



**AN ANALYSIS OF METAPHOR IN GHEA INDRAWARI  
SONGS'S LYRIC FROM THE ALBUM "BERDAMAI"  
RELEASED ON 2024**

**THESIS**

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**BUDDHI DHARMA UNIVERSITY**

**TANGERANG**

**2025**



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**Submitted as one of the requirements to obtain the  
Bachelors Degree in the English Study Program Faculty of  
Social Sciences and Humanities  
Buddhi Dharma University**

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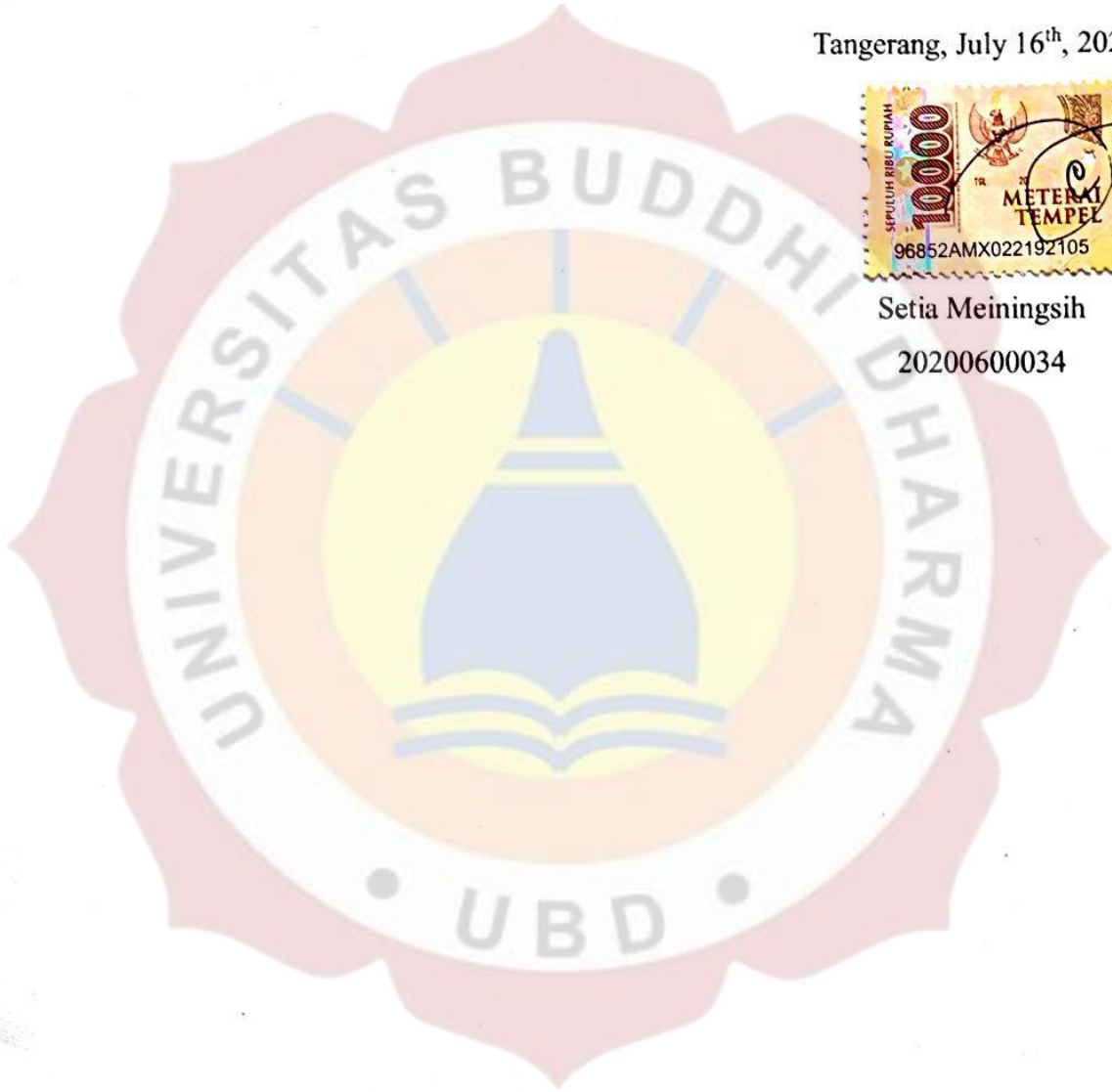
I honestly declare this final project is my own writing. This is true and correct that I do not take any scholar ideas or work from other dishonestly. All the cited works are quote in accordance with ethical code academic writing.

