



Analysis of Metaphors in Selected Songs by Nadin Amizah Using Ullmann's Theory

Dwi Angelica Purba¹, Hanna Sartika Meliala^{2*}, Yulies Pristina Simanjuntak³, Joy Lasmita Siregar⁴, Sophia Titania Sitorus⁵, Meisuri⁶

¹⁻⁶ Departemen English Language Department, Faculty of Language and Art, Universitas Negeri Medan, Indonesia

Email : dwipurba.2233220017@mhs.unimed.ac.id¹, hannameliala.2233220023@mhs.unimed.ac.id², yuliesjuntak.2233220018@mhs.unimed.ac.id³, joysiregar.2233220008@mhs.unimed.ac.id⁴, sophiasitorus.2233220027@mhs.unimed.ac.id⁵, meisuriw@yahoo.com⁶

*Author Correspondence: hannameliala.2233220023@mhs.unimed.ac.id²

Abstract: Metaphor is a form of figurative language that expresses meaning indirectly by comparing one concept with another concept that has similar characteristics. The purpose of this research is to identify the types of metaphors used and to analyze how metaphors are represented in the lyrics of selected songs by Nadin Amizah, namely Bertaut, Taruh, Sorai, Semua Aku Dirayakan, and Hormat Kepada Angin. This research uses Ullmann's theory (1972) which classifies metaphors into four types: anthropomorphic metaphor, animal metaphor, concrete-to-abstract metaphor, and synesthetic metaphor. The method used in this research is descriptive qualitative. The data were collected by reading the song lyrics, identifying metaphorical expressions, and classifying them based on Ullmann's theory. The results show that there are 20 metaphorical expressions found in the selected songs. Anthropomorphic metaphor appears most frequently with 9 occurrences (45%), followed by concrete-to-abstract metaphor with 8 occurrences (40%). Animal metaphor appears 2 times (10%), while synesthetic metaphor appears only once (5%). These metaphors are used in the lyrics to express emotional experiences and personal reflections through imaginative and figurative language.

Keywords: Metaphor; Nadin Amizah; Semantics; Song lyrics; Ullmann's theory.

1. INTRODUCTION

The ability to communicate is a fundamental aspect of human life in conveying ideas, thoughts, and emotions to others. As social beings, humans cannot be separated from communication activities in their daily interactions. Language functions not only as a tool for delivering information but also as a medium for expressing aesthetic and artistic values. In practice, expressions are often conveyed not only literally but also figuratively to enrich meaning. According to Fadhila and Juanda (2023), understanding metaphor is essential because not all individuals can immediately grasp its meaning. This indicates that figurative expressions require deeper interpretation compared to literal language. Therefore, the study of metaphor becomes relevant in linguistic research.

Metaphor is one of the most significant forms of figurative language in constructing meaning. In general, metaphor is understood as an implicit comparison between two different entities that share similar characteristics. Sumolang (2021) states that metaphor helps speakers or writers provide clearer descriptions through sharp comparisons. In addition, metaphor allows abstract concepts to be expressed in more concrete and understandable forms. This view aligns with the idea that metaphor is not merely a rhetorical ornament but also a cognitive tool. Rina

et al. (2022) found that the types of metaphors used in a text reflect specific functions intended by the author. Thus, metaphor plays a crucial role in shaping the depth of meaning in a literary work.

In literary works, metaphor is widely found in song lyrics as a form of artistic expression. Songs serve as a popular medium for expressing human emotions and experiences. Song lyrics are often composed poetically to create aesthetic value and emotional appeal. Through metaphor, songwriters can convey complex messages in a simpler and more relatable way. Moreover, metaphor creates strong imagery in the minds of listeners. This allows listeners not only to enjoy the music but also to interpret the meanings embedded in the lyrics. Therefore, analyzing metaphor in song lyrics becomes an important area of study in linguistics.

Theoretically, metaphor has been extensively studied within various linguistic perspectives, particularly in cognitive linguistics. Lakoff and Johnson (2003) argue that metaphor is part of the human conceptual system that shapes the way people think and act. They emphasize that human understanding of reality is largely metaphorical in nature. Furthermore, Kövecses (2002) explains that metaphor enables the mapping of emotions through concrete physical experiences. Trisnadi and Djuarie (2025) also highlight that metaphor transforms abstract concepts into more concrete and sensory images. Therefore, metaphor is not only a linguistic phenomenon but also a cognitive process. A strong theoretical foundation is thus necessary for conducting a comprehensive metaphor analysis.

