Food Metaphors Representing Men-Women Relationships in K-Pop Songs

Puspa Safitrie [1], Yazid Rukmayadi [2]

safitriepuspa@gmail.com
Pusat Penguatan Karakter, Kemendikbud RI

yazid.rukmayadi@uinbanten.ac.id
Universitas Islam Negeri Sultan Maulana Hasanuddin Banten

Abstract

Korean pop music (K-Pop) has become popular cultural phenomenon in the past three decades. The purpose of this study was to reveal the source domain, the target domain, image schemes, and concepts that exist in the food metaphors found in K-Pop songs. This study used conceptual metaphor theory and capitalism (Lakoff and Johson, 1980; Goatly, 2007). The steps of this study were to collect K-Pop songs that contain food metaphor and analyze these metaphors. There were 6 songs as well as 6 metaphors derived from the songs. They are *WOMEN ARE ICE CREAM, MEN ARE CANDIES* (perceived by men themselves)*, MEN ARE CANDIES* (perceived by women)*, WOMEN ARE SOUR CANDIES, WOMEN ARE STRAWBERRIES,* and *WOMEN ARE CANDIES.* The source domains of the metaphors were ice cream, candies, sour candies and strawberries. The target domains of the metaphors were men and women. The image schema in the metaphors were food and its correlation with sexual activities. Food metaphors philosophically meant that women exist for the satisfaction of men's appetites. The metaphors were derived from basic metaphor *HUMAN IS FOOD,* which was a part of Capitalism-influenced metaphor (Goatly, 2007). The concepts represented young men and young women's type of relationships, that is likely to be sexual and pleasure-oriented, but not for long-term purpose. Another concept found was men tend to ignore their own and women's negative character traits, while women do not.

Keywords: Food metaphor; K-Pop songs; conceptual metaphors

Introduction

Popular culture, such as music, has become the subject of many research studies in the field of linguistics. For linguists, one of the elements of music that is interesting to study is the figurative language contained in the lyrics. There are various types of figurative language, but what has been studied widely is metaphor. There are two major views that divide linguists into two groups in researching metaphors, namely formalist linguistics and cognitive linguistics. The formalist linguist considers that metaphorical expressions are part of the linguistic deviation at the semantic level. The flow of cognitive linguistics is based on the assumption that language processing is considered part of the cognitive process. Therefore, the use of language is a reflection of the concept and framework of human thinking (Saeed, 2003: 343). For example, in British culture, the argument "borrows" the concept

of war (ARGUMENT IS WAR), with the use of vocabulary in the scheme / knowledge of war, such as win, lose, attack, defense, and so on (Lakoff aang Johson, 1980).

Many researches on cognitive-based metaphors have been carried out on song lyrics because music is considered an artistic expression that can represent human emotions. Research on K-Pop song lyrics is interesting because of the popularity of the music industry in Indonesia and the world community globally. This Korean music trend influences the growth of new lifestyles and industries, such as the beauty and fashion industries (Kang and Kouh, 2013). Some K-Pop songs become the center of attention because their titles use food names. To reveal the concept of the song titled society, this study will explain the elements of metaphor that produce the concept contained in these songs. So, this research question will answer several things, namely the source domain, the target domain, as well as the image schemes that exist in the food metaphors found, as well as the concepts that are revealed.

Theoretical Foundation

Conceptual Metaphor

Based on the theory of conceptual metaphors (Conceptual Metaphor Theory), Geeraerts (2010:204) concludes that conceptual metaphors have three main principles. The first principle of conceptual metaphor is that metaphor is a cognitive phenomenon, not just a lexical phenomenon. Furthermore, according to Lakoff and Johnson (1980:1-2) metaphor is pervasive in everyday life. The metaphor that humans use in communicating actually represents a conceptual system, namely a system in cognition that regulates human thoughts and actions. This system also regulates daily activities and what we understand about the world. Conceptual systems are closely related to culture. The basic values and concepts of a culture are considered to be coherent with the metaphors commonly used in that culture (Knowles and Moon, 2006). For example, many values and concepts in Western culture are coherent with top-down spatial metaphors. For example, The *FUTURE WILL BE BETTER* which is rooted in the spatial metaphors of *THE FUTURE IS UP* (the future is on top) and good is up (something good is on top).