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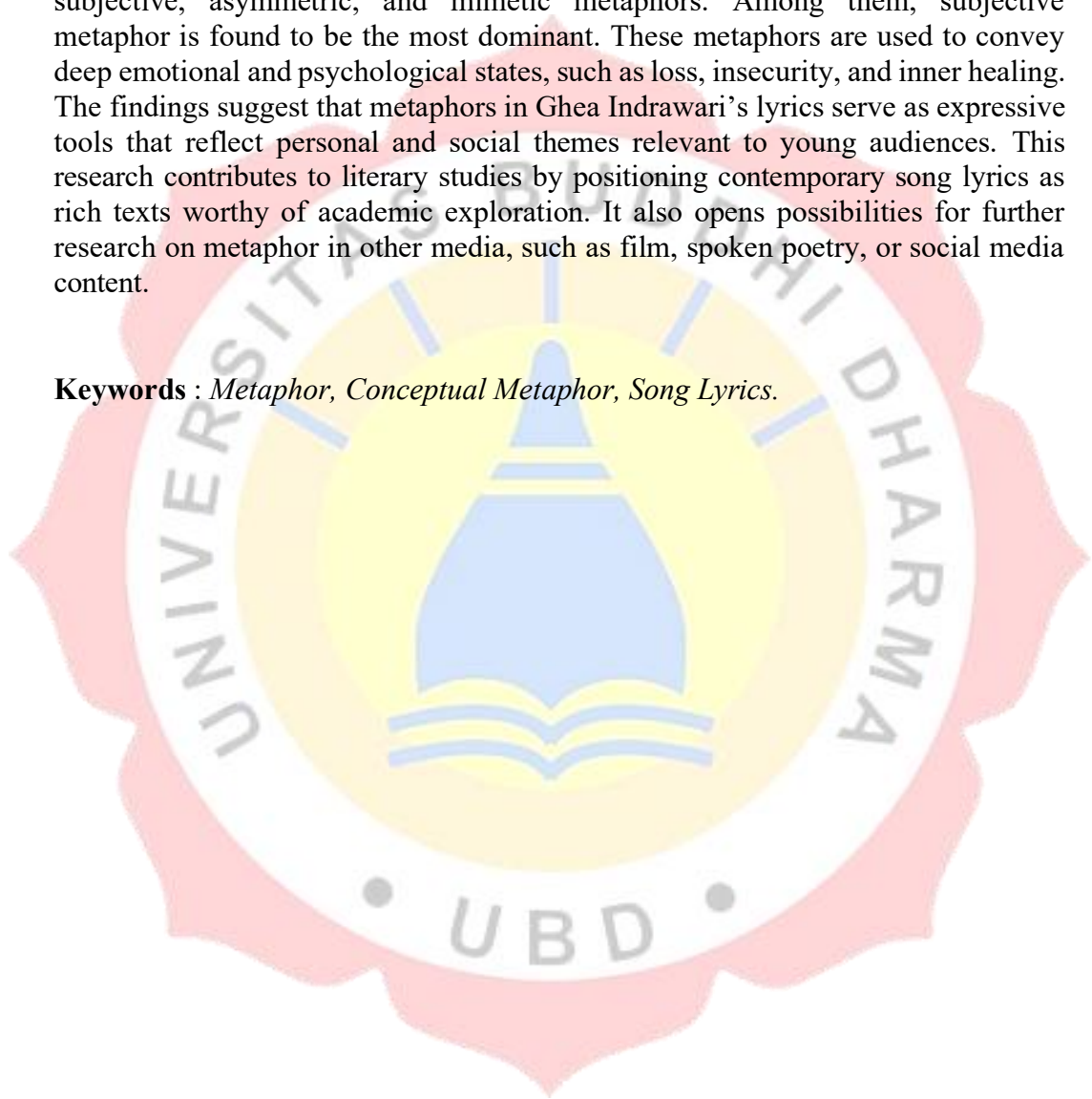
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## ABSTRACT

This study aims to analyze the types and dominant use of metaphors in the lyrics of Ghea Indrawari's 2024 album *Berdamai*. The research is grounded in the framework of Conceptual Metaphor Theory by Lakoff and Johnson (1980) and Goatly's (1997) typology of metaphor. The study applies a descriptive qualitative method to examine ten songs from the album. The data consists of metaphorical expressions identified in the lyrics, which are then classified into six metaphor types: active, inactive, dead, subjective, asymmetric, and mimetic metaphors. The analysis reveals five out of six metaphor types in the selected lyrics: active, dead, subjective, asymmetric, and mimetic metaphors. Among them, subjective metaphor is found to be the most dominant. These metaphors are used to convey deep emotional and psychological states, such as loss, insecurity, and inner healing. The findings suggest that metaphors in Ghea Indrawari's lyrics serve as expressive tools that reflect personal and social themes relevant to young audiences. This research contributes to literary studies by positioning contemporary song lyrics as rich texts worthy of academic exploration. It also opens possibilities for further research on metaphor in other media, such as film, spoken poetry, or social media content.

**Keywords :** *Metaphor, Conceptual Metaphor, Song Lyrics.*



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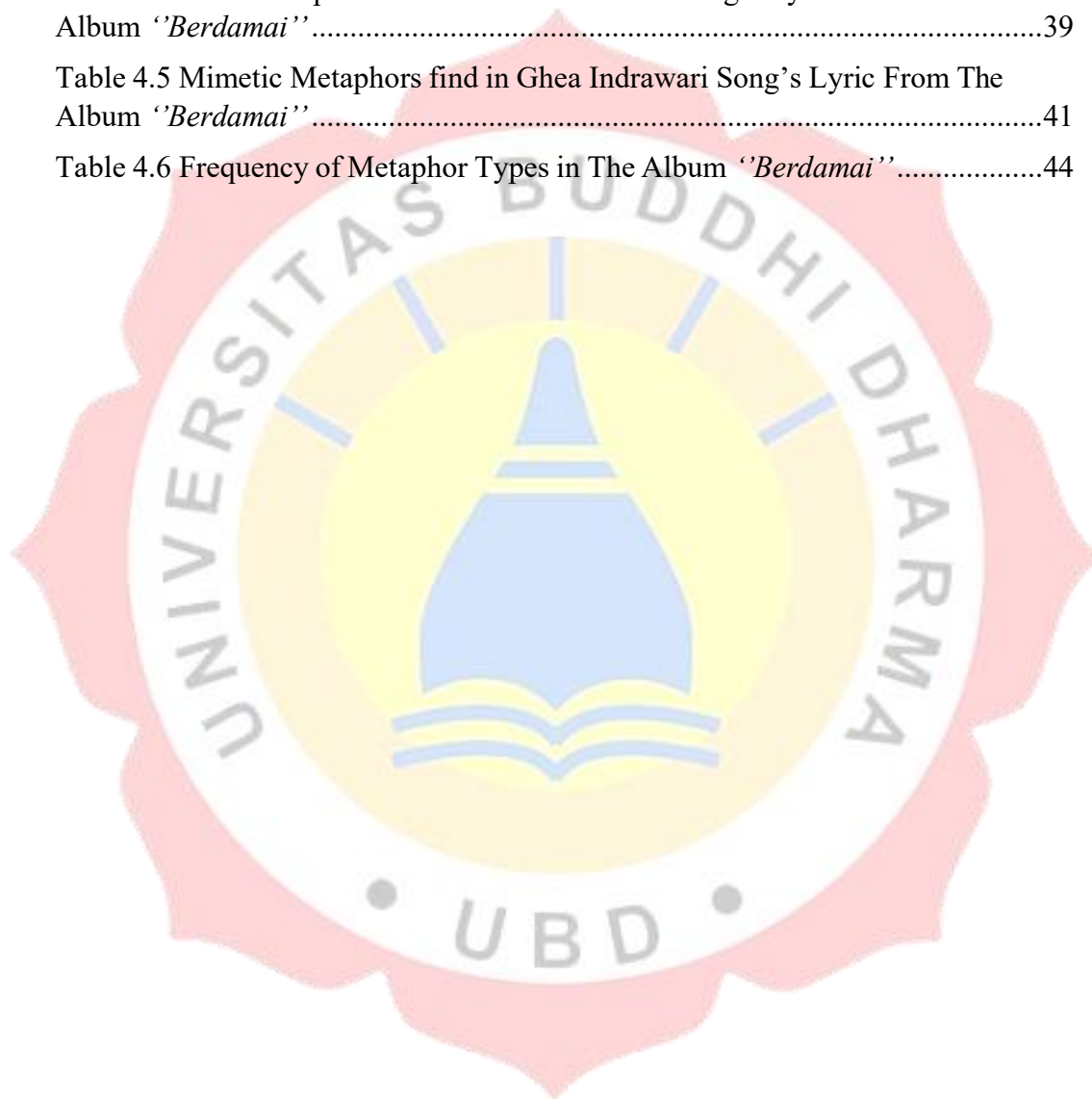
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# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