One of the approaches used to analyze metaphor is the classification proposed by Ullmann (1972). Ullmann categorizes metaphor into four types, namely anthropomorphic, animal, concrete-to-abstract, and synesthetic metaphors. This classification helps researchers understand patterns of meaning transfer in language. Rahmadhanti et al. (2022) state that song lyrics often depict emotions through metaphors that have strong impacts. In addition, Abate and Ado (2024) explain that metaphor is commonly used to conceptualize emotions such as happiness and anger. By applying Ullmann's theory, metaphor analysis can be conducted in a more systematic way. Therefore, this theory is selected as the main analytical framework in this study.

Several previous studies have examined the use of metaphors in song lyrics. Arif and Apriyanti (2024) analyzed metaphors in Daniel Caesar's songs and found that structural metaphor was the most dominant type, followed by ontological and orientational metaphors. This finding indicates that songwriters frequently rely on structured conceptual mappings to express emotions and ideas in their lyrics. Similarly, Wahyuda et al. (2022) investigated metaphors in Coldplay's selected songs and discovered that structural metaphors appeared most

frequently compared to other types . Their study suggests that abstract concepts in song lyrics are commonly expressed through more concrete experiences to enhance meaning and aesthetic value. Furthermore, Rizqi and Mantiri (2024) analyzed metaphors in Katy Perry's songs and identified various types of metaphors, including active, symbolic, and precision metaphors. The findings reveal that the use of diverse metaphor types helps convey complex emotions and strengthens the expressive quality of song lyrics.

Despite the extensive research on international musicians, studies focusing on Indonesian musicians remain limited. Nurul et al. (2024) analyzed metaphor in Melly Goeslaw's songs to explore their poetic meaning. Santika and Syafryadin (2023) found that metaphor is one of the dominant stylistic features in popular albums. However, studies that specifically apply Ullmann's theory are still scarce. In addition, research focusing on certain Indonesian musicians is still limited. Nadin Amizah is one of the prominent artists known for her poetic and metaphor-rich lyrics. Therefore, a research gap exists that needs to be addressed in this study.

Based on this background, this study aims to identify and classify types of metaphor in Nadin Amizah's song lyrics using Ullmann's theory. In addition, this study seeks to interpret the meanings behind the metaphorical expressions found in the lyrics. The selected songs include "Bertaut," "Taruh," "Sorai," "Semua Aku Dirayakan," and "Hormat Kepada Angin." This research is expected to contribute to the development of linguistic studies, particularly in the field of semantics. Furthermore, the findings can serve as a reference for future research on metaphor. Practically, this study helps listeners better understand the meanings of song lyrics. Ultimately, this research highlights the importance of metaphor as a bridge between language, emotion, and human experience.

2. LITERATURE REVIEW

Metaphor

Metaphor is one of the important elements of figurative language that expresses meaning through an implicit comparison between two different concepts. In metaphor, a concept is described by associating it with another concept that has similar characteristics without using comparative words such as like or as. This indirect comparison allows language users to convey ideas, emotions, and experiences in a more imaginative and expressive way. According to Santika and Syafryadin (2023), metaphor functions as a stylistic device that enriches language by presenting deeper meanings beyond literal interpretation. Through metaphorical expressions, writers can describe abstract ideas by relating them to more concrete or familiar

concepts so that the message becomes more vivid and meaningful. In addition, metaphor is widely used in literary works because it enhances the aesthetic value of language and encourages readers to interpret meanings more critically.

In literary texts, especially song lyrics, metaphor plays a significant role in conveying emotional and symbolic meanings. Songwriters often use metaphorical expressions to represent feelings, experiences, and social realities in a creative and implicit way. Through metaphor, abstract emotions such as love, sadness, hope, and longing can be expressed through concrete imagery that is easier for listeners to understand. Previous studies, such as Sumolang (2021) and Putri et al. (2022), indicate that metaphorical language in song lyrics contributes to deeper interpretation because it allows listeners to explore meanings beyond literal expressions. Furthermore, Nugraheny and Yuwita (2023) explain that figurative language, including metaphor, helps strengthen the artistic quality of lyrics while also conveying complex messages effectively. Therefore, metaphor becomes an essential element in linguistic and literary studies because it provides a meaningful way to analyze how language represents human experiences and emotions in artistic forms.