The second basic principle of conceptual metaphor is that metaphor is the result of mapping between aspects in the source and target domains. Before understanding metaphor mapping, one must understand the process of conceptualizing metaphors. Lakoff and Turner (1989:56-58) explain the conceptualization of the metaphor using the example of dog animal associations which are often referred to as having a "faithful" nature. In this case we conceptualize dog behavior using the conceptual structure of human nature (Lakoff and Turner, 1989: 57-58). So, if an expression needs to "borrow" the structure of another conceptual domain in order to understand its meaning according to the context, then the expression is metaphorical. The process of "borrowing" (import) in this metaphor is then mapped out so that it can be understood what was borrowed and what meaning was conveyed. In mapping, what is mapped is the aspect from the source domain to the target domain. Lakoff and Turner (1989: 66) explain

that this mapping is carried out based on the similarity of the concept structure at the general level (generic-level-structure) in the source and target domains. The third principle of conceptual metaphor is to have an image schema.

Image Schema

Basically, metaphors are formed based on the experience of the human body towards the surrounding environment (experiential grounding) and based on the culture that it has learned directly or indirectly (Kovesces, 1987). Johnson (1987, in Geeraerts, 2010: 205) calls the idea of representing this experience as image schemas. Metaphors contain a person's conceptual system and the image schema is the most basic level of that conceptual system. Examples of image schemas are containers, paths, links, forces, and balance. This pattern can represent various aspects of human daily experience, such as eating, going into a trip, etc (Lakoff, 1987:453; Johnson, 1987:20, in Geeraerts, 2010:208).

Food metaphor and Capitalism

Lakoff (1987) asserts that (SEXUAL) desire is appetite within which the object of the appetite is a person, so that *HUMAN IS FOOD*. In this schema humans are often characterised as the food that will satisfy this appetite. Words used in the metaphor are *appetite, hunger, hungry; mouth-watering* 'extremely attractive', *drool* 'show extreme or foolish pleasure or desire', and *luscious* 'extremely attractive, pleasant or desirable'. Women are more commonly viewed by men as sweet food than men are by women, although women can also sometimes describe men as food, especially in a sexual context (Kovesces, 2005). Goatly (2007) argues that food metaphors constructing humans as sexually desirable are disproportionately used of females. The majority of metaphors in *HUMAN IS FOOD,* depicting sex as eating, apply to women, with the implication that men's entitlement to food is matched by an entitlement to sex, that women exist for the satisfaction of men's appetites and that they are passive in the process. Some terms to depict men/women are *arm-candy* 'attractive companion at social events', *honey* 'pleasant person', *sugar* 'person you are fond of ', *sweetie* 'pleasant, kind person'.

Research methodology

The method used in this research is qualitative. Qualitative research methods are research procedures that produce descriptive data in the form of writing, speech, or behavior from a group of people being observed (Taylor, Bogdan, and DeVault, 2016: 7). To examine the song lyrics which are the source of data in this study, a cognitive linguistic method or approach is used through Conceptual Metaphor Theory (Lakoff and Johnson, 1980) and Metaphor Theory and Capitalism (Goatly, 2007). Songs were selected for this study were songs released in the last 5 years (2017-2022). The number of songs for the data were 6, namely "Ice Cream" by Blackpink feat. Selena Gomez, released in 2020; "Candy Pop" by Twice released in 2018, "Candy" (Baekhyun/2020), "Sour Candy"/ Blackpink feat. Lady Gaga/ 2020, Strawberry /Subin/ 2020, and "Candy"/ Samuel/2017.

