concept of composure and elegance is thus reified into something that can be held and maintained, like a pose. This metaphor highlights the active effort and control required to manage her emotions and present a calm exterior, even when feeling possessive.

Datum 4: *My claws come out fast*

This is a powerful personification and ontological metaphor where her anger is conceptualized as a wild animal's claws. The abstract emotion is not just felt; it is imagined as a physical weapon that can be deployed. This metaphor allows us to visualize the sudden, instinctive, and potentially harmful nature of her defensive reaction. It transforms an internal feeling into an external, physical threat.

Datum 5: *They try to crawl to my territory*

Potential rivals are ontologically metaphorized as creeping creatures or intruders. Their abstract actions of flirtation or attraction are given a physical form, "crawl," making their threat feel more visceral and invasive. This metaphor reinforces the territorial theme by giving a concrete shape to the abstract concept of external temptation. It paints a vivid picture of a violation of her personal, emotional space.

Datum 6: *I'll use your face to mop the floor*

This violent image ontologically frames her anger as a tangible force that can inflict physical damage. The abstract emotion is given agency and converted into an action with a clear, brutal outcome. This metaphor hyperbolically materializes the feeling of rage into a scene of physical dominance and humiliation. It serves to emphasize the extreme lengths her protective instincts might drive her to.

Datum 7: *Get me out of character*

Her emotional state is conceptualized as a role or a costume (character). This ontological metaphor treats her calm composure as a default character she plays, while jealousy is a different role she can be provoked into. It frames emotional change not as an internal shift, but as a switch between two distinct, external

personas. This makes the abstract process of losing one's temper feel like a deliberate, theatrical transformation.

Ontological metaphors in the song turn fleeting feelings and ideas into solid objects that can be seen, handled, and measured. By treating emotions such as anger, jealousy, or vulnerability as containers, weapons, or characters, speakers give these inner states a tangible shape that makes their influence more vivid. This concrete framing not only highlights the purposeful actions people can take with their emotions but also underscores the power dynamics that emerge when emotional boundaries are threatened. This shows the singer perceiving her feelings not as vague inner states but as palpable forces with weight and effect, heightening the emotional intensity and underscoring the performative, bodily, and occasionally perilous aspects of her possessive love.

3) Orientational Metaphor

This process assigns spatial orientations, such as up-down, front-back, or near-far, to concepts to create meaning. These orientations are not random but are often rooted in physical experience, and they immediately convey a value judgment, such as good-bad or acceptable-unacceptable.

Datum 1: *Your desperation's gone too far*

Desperation has a spatial growth (gone too far). Negative emotions are also perceived as a loss of boundaries or limits, which depicts discontent with the behavior of the rival since it is beyond acceptable behavior.

Orientational metaphors in this lyric use spatial direction to express judgment, showing how emotional experiences are understood through movement and distance. In “your desperation’s gone too far,” the abstract feeling of desperation is mapped onto physical space, suggesting it has crossed a boundary and exceeded what is acceptable. This spatial framing instantly communicates excess, violation, and discomfort, emphasizing that the rival’s behavior has moved beyond normal limits. Through this metaphor, emotional misconduct becomes something that can be tracked, measured, and criticized in terms of distance.

CONCLUSION

This research has provided a thorough analysis of the conceptual metaphors in Kali Uchis's “*Territorial*,” demonstrating the profound role they play in structuring the song's emotional and thematic narrative. By applying Lakoff and Johnson's (1980) typology, the study identified and categorized 12 metaphorical expressions, revealing a clear preference for ontological metaphors (58.3%), followed by structural metaphors (33.3%) and orientational metaphors (8.4%). This distribution is not arbitrary but strategically serves the song's core message.

The dominance of ontological metaphors highlights a fundamental cognitive process where intangible emotions are conceptualized as concrete entities and substances. Expressions such as “my claws come out fast,” “I keep it graceful,” and “get me out of character” effectively materialize complex psychological states; instinct, self-control, and emotion, into tangible and manipulable objects. This allows the singer to assert a powerful sense of ownership and agency over her feelings, presenting her emotional landscape as a defined, sovereign space. The metaphor “they try to crawl to my territory” perfectly

encapsulates this, transforming the abstract concept of relational threat into a concrete image of spatial violation.