Nadin Amizah

Nadin Amizah is an Indonesian singer-songwriter known for her poetic and expressive song lyrics. Her works are widely recognized for their strong use of metaphorical expressions in conveying meaning. She frequently uses metaphor as a stylistic device to express emotions and ideas indirectly. This allows listeners to interpret meanings beyond the literal sense of the words. In song lyrics, metaphor functions as an important element in representing abstract experiences such as love, sadness, longing, and vulnerability. Through metaphor, complex emotions can be presented in a more imaginative, symbolic, and meaningful way. As stated by Putri et al. (2022), figurative language, especially metaphor, plays a significant role in delivering meaning creatively and enhancing the expressive quality of song lyrics.

In the context of metaphor analysis, Nadin Amizah's songs provide rich and relevant data because her lyrics contain various types of metaphorical expressions that reflect emotional and personal experiences. These metaphors often transform abstract concepts into more concrete imagery, making them easier to understand and interpret. For instance, emotions are frequently described using elements of nature, physical actions, or sensory experiences, which strengthens the imagery in the lyrics. Nugraheny and Yuwita (2023) explain that conceptual metaphor allows abstract meanings to be understood through more concrete experiences. This indicates that metaphor is not only a stylistic device but also a way of structuring meaning. Therefore,

Nadin Amizah's songs are appropriate to be analyzed in this study, as they clearly demonstrate how metaphor is used to construct, represent, and convey meaning in song lyrics.

Semantics

Semantics is a branch of linguistics that focuses on the study of meaning in language, including how words, phrases, and sentences convey meaning within particular contexts. According to Ullmann (1972), semantics examines the relationship between linguistic expressions and the meanings they represent. This field is essential in understanding both literal and non-literal meaning, especially in figurative language such as metaphor. Metaphor involves the transfer of meaning from one conceptual domain to another, requiring deeper interpretation beyond surface meaning. Furthermore, Lakoff and Johnson (2003) argue that meaning is closely related to human cognition, in which abstract concepts are understood through more concrete experiences. This perspective indicates that semantics does not merely deal with lexical meaning, but also with the conceptual processes that underlie human understanding.

In the context of literary works, particularly song lyrics, semantics plays a significant role in interpreting figurative expressions used by songwriters. Song lyrics often employ metaphor to express emotions, ideas, and personal experiences in a more creative and implicit manner. Through semantic analysis, abstract emotions such as love, sadness, anger, fear, and longing can be interpreted by relating them to concrete imagery. Previous studies, such as Putri et al. (2022) and Nugraheny and Yuwita (2023), demonstrate that figurative language in songs contributes to the depth of meaning and enhances listeners' understanding of the message conveyed. Therefore, semantics provides a fundamental theoretical framework for analyzing how meaning is constructed and represented in song lyrics, particularly in the interpretation of metaphorical expressions.

Song lyrics

Song lyrics are a form of literary work used to express the feelings, experiences, and ideas of the songwriter. In song lyrics, language is arranged in a poetic way so it can create deep meaning and build emotional connection with listeners. Song lyrics are not only a part of music, but also a way of communication that delivers messages both directly and indirectly. The choice of words and language structure plays an important role in shaping the meaning and mood of the song. In addition, song lyrics often contain meanings that can be interpreted in different ways, so they need deeper understanding. This makes song lyrics an important object of study in linguistics because they have unique and complex language features. In this study, song lyrics are used as the main data source because they contain aesthetic value and meaningful messages.

Many studies show that song lyrics have an important role in representing human experiences through creative language. Putri et al. (2022) state that song lyrics can be used as a medium for learning language because they contain interesting language elements. Santika and Syafryadin (2023) explain that song lyrics can deliver emotional messages effectively through expressive language. Research by Nurul et al. (2024) also shows that song lyrics have poetic characteristics that can enrich the listener's aesthetic experience. In addition, song lyrics can reflect the social and emotional conditions of the songwriter. This shows that song lyrics have a representative function in describing real life. Therefore, studying song lyrics is important to understand the relationship between language, meaning, and human experience more deeply.