The data from this research was metaphorical expressions about food in K-Pop songs. The first step of this research was to collect metaphorical expressions about food. Then finding the concept or meaning of the metaphorical expression in the Collins Cobuild (2020) and Rosch et al. Online Dictionary. (1976 in Saeed, 2016: 36). Then compiling a mapping from the source domain to the target domain, according to the theory of Lakoff and Turner (1989:61). Then, concluding the metaphor and determining the image scheme from the metaphor that had been obtained. Then determining the concept behind the metaphor of findings based on the image schema theory from Johnson (1987:20-22 in Saeed, 2015:358) and Goatly (2007). To complete the discussion, the concepts found were discussed using the food metaphor theory and its relationship to Western Capitalism (Goatly, 2007).

Results

The result of the analysis is described below.

Tabel 1 Analysis of Food Metaphors in the Data

	Song Title/ Singer/ Year Released	Singers' Gender/ Perspective	Metaphorical Expressions in the Lyrics	Source Domain		Target Domain	Metaphor	Concepts
1	"Ice Cream"/ Blackpink feat. Selena Gomez/ 2020	Women	- Come a little closer 'cause you looking *thirsty* - You could *take a lick* but it's too cold to *bite* me - *Look so good* yeah, *look so sweet* (hey) - *Lookin' good enough to eat* - I know my heart can be so *cold* - I'm *sweet* for you - You're the only touch, yeah, that get me *meltin'* - Get it, flip it, *scoop* it - Like it, love it, *lick* it	Ice cream As it has characteristics of ice cream: 1. It is edible/ drinkable (*thirsty, take a lick, bite, scoop, double dip*) 2. It has good appearance (*Look so good, look so sweet*) 3. It is cold and frozen (*cold, meltin'*)	→ → →	Women Characteristics of some women: 1.They can be enjoyed by men, tend to be sexual, since words such as lick, bite are associated with sexual activities 2.They are beautiful 3. They are lacking affection or warmth of feeling;	*WOMEN ARE ICE CREAM*	Women represent themselves as objects/ commodities that can be enjoyed sexually by men, have good look. However, as human they can have negative character traits, such as unemotional/ unfriendly

	Song Title/ Singer/ Year Released	Singers' Gender/ Perspec- tive	Metaphorical Expressions in the Lyrics	Source Domain		Target Domain	Metaphor	Concepts
			- You could **double dip** 'cause I know you like me			unemotional; unfriendly (taken from metaphor *affection is warmth*, Kovesces, 2005)		
2	"Candy Pop"/ Twice/ 2018	Women	-You gave me a secret **flavour**. It tastes just like candy. **Sweet** sweet sweet sweet, love -**Sweet, lemon mint chocolate** -Tell me what your **flavor** is today -You're my **candy candy pop** pop -Your honey honey **sweet** smile - I **need** it, One more time I'll **take** it even if it's **spicy** -**Want** it want it want it want it, love	Candies, With their characteristics: 1.They give good tastes (*flavour, sweet)* or bad tastes *(spicy)* and they have various flavors (*lemon, mint, chocolate, spicy*) 2.They are desirable to eat (*need, want, take*)	→ →	Men, With their characteristics: 1.They give good feelings to women or even bad feelings 2.They are needed by women for affection they give (no metaphorical item explicitly indicates sexual activities)	*MEN ARE CANDIES*	Women assume that they need men's affection like they need candies that will give them great pleasure/ feelings as well as bad flavour/ feelings
3	"Candy"/ Baekhyun/ 2020	Men	- Even someone picky as you will be **addicted** to me, yeah - Girl I'm your **candy** -Mature **cinnamon** (Sweet). Dorky **mint** (**Sweet**)	Candies, With their characteristics: 1.They give good tastes (*flavour, sweet)* and they have various flavors (*cinnamon,*	→	Men, With their characteristics: 1.They give good feelings to women	*MEN ARE CANDIES*	Men represent themselves as candies, a kind of food that will give women great pleasure