According to Lyons (1977), language is the principal communication system used by particular human societies. Language is essential for people to communicate, interact, and obtain information from others. In addition, Halliday (1978) emphasized that language is a social semiotic system that enables individuals to participate in social life through communication. As social beings, humans are naturally engaged in communication and interaction, making it nearly impossible to live without the use of language. In daily life, language plays an important role in delivering messages effectively. Besides its communicative function, language also varies depending on context, purpose, and personal style, which can be observed through different language styles in communication.

Language style refers to the way people choose and arrange their words in communication based on context, purpose, and audience. According to Keraf (2010), language style is a way of expressing thoughts through language that shows the speaker's or writer's personality and emotions. Meanwhile, Verdonk (2002) states that style in language is the particular selection of linguistic features that characterize the way a person speaks or writes. Language style helps shape the tone of communication and makes the message more engaging or persuasive. It allows speakers and writers to adapt their expressions to different situations, making communication more effective and meaningful.

Since language style varies depending on context and purpose, it has been categorized into several types by language experts. Joos (1967) classifies language style into five types: frozen, formal, consultative, casual, and intimate. The frozen style is the most formal and often used in ceremonies or legal documents. The formal style is typically used in speeches or presentations. The consultative style appears in semi-formal interactions such as conversations between teachers and students. The casual style is common in everyday informal communication among friends. Lastly, the intimate style is used between people with close relationships.

These classifications show how language style adapts depending on the speaker's relationship with the listener and the context in which communication occurs.

Language style can be found in various aspects of communication, both oral and written. It appears in conversations, speeches, advertisements, literary works, and especially in song lyrics. Among these, songs often serve as an expressive medium that allows artists to convey their emotions and ideas through carefully chosen words and styles. According to Perrine (1969), literary language in song lyrics can be rich with stylistic elements, making them more expressive and memorable. In song lyrics, casual and intimate styles are commonly used because they help establish emotional connections between the singer and the listener, making the message more relatable and heartfelt.

Songs are one of the most powerful tools of communication, as they not only entertain but also carry messages, emotions, and ideas. Unlike other forms of expression, songs have a unique ability to connect with listeners on a deeper, more personal level through the choice of language style. According to Hornby (2015), songs are short musical compositions with lyrics that reflect the thoughts and feelings of the songwriter. In this way, the lyrics become a form of communication where language style plays an important role. Whether through casual or intimate language, songwriters use these styles to create emotional bonds with their audience. This makes songs an effective way of communicating ideas while blending creativity with language.

Songwriters have the ability to express language style in a variety of ways through their lyrics. The choice of words and tone can significantly influence how the message is received by the listener. As stated by Perrine (1969), the language used in literary works including song lyrics is carefully selected to express ideas, emotions, and attitudes. In an intimate song, a songwriter might use simple, heartfelt words to build a closer connection with the audience. In contrast, more reflective songs may use figurative language and stylistic devices such as metaphor, simile, or personification to deliver deeper meaning (Leech & Short, 1981). By

using language style creatively, songwriters can evoke emotions, tell stories, and communicate messages to listeners both intellectually and emotionally.

Among the many language styles used in song lyrics, metaphor plays a particularly important role in adding depth and figurative meaning. According to Lakoff and Johnson (1980), metaphor is a fundamental part of human thought, not just a stylistic choice in writing. In songs, this technique enriches the lyrics, making them more emotionally engaging and open to various interpretations by the listeners. This makes metaphor one of the most compelling aspects to analyze in song lyrics.