Ullmann's theory

Ullman's theory is one of the fundamental approaches in semantics that explains how meaning in language is formed, structured, and understood. According to Stephen Ullmann (1972), semantics is the scientific study of meaning that examines how words function as carriers of thought and how they influence human perception. He argues that language is not only a communication tool but also a system that shapes and directs thinking. Ullmann emphasizes that meaning involves both logical and emotive aspects, meaning that words do not only refer to objects or concepts but also carry feelings, associations, and cultural values. In addition, he explains that words exist within a system, where their meanings are interconnected and influenced by their relationships with other words, making meaning contextual and dynamic rather than fixed .

In linguistic studies, Ullman's theory also highlights the importance of semantic change as a central aspect of meaning. He explains that word meanings can evolve over time due to various factors such as cultural shifts, social development, and changes in human experience. Processes like metaphor, generalization, and specialization are considered key mechanisms in this transformation. Ullmann (1972) states that changes in meaning often reflect changes in human thought and societal values, showing that language develops alongside its users. This perspective is supported by various studies which indicate that semantic change follows identifiable patterns influenced by usage and context. Therefore, Ullman's theory provides an important framework for analyzing language, especially in understanding how meaning is constructed and how it evolves in both linguistic and literary contexts .

3. METHODOLOGY

This study uses a qualitative method with a descriptive approach. It focuses on identifying and analyzing the types of metaphors used in the selected songs by Nadin Amizah, namely Bertaut, Taruh, Sorai, Semua Aku Dirayakan, and Hormat Kepada Angin based on the categories of metaphor proposed by Stephen Ullmann (1972). The data of this research are 3 metaphorical expressions found in the lyrics of the selected songs. The data are collected through a documentation technique, which, according to Sudaryono (2006), involves obtaining relevant data directly from written documents that serve as the source of research. In this study, the song lyrics function as the primary data source. The sampling technique applied in this research is purposive sampling, in which the data are intentionally selected to fulfil the research objectives, namely to identify and analyze the categories of metaphors in the lyrics. The procedures include reading the song lyrics carefully, taking notes, identifying metaphorical expressions, and classifying them based on Ullmann's theory. After the data are collected, they are analyzed using content analysis to interpret and categorize the metaphors in order to answer the research objectives.

4. RESULTS AND DISCUSSIONS

Types of Metaphors in Nadin Amizah's Selected Song Lyrics

According to Ullmann (1972), metaphors can be classified into four types, namely anthropomorphic metaphor, animal metaphor, concrete-to-abstract metaphor, and synesthetic metaphor.

Anthropomorphic Metaphor

a. Hidup berjalan seperti bajingan” (Bertaut by Nadin Amizah)

This line represents an anthropomorphic metaphor because the abstract concept hidup (life) is compared to bajingan, a term commonly used to describe a person with cruel or immoral behavior. Through this comparison, a human moral characteristic is attributed to an abstract concept. The expression figuratively portrays life as if it were a person capable of acting harshly toward the speaker. This metaphor reflects the speaker's emotional frustration and suggests that life can feel cruel, unfair, and difficult to face.

b. Semuanya berenang di kepala” (Bertaut by Nadin Amizah) “

This line represents an anthropomorphic metaphor because the word berenang (to swim) is an action typically performed by living beings such as humans or animals. In this lyric, however, the subject semuanya (everything), which refers to thoughts, memories, or problems, is described as if it were capable of swimming inside the speaker's head. By attributing a

physical action to abstract mental experiences, the line figuratively illustrates how various thoughts continuously move within the speaker's mind. This metaphor conveys a sense of mental restlessness or emotional pressure, suggesting that the speaker's mind is crowded with overwhelming thoughts.

c. "Berteriak di atas tenggorokan" (Taruh by Nadin Amizah)