Complementing this, the structural metaphors provide a robust narrative framework by mapping the experience of a romantic relationship onto the domain of territorial conflict and warfare. Key expressions like “I’ll go to war about mine,” “claim my territory,” and the overarching declaration “I get territorial” systematically structure love as a dynamic of possession, defense, and power. This mapping elevates the stakes of the relationship, framing it not merely as an affair of the heart but as a strategic contest where boundaries must be vigilantly patrolled and defended. The single, yet significant, orientational metaphor “your desperation’s gone too far” adds a crucial evaluative dimension. By assigning a spatial direction (too far) to an abstract emotion (desperation), it delineates a boundary of acceptable behavior, reinforcing the song’s central theme of limits and reinforcing the negative judgment of the rival’s actions.

In conclusion, the interplay of these metaphorical types constructs a cohesive and powerful discourse on emotional sovereignty. “Territorial” leverages these cognitive tools not as mere poetic flourishes but as essential mechanisms for meaning-making. They collectively empower the lyricist to articulate a complex portrait of a love that is fiercely protective, consciously performed, and assertively defended, allowing listeners to cognitively grasp the intricate dynamics of possession, jealousy, and self-assertion in a relatable and visceral way. This study affirms that conceptual metaphor theory is an indispensable key to unlocking the deeper cognitive structures within popular music.

REFERENCE

- Creswell, J. W. (2009). *Research Design: Qualitative, Quantitative, and Mixed Methods*
- Fitriani, A., Jismulatif., & Supriusman. (2025). *An Analysis of Conceptual Metaphor of Love Found in Olivia Rodrigo’s Song Lyrics from the Album Sour* (Vol. 8).
- Gustsa, F., & Laili, E. N. (2022). *An Analysis of Figurative Language in Taylor Swift’s Folklore Album*. Teaching English as Foreign Language, Literature and Linguistics, 2(2), 11–26.
- Hasyim, S., & Djuharie, O. S. (2025). *Metaphors in the Lyrics of “Chandelier” by Sia*. 1(2).
- Indriwati, M., & Kartiningsih, R. (2024). *The Analysis of Structural Metaphor Found*.
- Kali Uchis. (2025). *Territorial*. Genius. <https://genius.com/Kali-uchis-territorial-lyrics>
- Kövecses, Z. (2002). *Metaphor: A Practical Introduction*.
- Lakoff, G., & Johnson, M. (1980). Conceptual metaphor in everyday language. *The Journal of Philosophy*, 77(8), 453–486.
- Leech, G. (1981). *Semantics (The study of meaning)*.
- Lakoff, G., & Johnson, M. (2003). *Metaphors we live by*. The University of Chicago Press.
- Matanari, F. J., Zebua, S., & Hutabarat, I. (2023). *Conceptual Metaphor in Katy Perry’s Song Lyrics* (Vol. 2, Issue 1).
- Nugraheny, A., & Yuwita, M. R. (2023). *Conceptual Metaphor in Sza’s Song Lyrics: A Study of Semantics*.
- Oviogun, P. V., & Veerdee, P. S. (2020). *Definition of Language and Linguistics: Basic Competence*.
- Rahmadhanti, R. W., Simanjuntak, B., & Sihombing, J. (2022). *Metaphor Analysis and Meaning of the Song “Different World”*.
- Sotyarini, R., (2023). *An Analysis of Metaphors in Madison Beer’s selected Song Lyrics* (Vol. 19, Issue 2).

- Yasmina Frida, K., & Zuraida, I. (2022). *Metaphor in The Folklore Album by Taylor Swift: A Semantics Study Corresponding Email Article's History Metaphor in The Folklore Album by Taylor Swift: A Semantics Study*. 9(2), 611.
- Zarkasyi Arif, F., & Apriyanti, F. (2024). *The Metaphor Analysis*.