One example of how metaphor is effectively used in song lyrics can be found in Ghea Indrawari's 2024 album *Berdamai*. Ghea Indrawari is an Indonesian singer and songwriter who rose to fame through talent shows like *Rising Star Indonesia* (2016) and *Indonesian Idol* (2018), is known for pouring her personal emotional experiences into her music (BeritaBulukumba.com, 2023; Rantung & Maharani, 2024). Ghea released her album *Berdamai*, which explores themes of healing, personal growth, and emotional resolution. Through her thoughtful use of metaphor, Ghea's lyrics convey abstract emotions and experiences in a way that connects with listeners (Yusuf, 2025; Maulidiyah, 2024). Given the rich use of metaphor in her songs, this album becomes an ideal subject for research, particularly in analyzing the role of metaphor in song lyrics. This study will focus on the analysis of metaphor in Ghea Indrawari's songs from the album *Berdamai* (2024), aiming to explore how these metaphors enhance the emotional impact and meaning of her lyrics. The choice of *Berdamai* is grounded in several factors: it marks Ghea's debut full-length album released personally on her 26th birthday (March 10, 2024) and frames a reflective journey of inner peace (Suara.com, 2024; JawaPos, 2024); its singles "*Jiwa Yang Bersedih*" and "*Masa Mudaku Habis*" garnered hundreds of millions of streams, indicating a strong emotional resonance with listeners (DetikPop, 2024; Kompas.com, 2023); and music media reviews highlight the album's coherent emotional themes and lyrical depth, distinguishing it among other Idol alumni releases (DetikPop, 2024; Pophariini, 2024). The author embarked on a research

endeavour titled analysis of an analysis of metaphor in ghea indrawari song's lyric from the album '*berdamai*' released on 2024.

## 1.2 Statement of the Problem

This research arises from the researcher's curiosity about the use of metaphor in song lyrics, particularly in Ghea Indrawari's 2024 album *Berdamai*, which presents themes of emotional healing, self acceptance, and inner peace. As a singer songwriter, Ghea often uses poetic expressions to communicate her feelings and personal experiences, and metaphor becomes one of the most prominent language styles in her lyrics. However, despite the beauty and depth of these metaphors, listeners may not always interpret the intended meanings due to the abstract nature of figurative language. This can lead to a disconnection between what the songwriter aims to communicate and what the audience perceives. Moreover, academic studies analyzing metaphor in Indonesian contemporary music especially from young female artists are still limited.

Given this gap, this research is conducted to analysis metaphor is used in the song lyrics of Ghea Indrawari's album *Berdamai*. It aims to identify the types of metaphors used and analyze how these metaphors contribute to the overall of the songs. Through identifying the types and meanings of metaphors used in her lyrics, this research seeks to provide a deeper understanding of how language style contributes to the overall message of the songs. Ultimately, the findings from this research are expected to offer new insights into the use of metaphor in Indonesian pop music and contribute to the wider study of language in popular culture.

## 1.3 Research Questions

1. What types of metaphors are used in the lyrics of Ghea Indrawari's songs from the album *Berdamai*?
2. What is the most dominant type of metaphor found in the lyric of Ghea Indrawari's songs from the album *Berdamai*?
3. What messages or meanings are conveyed through the metaphors in the lyrics of Ghea Indrawari's songs from the album *Berdamai*?

## 1.4 Goal and Function

### 1.4.1 Goal

The goal on the study, as explained above are :

1.4.1.1 To identify and categorize the types of metaphors used in the lyrics of Ghea Indrawari's *Berdamai* album.

1.4.1.2 To describe the most dominant type of metaphor that appears in the lyrics of Ghea Indrawari's *Berdamai* album.

1.4.1.3 To describe the messages or meanings conveyed through the metaphors in the lyrics of Ghea Indrawari's *Berdamai* album.

#### **1.4.2 Function**

The function on the study, as explained above, are :

##### **1.4.2.1 Theories**

This research aims to the academic understanding of metaphors in song lyrics, particularly in Indonesian pop music. By identifying and categorizing metaphors, it provides insights into how figurative language is used to express emotions and ideas. The study enhances the linguistic analysis of metaphors and their role in modern communication. It broadens the theoretical framework for understanding metaphor in popular media. The findings also offer a basis for future research in metaphor studies and linguistic theory.

##### **1.4.2.2 Practices**

The practical benefit of this research is expected to help music listeners better understand the meanings behind song lyrics, especially through the use of metaphors. By recognizing figurative language, listeners can connect more emotionally with the messages in Ghea Indrawari's songs. It also raises awareness of how metaphors are used in music. In addition, the findings can be applied in education to help students understand how language is used in songs and everyday communication. For other researchers, this study may encourage further exploration of metaphors in Indonesian pop music.

#### **1.5 Scope and Limitation**

This study focuses on analyzing the use of metaphors in the lyrics of Ghea Indrawari's 2024 album *Berdamai*. The research is limited to the written lyrics of

the songs, and does not include musical aspects such as melody, harmony, or vocal delivery. The purpose of the study is to identify and classify the types of metaphors used, based on the theory of Lakoff and Johnson (1980). A qualitative descriptive method is used to describe the metaphors and their meanings in the context of the lyrics. The data source consists only of songs included in the *Berdamai* album, and the focus is on how metaphors help deliver the messages within the lyrics.

The limitation of this research is that it only analyzes one album by one artist, so the results may not represent all Indonesian pop songs. It also uses only one theoretical approach, so the interpretation of metaphors is based solely on that framework. The study does not include feedback from listeners or public reception, so it does not explore how the audience understands or responds to the metaphors. Another limitation is that the analysis is based on the researcher's interpretation, which may differ from how others understand the same lyrics. Even with these limitations, the study is expected to give useful insights about how metaphors are used in song lyrics, especially in Indonesian music.

### **1.6 Conceptual Framework**

The conceptual framework above illustrates the process of identifying metaphor types in the lyrics of Ghea Indrawari's songs from the album *Berdamai*. It begins with the collection of song lyrics as the primary input data. The analysis then focuses on the language used, identifying whether the lyrics are literal or figurative. From there, the study explores the semantic meaning behind the lyrics, leading to the identification of figurative language, particularly metaphors. The framework highlights various types of metaphors, Based on Goatly's (1997) theory, the analysis identifies metaphor types such as active, inactive, subjective, asymmetric, dead, and mimetic metaphors., ultimately leading to the output, which is the final identification of metaphor types found in the album. This structure ensures a systematic approach to analyzing the metaphors, offering a clear pathway from data collection to the final analysis.