This line represents an anthropomorphic metaphor because it uses a part of the human body, tenggorokan (throat), to intensify the description of shouting. The throat is the physical organ associated with producing sound and voice, and in this expression it is used metaphorically to emphasize the intensity of the action berteriak (to shout). Rather than referring to a literal physical position "above the throat," the phrase figuratively portrays an extremely loud and emotional outburst. Through this imagery, the lyric conveys a situation of intense conflict or anger, suggesting that the speaker witnessed or experienced moments of shouting and emotional tension.

d. "Langit dan laut saling membantu" (Sorai by Nadin Amizah)

This line represents an anthropomorphic metaphor because natural elements, langit (sky) and laut (sea), are described as performing a human action, namely saling membantu (helping each other). Helping is a social behavior typically associated with humans, involving cooperation and intentional support. In this lyric, however, the sky and the sea are portrayed as if they were human agents capable of interacting and assisting one another. Through this personification, the lyric creates a harmonious image of nature working together. The metaphor symbolically reflects the idea of balance, support, and interconnectedness, suggesting that different elements can coexist and cooperate to create harmony.

e. "Ketika dunia saling membantu" (Sorai by Nadin Amizah)

This line represents an anthropomorphic metaphor because the abstract concept dunia (the world) is described as performing the human action saling membantu (helping each other). Helping is a cooperative behavior normally associated with humans or living beings. In this lyric, however, the world is portrayed as if it were capable of human interaction and mutual support. By attributing this human characteristic to the world, the line creates a figurative image of unity and cooperation. The metaphor suggests a moment when everything seems to work together harmoniously, emphasizing a sense of collective support and emotional relief experienced by the speaker.

f. “Awan dan alam saling bersentuh” (Sorai by Nadin Amizah)

This line represents an anthropomorphic metaphor because the natural elements awan (clouds) and alam (nature) are described as performing the human action saling bersentuh (touching each other). Touching is a physical interaction typically associated with living beings, especially humans. In this lyric, however, clouds and nature are portrayed as if they were capable of intentional contact. By attributing a human-like action to elements of nature, the line creates a personified image of harmony and closeness within the natural world. This metaphor emphasizes the idea of connection and unity, suggesting a peaceful interaction between different elements of nature.

g. “Angin dengarkanlah” (Hormat Kepada Angin by Nadin Amizah)

This line represents an anthropomorphic metaphor because the natural element angin (wind) is described as performing a human action, namely dengarkanlah (to listen). Listening is an ability typically associated with humans or living beings that possess the sense of hearing. However, in this lyric the speaker asks the wind to listen, as if the wind were capable of hearing and understanding a message. By attributing the human action of listening to a natural element, the lyric personifies the wind as if it were a human listener. This metaphor refers to the speaker’s attempt to express feelings or messages through nature, suggesting that the wind becomes a symbolic medium that carries or receives the speaker’s emotions.

h. “Timur meniup bisu” (Hormat Kepada Angin by Nadin Amizah)

This line represents an anthropomorphic metaphor because the direction timur (east) is described as performing a human action, namely meniup (to blow). Blowing is typically a physical action performed by humans when they exhale air using their mouth. It is an intentional act associated with living beings. In this lyric, however, the action of blowing is attributed to timur, which refers to a direction or natural element and does not possess human abilities. By assigning the human action of blowing to the direction east, the lyric personifies the natural element as if it were capable of acting like a human. The word bisu (silent) further emphasizes the quiet atmosphere created by the wind. This metaphor refers to the gentle and silent movement of the wind coming from the east, which creates a calm and peaceful natural imagery in the lyric.

i. “Biar laguku memanggilmu pulang” (Hormat Kepada Angin by Nadin Amizah)

This line represents an anthropomorphic metaphor because the word lagu (song) is described as performing a human action, namely memanggil (to call). Calling someone is normally an action performed by humans to ask someone to return or come closer. In this lyric, however, the song is portrayed as if it were capable of calling someone to come back. Through

this personification, the lyric suggests that the song carries the speaker's emotions and longing. This metaphor refers to the speaker's hope that the feelings expressed in the song will reach the person they miss and bring them back.