	Song Title/ Singer/ Year Released	Singers' Gender/ Perspec-tive	Metaphorical Expressions in the Lyrics	Source Domain		Target Domain	Metaphor	Concepts
			-Do you know the meaning of losing **flavor**?	*mint, chocolate)* 2.They are desirable to eat (*addicted*)	→	2.They are needed by women for affection they give (no metaphorical item explicitly indicates sexual activities)		
4	"Sour Candy"/ Blackpink feat. Lady Gaga/ 2020	Women	-I'm **sour** candy -So **sweet** then I get a little angry, yeah -I'm **hard** on the outside. But if you see inside, inside -You want a real **taste** -Come, come, **unwrap** me -**Take a bite**, take a bite	Sour candies, With their characteristics: 1. They are edible (*take a bite)*	→	Women, With their characteristics: 1.They can be enjoyed by men, tend to be sexual, since words such as bite is associated with sexual activities	*WOMEN ARE SOUR CANDIES*	Women perceived themselves as objects/ commodities who can be enjoyed by men sexually. However besides giving men pleasure, they have negative characters, such as bad-tempered and difficult to understand
				2. They give good tastes (*taste, sweet) as well as* bad tastes *(sour)*	→	2. They give good feelings to men as well as bad feelings (*sour* means bad-tempered and unfriendly)		
				3. They have specifically hard surface (*hard*)	→	3.They have unpleasant character (*hard* means difficult to understand)		
				4. They are wrapped by paper/plastics and can be *unwrapped*	→	4.They can be undressed (for sexual intention)		

	Song Title/ Singer/ Year Released	Singers' Gender/ Perspec-tive	Metaphorical Expressions in the Lyrics	Source Domain		Target Domain	Metaphor	Concepts
5	Strawberry /Subin/ 2020	Women	-I'm not *ripe* yet -I'm getting *redder* -*Sweeter* as time -The *freshness* that remains on my tounge - *biting* into a strawberry	Strawberries, With their characteristics: 1.They are edible (*bite*) when *ripe, red, and sweet*	→	Women, With their characteristics: 1.They can be enjoyed by men, tend to be sexual, since words such as *bite* is associated with sexual activities. They can enjoyed sexually when the women are mature enough	*WOMEN ARE STRAW-BERRIES*	Women perceive themselves as objects that are still young and fresh to have romantic (or sexual) relationship with men
6	"Candy"/ Samuel/ 2017	Men	-Girl you're my eye *candy* -Whenever I look at you, my eyes turns *sweet* -Oh baby, I want to *bite* you -You're my *sweet candy*	Candies, With their characteristics: 1. They are edible (*bite*) 2. They give good tastes (*sweet)*	→ →	Women, With their characteristics: 1.They can be enjoyed by men, tend to be sexual, since words such as bite is associated with sexual activities 2. They give good feelings to men	*WOMEN ARE CANDIES*	Men perceived women as objects/ commodities who can be enjoyed by them sexually and give women pleasure

The above table can be concluded in the following table.

Table 2 Conclusion n of the Food Metaphors Appeared

	Metaphor	Perspectives
1	*WOMEN ARE ICE CREAM*	Women perceive themselves
2	*MEN ARE CANDIES*	Women perceive men
3	*MEN ARE CANDIES*	Men perceive themselves
4	*WOMEN ARE SOUR CANDIES*	Women perceive themselves
5	*WOMEN ARE STRAWBERRIES*	Women perceive themselves

| 6 | *WOMEN ARE CANDIES* | Men perceive themselves |

From the table of analysis, it was found that there were 6 metaphors taken from 6 different songs. They are *WOMEN ARE ICE CREAM, MEN ARE CANDIES* (perceived by men themselves), *MEN ARE CANDIES* (perceived by women), *WOMEN ARE SOUR CANDIES, WOMEN ARE STRAWBERRIES,* and *WOMEN ARE CANDIES.*

The source domains of the metaphors were ice cream (1 finding), candies (3 findings), sour candies (1 finding), and strawberries (1 finding). The target domains of the metaphors were men and women. The image schema in the metaphors, such as ice cream, candies, sour candies, and strawberries, were food and its correlation with sexual activities, as both are important to sustain human's lives. Food for living and sex for reproduction purpose (Lakoff,1987, cited in Goatly, 2007).