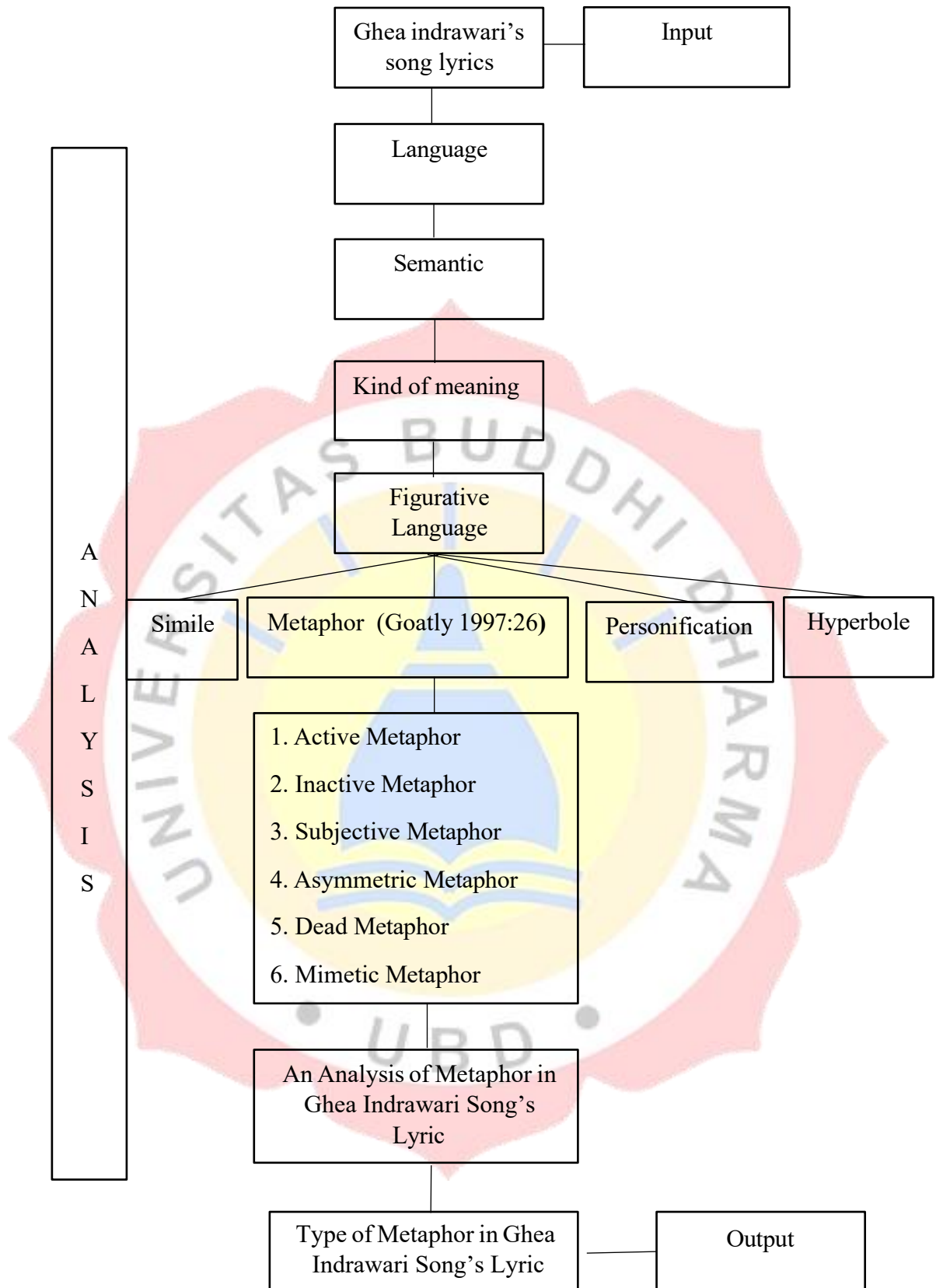


Figure 1.1 Conceptual Framework

## CHAPTER II

### THEORETICAL BACKGROUND

This chapter will discuss the theoretical basis that outlines previous study, the concepts of Semantics, Figurative Language, Metaphor and Contextual Meaning.

#### 2.1 Previous Study

Researchers found four relevant previous studies, which are listed below:

1. Monika, R. (2020). Analysis of metaphor in “A Family Affair” by Kate Chopin Undergraduate thesis, Universitas Negeri Padang]. This study employed Lakoff and Johnson’s (1980) Conceptual Metaphor Theory to analyze metaphors in Kate Chopin’s short story, A Family Affair. Using a descriptive qualitative approach, Monika identified nine metaphors, primarily ontological and conceptual types. The findings revealed that conceptual metaphors were dominant in expressing emotional depth and character relationships. Although this study applies the same theoretical framework as the current research, the present research differs by focusing on Indonesian pop song lyrics and incorporating Goatly’s (1997) stylistic metaphor theory for more detailed categorization.

2. Lukmana, D., Rosa, R. N., & Marlina, L. (2019). An analysis of metaphor in the lyrics of selected Minangkabau songs [Undergraduate thesis, Universitas Negeri Padang]. This research explored the use of metaphor in Minangkabau traditional songs using Lakoff and Johnson’s (1980) theory. Focusing on themes of failed love and migration, the researchers applied a descriptive method and found that structural and orientational metaphors were most dominant, reflecting cultural values and emotional experiences. While this study shares a similar focus on metaphor in song lyrics, it centers on traditional songs with cultural themes, whereas the current study examines modern pop songs with personal narratives and emotional themes. The difference lies in the present study’s focus on modern Indonesian pop songs with personal narratives, as well as its integration of Goatly’s stylistic

3. Arif, F. Z., & Apriyanti, F. (2024). The metaphor analysis of Daniel Caesar's song lyrics [Undergraduate thesis, Universitas Islam Negeri Raden Intan Lampung]. This study investigated metaphorical expressions in Daniel Caesar's lyrics using Lakoff and Johnson's (1980) theory. By employing a descriptive qualitative method, the researchers identified 15 metaphors structural (53%), ontological (27%), and orientation (20%)—with structural metaphors being the most dominant. The study revealed that metaphors were used to express personal and emotional content. Although this study is similar in its focus on contemporary music and the use of conceptual metaphor theory, the present research expands the analysis by also applying Goatly's (1997) stylistic categories to provide a more detailed classification of metaphorical expressions.