Animal Metaphor

a. "Seperti landak yang tak punya teman" (Bertaut by Nadin Amizah)

This line represents an animal metaphor because it uses the image of an animal to describe a human emotional condition. The landak (porcupine) is known for its sharp spines, which serve as protection but also make it difficult for others to approach. This characteristic symbolically reflects a state of defensiveness and emotional distance. By comparing the speaker to a porcupine with no friends, the lyric conveys a feeling of loneliness and isolation, suggesting that the speaker may appear guarded or difficult to approach due to emotional experiences.

b. "Ia menggonggong bak suara hujan" (Bertaut by Nadin Amizah)

This line represents an animal metaphor because the verb menggonggong (to bark) refers to the sound typically produced by a dog. In this lyric, barking is used figuratively to describe a loud and continuous sound that resembles the noise of rain. By using an animal sound to illustrate the situation, the lyric creates a vivid auditory image that intensifies the atmosphere of disturbance or tension. The comparison suggests an overwhelming and persistent noise, which may symbolize emotional pressure or conflict experienced by the speaker.

Concrete-to-Abstract Metaphor

a. "Nyawaku nyala kar'na denganmu" (Bertaut by Nadin Amizah)

This line represents a concrete-to-abstract metaphor because it involves a transfer of meaning from a concrete physical experience to an abstract emotional concept. The word nyala (flame) belongs to the concrete domain, as it refers to the physical phenomenon of fire that can be seen and felt. In this lyric, however, the word does not refer to an actual flame. Instead, it is used metaphorically to describe the speaker's nyawa (life or inner spirit), which is an abstract concept related to emotional vitality or personal energy. The metaphor therefore transfers the physical image of fire to the abstract domain of feelings, suggesting that the presence of the loved person ignites the speaker's spirit and gives meaning and strength to their life.

b. "Mencintai bukan perkara kebal" (Taruh by Nadin Amizah)

This line represents a concrete-to-abstract metaphor because it involves a transfer of meaning from a physical condition to an emotional concept. The word kebal (immune or resistant) belongs to the concrete domain, as it normally refers to a physical state in which a body is protected from injury, pain, or harm. In this lyric, however, kebal is used to describe

mencintai (loving), which is an abstract emotional experience. By transferring the idea of physical immunity to the emotional domain, the lyric suggests that love is not something protected from pain or vulnerability. Instead, loving someone can expose a person to emotional hurt and difficulties. This metaphor highlights the fragile and risky nature of love.

c. “Rasa takut masih ku genggam nyaman” (Taruh by Nadin Amizah)

This line represents a concrete-to-abstract metaphor because it transfers a physical action to an abstract emotional state. The word *genggam* (to hold or to grasp) belongs to the concrete domain, as it refers to the physical act of holding something with one’s hand. In this lyric, however, the object being “held” is *rasa takut* (fear), which is an abstract emotion that cannot literally be grasped. Through this metaphor, the physical action of holding is used to describe how the speaker continues to keep or carry feelings of fear. The expression suggests that the fear is still present and familiar, indicating that the speaker has become accustomed to living with that emotional state.

d. “Membasuh hati yang pilu” (Sorai by Nadin Amizah)

This line represents a concrete-to-abstract metaphor because it transfers a physical action to an emotional experience. The verb *membasuh* (to wash) belongs to the concrete domain, as it refers to the physical act of cleaning something with water. In this lyric, however, the object being “washed” is *hati yang pilu* (a sorrowful heart), which represents an abstract emotional state. Since emotions cannot literally be washed, the physical action of washing is used metaphorically to describe the process of relieving or soothing emotional pain. Through this expression, the lyric suggests an attempt to cleanse or ease feelings of sadness and sorrow.

e. “Diciumnya api marahku” (Semua Aku Dirayakan by Nadin Amizah)

This line represents a concrete-to-abstract metaphor because it involves a transfer of meaning from a physical phenomenon to an emotional state. The word *api* (fire) belongs to the concrete, as it refers to a physical element that produces heat and flame which can be seen and felt. In this lyric, however, the word does not refer to an actual fire. Instead, it is used metaphorically to describe the speaker’s *marah* (anger), which is an abstract emotional experience. The metaphor therefore transfers the physical image of fire to the abstract domain of emotions, suggesting that the speaker’s anger is intense and powerful like burning flames.

f. “Kau genggam apa yang kuragukan” (Semua Aku Dirayakan by Nadin Amizah)