Most of the metaphors found were majority talking about women, namely 4 out of 6 metaphors, and the rest was about men. What made this result interesting was that 3 out of 4 metaphors talking about women were viewed by women's perspectives, as the songs were sung by female singers/groups. Women were perceived by themselves as (1) ice cream, (2) sour candies, and (3) strawberries. The similar characteristic of these food were they were sweet treats and they had sweet taste as well as sour taste. There was only 1 metaphor talking about women from men's perspective, that was *WOMEN ARE CANDIES.* The candies described in that metaphor were only sweet, without sour taste. So, metaphors talking about women had a difference from men and women's perspectives.

There were 2 metaphors talking about men, namely *MEN ARE CANDIES.* The metaphor became 2 because there was 1 was viewed from their own (men's) perspectives as the song was sung by a male singer, and the other was viewed from women's perspectives as the it was sung by a female group. Based on the analysis, men perceive themselves as candies that have only sweet taste. But, in another song, men were perceived by women as candies that have not only sweet taste, but also spicy, which was perceived as unpleasant flavour.

Concepts underlying metaphors can be taken from concepts of the *superordinate* and *basic level* of the source domains based on hierarchy of concept theory (Rosch et al., 1976 dalam Saeed, 2016: 36). Food (as mentioned in Lakoff's theory in 1987 about food metaphor) is the general term for calling "what people and animals eat" (Collins Cobuild, 2020). One of the lexical item belongs to superordinate level of the word *food* is *sweets* (in American English), that is the umbrella term for source domains found in this study (ice cream, candies, sour candies, and strawberries). The definition of *sweets* is "cake, candy, and other foods high in sugar" (Collins Cobuild, 2020). Sweets are characterized by the fact that they are edible objects, their sweet taste because they are high in sugar and they are commonly consumed by children. As proven by researches in genetics (Reed, 2009), children were programmed to like sweet taste because it fills a biological need by pushing them toward energy sources.

Based on the analysis of *subordinate level* of the source domains, first level concepts of the metaphors include edibility, sweetness and correlation to children's need to consume. Food as an edible

object that is used as source domains meant that it can be consumed/enjoyed, likely to be sexually, by the eater (Lakoff, 1987, cited in Goatly, 2007). This meant men/women as food can have romantic/sexual relationships with its eater, which was described as their opposite sex (no homosexual relationships indicated in the data). In the songs, lexical item such as *bite, lick, scoop* that involved interaction between the food and the eater made it clearer that the relationships existed were sexual. Aside from that, another concept appeared from the word *sweet*. *Sweet* is included in synaesthetic metaphors, that is metaphor that is derived from sense impression of one body part, such as sweet for sensation in tounge (Goatly, 2007). If you describes something as *sweet*, you mean that it gives you great pleasure and satisfaction (Collins Cobuild, 2020). Children enjoyed sweets for their energy needs and for fun, because most of sweets have good looks and colourful and consumed not as staple food. Additionally, K-Pop industry targets children as their main consumers (Kang and Kouh, 2013). Thus, the first concepts revealed were sweets as source domains meant that the target domains (men/women) give great pleasure to the target domains (men/women) through romantic/sexual relationships. However, the relationships might not last long or were not serious because they were perceived as children wanting for sweets, that is mainly for temporary consumption, not as staple food. The sweets (men/women) were only perceived interesting due to their pleasant look and the pleasant feeling they give when eaten (when they were together).