4. Jati, L. J. W. (2020). An analysis of metaphors found in Bring Me The Horizon's selected song lyrics [Undergraduate thesis, Universitas Sanata Dharma]. Jati analyzed metaphors in two songs by Bring Me The Horizon—*Drown* and *Throne*—using metaphor theory, a formalistic approach, and semantic theory. The research identified three types of metaphor: conventional, mixed, and new, which reflected themes of loneliness, frustration, and defiance. While both studies focus on metaphor in song lyrics to express emotional themes, Jati's work employs a broader mix of literary theories and centers on Western rock music, whereas the current study applies a more focused stylistic metaphor theory (Goatly, 1997) to Indonesian pop music that reflects personal experiences.

Previous studies share a common focus on analyzing metaphors in artistic texts such as song lyrics and short stories. Similar to the present research, they used linguistic theories to classify and interpret metaphor types. For instance, Monika (2020) and Lukmana (2019) applied Lakoff and Johnson's (1980) conceptual metaphor theory, while Jati (2020) combined formalistic and connotative meaning theories to enrich the analysis. These studies collectively contribute to the understanding of metaphor as a tool to express emotions, ideas, and experiences in various forms of literature.

However, the present study differs in its theoretical approach and analytical depth. It incorporates Goatly's (1997) stylistic metaphor theory, which classifies metaphors into six specific types: active, inactive, subjective, asymmetric, dead, and mimetic. Furthermore, this study emphasizes semantic analysis as a foundation for identifying figurative language. The structured analysis, including a classification table, allows for clearer identification and interpretation. Thus, this research offers a more detailed and systematic approach, extending beyond what previous studies have accomplished.

## **2.2 Semantics**

Semantics is a branch of linguistics that focuses on the study of meaning in language, code, or other forms of representation. In other words, semantics is the study of meaning. It is important for us to understand the meaning of each word because without a clear understanding, it will be difficult to understand the true intention of the writer of the word. According to Yule, semantics is the study of meaning in words, phrases, and sentences. Semantics in linguistics not only scrutinizes the structure of language, but also explores its expressive power.

Davies and Elder define semantics as a branch of linguistics that focuses on the study of meaning. Thus, semantics is a science that discusses the meaning of language. Without relying on syntactic structure or pronunciation, this study encompasses what a sentence expresses and what linguistic objects do not cover. It is concerned with how language systems enable communication between individuals. Through natural signs, people can understand the meaning of language by the process of understanding, identifying, and interpreting.

The term semantics is a new addition to the English language. In language learning, understanding a language is sometimes based on meaning and sometimes on function. People often describe semantics as the science of signs, symbolic behavior, or communication systems, concentrating on aspects of "communication." Semantic concepts are relevant to all communication systems, both human and non-human, natural and artificial. In this process, a sender sends a signal to a receiver via a communication channel. The signal has a specific form

that conveys a message. The code that the sender encapsulates and the receiver decodes determines the relationship between the signal's form and its meaning.

Davies and Elder identify two main classifications in semantics, namely:

a. Lexical Semantics

Lexical semantics is a branch of semantics that focuses on the systematic study of word meanings. This study delves into the specific meanings of words, encompassing relationships such as synonymy, antonymy, hyponymy, homonymy, and polysemy.

b. Grammatical Semantics

Grammatical semantics focuses on the study of grammatical morphemes and how grammatical themes differ between languages. It analyzes meaning based on word classes or subclasses. Each language has its own unique grammatical system. For example:

Present and Past:

1. The word "dog bark" (present) describes an event that is currently or generally happening, i.e., a dog is barking.
2. The phrase "the dog barked" refers to an event that occurred in the past, specifically when a dog barked.

The modification of the verb form from barks (present tense) to barked (past tense) results in this change in meaning, indicating a difference in the time of the action.

Singular and Plural:

1. The dog's bark (singular) signifies that there was only one dog present.
2. The word dog barked (plural) indicates that more than one dog performed the barking action.

By changing the number of subjects (dogs for singular and dogs for plural), the meaning changes, affecting who or what performed the action.

Overall, grammatical semantics shows how changes in grammatical structures, such as time or number, give a new meaning to a sentence. That is, small adjustments to

grammatical elements can create different nuances in the interpretation of the meaning of an action or situation.

## **2.3 Figurative Language**

### **2.3.1 Definition of Figurative Language**

Figurative language refers to the use of words or expressions that have a different meaning from their literal interpretation. It utilizes words in a creative way to convey a particular meaning, often requiring the reader to use their imagination to understand. Perrine asserts that figurative language defies literal interpretation. Cuddon emphasizes the need to distinguish figurative language from literal language due to its use of implied meaning (Ardhyanti & Supriyatiningih, 2020; Riyuda & Oktoviandry, 2024).

Literary works like poems, novels, and songs, along with other media like advertisements and newspaper articles, typically employ figurative language. To understand figurative language, readers need more imagination and attention. In literature, especially poetry, figurative language plays an important role in conveying deep meaning and creating a strong emotional effect. The author often uses it to elicit the reader's imagination or understanding through a specific expression or statement (Heda & Bram, 2021).

According to Kennedy, figurative language arises when a writer or speaker, in order to provide freshness or emphasis, deviates from the literal use of words. Thus, writers and speakers use figurative language to convey implied meanings that defy literal interpretation (Layalia, 2023). Peter, as cited by Azmi (2023), defines figurative language as language designed to stir emotions, surprise, or persuade the audience to act (Azmi, 2023).