This line represents a concrete-to-abstract metaphor because it transfers a physical action to a psychological condition. The word *genggam* (to hold or grasp) belongs to the concrete domain, as it refers to the physical act of holding something with one’s hand. In this lyric, however, the object being held is *keraguan* (doubt), which is an abstract mental state that cannot

literally be touched or held. The metaphor therefore transfers the physical act of holding to the abstract domain of thoughts and emotions, suggesting that the other person understands or takes control of the speaker's doubts.

g. "Cahaya yang kerap membutakan" (Semua Aku Dirayakan by Nadin Amizah)

This line represents a concrete-to-abstract metaphor because it involves the transfer of meaning from a sensory experience to a psychological condition. The word cahaya (light) belongs to the concrete domain, as it refers to a physical phenomenon that can be seen by the eyes. The verb membutakan (to blind) also relates to the physical sense of sight. However, in this lyric the expression is used metaphorically to describe an emotional or mental condition where something bright or promising causes confusion or loss of clarity. The metaphor therefore transfers the physical experience of light that blinds the eyes to the abstract experience of losing emotional or mental clarity.

h. "Rindu tertumpuk kan gugur terbang" (Hormat Kepada Angin by Nadin Amizah)

This line represents a concrete-to-abstract metaphor because it transfers meaning from physical actions to an emotional feeling. The words tertumpuk, gugur, and terbang belong to the concrete concept because they usually describe physical objects that accumulate, fall, or are discarded. However, in this lyric these actions are used to describe rindu (longing), which is an abstract emotional feeling. Since longing cannot literally pile up, fall, or be thrown away, the lyric metaphorically portrays longing as if it were a physical object. This metaphor refers to feelings of longing that have accumulated over time and eventually fade away or are released.

Synesthetic Metaphor

"Cinta berwarna keruh" (Taruh by Nadin Amizah)

This line represents a synesthetic metaphor because it involves a transfer of meaning between different sensory domains. The concept cinta (love) belongs to the abstract domain of emotions and cannot literally possess visual qualities such as color. However, in this lyric, love is described using the visual expression berwarna keruh (murky or cloudy color), which normally refers to the sense of sight. By applying a visual characteristic to an abstract emotional experience, the lyric creates a synesthetic effect. The imagery suggests that the speaker perceives love as unclear, troubled, or emotionally complicated, indicating confusion or instability in the relationship.

Table 1. The Total Frequency

No.	Types of Metaphor	Frequency	Percentage (%)
1.	Anthropomorphic	9	45%
2.	Animal Metaphor	2	10%
3.	Concrete-to-Abstract	8	40%
4.	Synesthetic	1	5%
	Total	20	100%

The analysis shows that each selected song by Nadin Amizah contains different patterns in the use of metaphors. In the song Bertaut, several types of metaphors are identified, including anthropomorphic, animal, and concrete-to-abstract metaphors. This variety indicates that the song uses different figurative strategies to express emotional experiences and personal reflections. In the song Taruh, the metaphors found consist of anthropomorphic, concrete-to-abstract, and synesthetic metaphors. Meanwhile, the song Sorai mainly employs anthropomorphic metaphors along with one concrete-to-abstract metaphor. In addition, the song Semua Aku Dirayakan is dominated by concrete-to-abstract metaphors, while Hormat Kepada Angin shows a strong use of anthropomorphic metaphors along with one concrete-to-abstract metaphor. These findings suggest that anthropomorphic metaphors appear consistently across several songs and are frequently used to personify abstract concepts or natural elements in the lyrics.

A total of twenty metaphorical expressions are identified in the analyzed songs. Among the four types of metaphor proposed, the ability to communicate is a fundamental aspect of human life in conveying ideas, thoughts, and emotions to others. As social beings, humans cannot be separated from communication activities in their daily interactions. Language functions not only as a tool for delivering information but also as a medium for expressing aesthetic and artistic values. In practice, expressions are often conveyed not only literally but also figuratively to enrich meaning. According to Fadhila and Juanda (2023), understanding metaphor is essential because not all individuals can immediately grasp its meaning. This indicates that figurative expressions require deeper interpretation compared to literal language. Therefore, the study of metaphor becomes relevant in linguistic research.