Analysis of *basic level* of the source domains, second level concepts of the metaphors were revealed. Ice cream as a source domain for women meant that this type of women was considered *cold*, meaning unemotional and unfriendly (taken from metaphor *affection is warmth*, Kovesces, 2005). Sour candies as a source domain for women meant that this type of women was considered *sour*, meaning bad-tempered and unfriendly and hard of the outside, meaning difficult to understand, stubborn (Collins Cobuild, 2020). *Sour* was also applied to strawberries as a source domain for women. All of these concepts about women were perceived by women themselves. This means women were aware that not their character traits were positive, as all human has downsides. Women were not only aware of their negative character traits, but also men's. In the metaphor *MEN ARE CANDIES* that was perceived by women, there was a word *spicy* that described men. This meant that women were aware that men do not only possess positive traits, as represented by the word *sweet*, but also negative traits such as *spicy* that gives unpleasant feelings. But still women need men. On the contrary, men perceived themselves and women to be innocently have all good qualities, as only words *sweet* that were found in metaphor *MEN ARE CANDIES* (from men's perspectives) and *WOMEN ARE CANDIES*. Thus, men's and women's perspective have differences in perceiving themselves and each other. All of first level and second level concepts were explained in the last column of Table 1.

Discussion

The language that humans use everyday cannot be separated from the living system they use, especially in the economic field, which is the basis for their survival. Even the metaphor that permeates the life of people in general is proven to be a reflection of how much the capitalism economic system that has developed in Western countries influence people's daily lives, such as the use of the *TIME IS MONEY* metaphor. In this metaphor, money is equated with time because it is equally valuable (Lakoff, 1980; Goatly, 2007). Capitalism is an economic system that has the principle of ownership of production capital (land, factories) based on private ownership and production is carried out for the pursuit of profit (Rosser & Rosser, 2003). John Plender (2015) notes that this system globally cannot be replaced because it has been proven to have raised the economic level of millions of people in the world. In many countries, this system has been combined with various other economic policies (Stilwel, 2002). The principle of Western Capitalism is competition, progress, and life/humans are commodities/objects that can be traded/consumed (*HUMAN/LIFE IS COMMODITY*). From the last principle mentioned, there are many metaphors that equate humans with commodities/objects that can be traded/consumed, such as machines and food. This equation of humans as objects/objects affects their lives in relation with their economic, industrial, and even sexual activities (Goatly, 2007).

Food metaphors reflect concepts of sexual activities. They are derived from Lakoff 's (1987) assertions about (SEXUAL) desire is appetite within which the object of the appetite is a person, so that *HUMAN IS FOOD*. In this schema humans are often characterised as the food that will satisfy this appetite. In most cases the ones who are entitled as food are women, and the ones who eat are the men. Food metaphors constructing humans as sexually desirable are disproportionately used of females. The majority of metaphors in *HUMAN IS FOOD,* depicting sex as eating, apply to women, with the implication that men's entitlement to food is matched by an entitlement to sex, that women exist for the satisfaction of men's appetites and that they are passive in the process (Goatly, 2007). This means the use of food metaphor tend to disgrace human, especially women. Furthermore, Goatly (2007) argues that food is just one kind of commodity and *HUMAN IS FOOD* is part of a larger pattern that has serious consequences for the future shape of human life.

However, treating human as object or commodification (a term for representing concepts behind *HUMAN/LIFE IS COMMODITY* and *HUMAN IS FOOD*) has been widely done in many aspects of life, including in popular culture, such as music. (Korean Pop) K-Pop music has been very popular globally, so its songs and the lyrics will be likely to affect its audience. The target audience of K-Pop music are ranging from children to adults (Kang and Kouh, 2013). From the result of study, it was found that 4 out 6 metaphors talking about women as food from their own perspectives. It was actually saddening that K-Pop music industry forces women to claim themselves as food, which was proven to be degrading their dignity as they can be enjoyed sexually by men. Interestingly, men in the data were

proven to become object of commodification, too, as they were perceived as food by themselves and women.