Figurative language provides a unique way to express thoughts, ideas, or feelings, thus creating a persuasive impression in communication. For example, a speaker may use figures of speech to transfer ideas from his or her mind to the audience, persuading them to accept the views or ideas presented.

This language often deviates from the literal understanding of words or phrases in order to achieve a certain effect.

We can conclude from these various definitions that figurative language is a form of expression that employs implied meaning. The uniqueness of this language lies in its choice of words and writing style, which often requires deeper thinking from the reader to understand its meaning. Figurative language style is very different from ordinary language because it depends on the creativity of the writer or speaker in conveying meaning.

### **2.3.2 Type of Figurative Language**

Based on Perrine's (1969) research, there are several types of figurative language, namely metaphor, simile, metonymy, irony, personification, paradox, hyperbole, and synecdoche. Metaphors compare two different things implicitly, for example, "heart of gold." Simile makes an explicit comparison using words like "as" or "like," for example, "She is as kind as an angel." Metonymy replaces something with something else that is related, such as "The pen is mightier than the sword." Irony describes the discrepancy between appearance and reality, for example, "Thank you, Officer, now that you have my license, I can't drive." Personification gives inanimate objects human characteristics, such as "The sun smiled at her this morning." Paradox states something that is contradictory, for example, "Even though Grandmother is old, her spirit is burning like she is still young." Hyperbole is an exaggeration to emphasize something, for example, "I had to walk 20 miles to school, uphill, in bare feet, in the snow." Finally, Synecdoche uses a part to represent the whole or vice versa, such as "All hands on deck." (Azmi, 2023).

## **2.4 Metaphor**

### **2.4.1 Definition of Metaphor**

Metaphors are a subset of figurative language that uses analogies or comparisons between two things that don't actually have a direct relationship. Metaphors are often used to expand the meaning and reference of a word. Metaphors can be applied from general to specific groups, from specific to

general, between specifics, or through analogy (Prayogi & Oktavianti, 2020). Aristotle stated that metaphors are important in philosophy as a means of persuasion to gain influence in the political realm. In addition, metaphors play an important role in theater arts and tragic poetry to describe human emotions and actions. According to Aristotle, metaphors also provide clarity, beauty, and style in a speech (Kirby, 1997). Some critics, such as Richards, oppose Aristotle's view that only people with the "ability to see similarities" can understand and use metaphors, while ordinary people do not have this ability. Richards argues that all language speakers can use metaphors because the process of learning the language itself teaches them how to observe and understand metaphors.

This theory, developed by Lakoff, explains that metaphor is the relationship between two conceptual domains. The first domain, the source domain, is usually a familiar and well-structured concept. It is used to understand the target domain, which is usually more abstract. The relationship between these two domains is called mapping (Tsitoura, 2023). For example, in the conceptual metaphor "life is a journey," the source domain is a journey, and the target domain is life. Various elements of travel, such as "starting a journey," "reaching a destination," "passing through obstacles," are used to describe aspects of life. Examples of related metaphorical expressions are: His life has just begun and he is at a crossroads in his life. Another example is the metaphor "argument is war," where an argument is described as being like a war. In arguing, people use strategies, attack the opponent's position, and defend against attacks. Expressions like he destroyed my argument and I won the debate show how the concept of war is used to understand arguments.

In everyday life, language often reflects cognitive concepts. For example, in discussions or debates, although there is no physical battle, arguments are often treated like verbal battles. The concept of "argument is war" includes terms such as offense and defense to show the way human thinking is based on metaphors. According to Lakoff's theory, metaphors are not only found in words, but also reflect the way humans think. Understanding

a concept often involves understanding another, more concrete and familiar concept. This shows that the human thought system is largely metaphorical.

#### 2.4.2 Types of Metaphors

Goatly's book (1997:136) cited by Ndraha (2018), identifies six types of metaphors: 1) active metaphors, 2) inactive metaphors, 3) subjective metaphors, 4) asymmetrical metaphors, 5) dead metaphors, and 6) mimetic metaphors. Here's how they are explained:

##### 1. Active Metaphor

This metaphor connects two different things in an unusual way, so it needs to be understood through context. Example: *"You are my sunshine,"* meaning that you are the person who makes life brighter and happier. The meaning of this metaphor depends on how people connect the two things.

##### 2. Inactive Metaphors

These metaphors are often used and common, so people know what they mean without thinking. Example: *"He is a fox,"* meaning he is smart and cunning. Because it is used so often, this meaning is taken for granted.

##### 3. Subjective Metaphors

These metaphors depend on the speaker's point of view. Example: *"I'm not a child,"* could mean that she feels mature, even though others may see her as childish. The meaning of this metaphor can be different for everyone.

##### 4. Asymmetrical Metaphor

This metaphor occurs when the speaker's intention and the listener's understanding are not the same. Example: *"This is my body, this is my blood,"* in a religious context, the bread and wine symbolize the body and blood of Jesus. However, not everyone understands this meaning in the same way.

## 5. Dead Metaphors

These metaphors have lost their unique element due to overuse. Example: "*Falling in love*," originally described the feeling of love as falling-uncontrolled and full of risk. But now, this phrase is instantly understood without thinking about its figurative meaning.

## 6. Mimetic Metaphor

This metaphor is more about imagination or visuals, not just words. Example: "*The carpet has an oriental tree on it*," meaning that there is a picture of an oriental tree on the carpet, not a real tree. This metaphor invites people to imagine something that is not real.

### 2.5 Song

Songs appear almost every day in our lives, either by chance or intentionally. Song lyrics are a form of expression of what a person has seen, heard, or experienced. In conveying these experiences, songwriters often play with words and language to make the lyrics more intriguing and unique. Hornby defines a song as a piece of music with words intended for singing. A song is a composition that combines lyrics and music, designed to evoke specific feelings or emotions based on the theme. In other words, a song is an art form that uses sound as a medium of expression, usually in the form of a stand-alone musical work with certain tones, patterns, and shapes. The words in songs are usually poetic and rhyming, although they can also be religious verses or free prose (Puspitasari, 2022).