Used by Ullmann, anthropomorphic metaphor appears most frequently with nine occurrences. This suggests that the songwriter often represents abstract ideas or elements of nature as if they possess human actions or characteristics. Concrete-to-abstract metaphors also appear relatively often with eight occurrences, indicating that physical experiences are

commonly used to express emotional states such as love, fear, anger, doubt, and longing. Animal metaphors appear less frequently with two occurrences and are mainly used to symbolize certain emotional conditions. Meanwhile, synesthetic metaphor appears only once, showing that the transfer of meaning between different sensory domains is not commonly used in the analyzed lyrics. These patterns demonstrate that the songwriter tends to rely more on personification and physical imagery to convey emotional meanings in the song lyrics.

Representation of Metaphor in Nadin Amizah's Song Lyrics

The analysis reveals how metaphors are represented in the lyrics of the selected songs by Nadin Amizah. The metaphorical expressions found in these songs function as linguistic representations that transform abstract emotions and experiences into more concrete or imaginable forms. Through metaphor, feelings such as love, fear, sadness, anger, doubt, and longing are expressed using actions, natural elements, animals, and sensory imagery. This representation allows the lyrics to convey complex emotional states in a clearer and more vivid way, making the emotional message of the songs easier for listeners to understand and relate to.

Anthropomorphic metaphors are represented through the attribution of human actions, behaviors, or interactions to abstract concepts and natural elements. In the analyzed songs, entities such as *hidup* (life), *dunia* (the world), *langit* (sky), *laut* (sea), *awan* (clouds), *angin* (wind), and even *lagu* (song) are represented as if they possess human abilities to act, interact, listen, help, call, or move. Through this representation, abstract ideas and natural phenomena are personified and given human-like qualities. As a result, experiences that are normally intangible become more vivid and expressive, because the lyrics portray them through actions that are familiar in human interaction.

Animal metaphors are represented through the use of animal imagery and sounds to symbolize emotional conditions experienced by the speaker. Words such as *landak* (porcupine) and *menggonggong* (to bark) function as symbolic representations of certain emotional situations. The image of a porcupine suggests defensiveness and emotional distance, while the sound of barking represents disturbance or tension. Through these representations, human emotions are expressed indirectly through animal characteristics, allowing the lyrics to convey emotional states in a symbolic and imaginative manner.

Concrete-to-abstract metaphors are represented by transferring meaning from physical actions or concrete phenomena to abstract emotional experiences. Words such as *nyala* (flame), *api* (fire), *kebal* (immune), *genggam* (hold), *membasuh* (wash), *cahaya* (light), and *tertumpuk* (pile up) originate from physical or observable experiences in everyday life. However, in the

lyrics these expressions are used to represent inner emotional conditions such as love, fear, anger, doubt, and longing. Through this representation, abstract feelings are conceptualized using physical experiences that are more tangible and familiar, allowing listeners to visualize and understand emotional states through concrete imagery.

Synesthetic metaphor is represented through the transfer of meaning between different sensory domains. In the analyzed lyrics, the expression *berwarna keruh* (murky color) is used to describe the abstract concept of *cinta* (love). This representation combines emotional experience with visual imagery, where an abstract feeling is expressed using a sensory perception that normally belongs to the sense of sight. Through this sensory transfer, the emotional condition of love is represented as something visually unclear or clouded, suggesting confusion, emotional complexity, or instability in the relationship. By linking emotional experience with sensory imagery, this metaphor creates a more vivid and perceptible representation of the speaker's emotional state.

5. CONCLUSION

From the analysis above, it can be concluded that there are 20 metaphorical expressions found in the selected songs by Nadin Amizah. Anthropomorphic metaphors dominate the data with 9 occurrences, followed by concrete-to-abstract metaphors with 8 occurrences, while animal metaphors appear 2 times and synesthetic metaphor appears only once. This shows that the songwriter often uses human characteristics and physical imagery to express abstract ideas and emotions. The use of metaphor helps convey feelings such as love, fear, anger, doubt, and longing in a more vivid and meaningful way. Each song also reflects different emotional meanings, where *Bertaut* shows personal reflection, *Taruh* describes vulnerability in love, *Sorai* presents themes of healing and emotional relief, *Semua Aku Dirayakan* expresses inner emotional struggles, and *Hormat Kepada Angin* represents longing and emotional expression through nature.

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