The first level concepts of the metaphors that include edibility, sweetness and correlation to children's need to consume even reflects worse condition of how young people interact right now. This was because popular culture, such as music, reflects society's realities and vice versa (Bahmann-Medick, 2006). The concepts mentioned represents young men and young women's dimension of relationships. They might have romantic/sexual relationships, but not for serious/long-term purpose. They had relationships because both of them give each other temporary pleasures.

The second level concepts of the metaphors revealed a difference between women and men's perspectives. Men tend to ignore their own and women's negative character traits, while women do not. Women realized if they or men possess unpleasant characters, such as unfriendly and difficult to understand. It was likely to the assumption that women are more sensible to emotions due to their hormones, so they express emotions more frequently than men on average (Kring, Gordon, 1998).

Conclusion

It was found that there were 6 metaphors taken from 6 different songs. They are *WOMEN ARE ICE CREAM, MEN ARE CANDIES* (perceived by men themselves)*, MEN ARE CANDIES* (perceived by women)*, WOMEN ARE SOUR CANDIES, WOMEN ARE STRAWBERRIES,* and *WOMEN ARE CANDIES.* The source domains of the metaphors were ice cream (1 finding), candies (3 findings), sour candies (1 finding), and strawberries (1 finding). The target domains of the metaphors were men and women. The image schema in the metaphors were food and its correlation with sexual activities. In most cases the ones who were entitled as food are women, and the ones who eat were the men and this degraded women's dignity as well as men's who were equated as food. These metaphors were derived from basic metaphor *HUMAN IS FOOD,* which was based on *HUMAN/LIFE IS COMMODITY* principle, in which human was quate humans with commodities/objects that can be traded/consumed, such as machines and food. The principle belonged to Capitalism economic system that subconsciously underlied human's everyday lives (Lakoff, 1987, cited in Goatly, 2007).

The first level concepts of the metaphors that include edibility, sweetness and correlation to children's need to consume even reflects how young people interact right now. The concepts mentioned represents young men and young women's dimension of relationships. They might have romantic/sexual relationships, but not for serious/long-term purpose. They had relationships because both of them give each other temporary pleasures. The second level concepts of the metaphors concluded that men tend to ignore their own and women's negative character traits, while women do not. Women realized if they or men possess unpleasant characters.

Suggestions

Further researches can be conducted with the object of song lyrics from other cultures. This will widen the knowledge about how food metaphors applied in other culture or if food metaphors cultures reflect different concepts other than degrading women's dignity.

References

Goatly, Andrew. (2007). *Washing the Brain: Metaphor and Hidden Ideology*. Hong Kong: Lingnan University.

Knowles, Murray dan Rosamund Moon (2006). *Introducing Metaphor.* New York: Longman.

Kovecses, Zoltan (2005). *Metaphor in Culture: Universality and Variation.* Cambridge: Cambridge University Press.

Lakoff, George dan Mark Johnson. (1980). *Metaphor We Live By.* Chicago: The University of Chicago Press.

Plender, John. (2015). *Capitalism: Money, Morals, Market.* Chicago: The University of Chicago Press.

Riemer, Nick. (2003). *When is Metonimy No Longer a Metonimy?.* Dalam R. Dirven dan R. Porings (Ed.). *Metaphor and Metonimy in Comparison in* Contrast (hal 379-406) Berlin: Mouton de Gruyter.

Rosser, Mike (2003). *Basic Mathematics for Economists*. Routledge.

Saeed, John. (2015). *Semantics (2nd Edition).* Cornwall: Blackwell Publishing.

Stilwell, Frank. (2002). *Political Economy.* Oxford: Oxford University Press.

Stockwell, Peter. (2002). *Cognitive Poetics.* New York: Bloomberg Press.