### 2.6 Lyric

Lyrics are a series of words that make up a song, usually consisting of a verse and a chorus. The lyricist is the person who writes the lyrics. However, in longer musical compositions like operas, we refer to the words as the libretto and the author as the librettist. The meaning of lyrics can be explicit (clear) or implicit (implied). Some lyrics are abstract to the point of being difficult to understand, and in such cases, the focus is usually on form, pronunciation, pattern, and beauty of expression. Rap music often creates lyrics through variations of rhyming words or by structuring a

specific story through the song. Stanford explains that the word "lyric" originates from the lyre, a Greek musical instrument commonly used for sung or chanted poetry accompaniment. Although lyric poetry can describe outer actions, usually the focus is on inner reactions, insights, or emotional responses (Regiani, 2024).

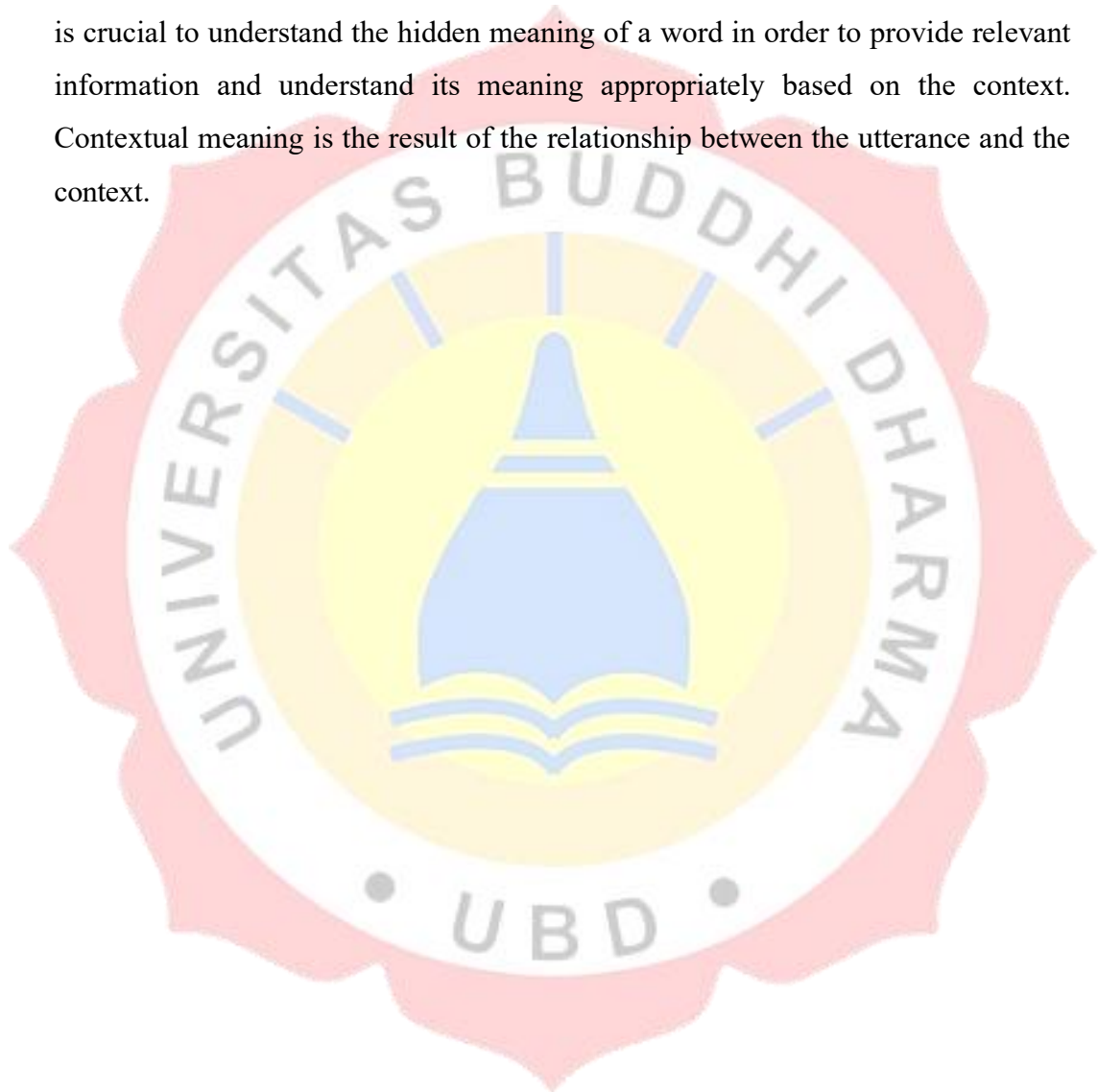
Hornby defines lyrics as an expression of the author's feelings. The writer creates lyrics to express their deep emotions. This means that lyrics can also be defined as words written specifically for music or for music specifically created (Anggraeni, 2022). To produce beautiful lyrics, writers usually use implied or direct meaning to fit the purpose of the song. In relation to songs, lyrics are words sung by a human voice with musical accompaniment. This definition implies that lyrics are meant to be sung and heard with music.

### **2.7 The Concept of Contextual Meaning**

Context refers to the situation in which a particular phrase or sentence is used. Context can also be defined as a way of understanding a term by putting it into a broader sentence or phrase so that its meaning is clearer. Sekhar Dash states that context refers to the linguistic environment in which a word appears. Sometimes, the surrounding words in a text conceal this information. If the surrounding words do not directly convey the word's meaning, the discussion topic can serve as a valuable source of additional information. Based on this statement, a word in a text usually has one meaning, but it can have multiple meanings depending on the context and topic of discussion. Therefore, it is important to understand the hidden meaning of the word in order to provide information that helps understand the meaning in a sentence or phrase based on its context.

Contextual meaning is meaning that depends on the context in a sentence. Requejo points out that contextual meaning encompasses elements not directly discernible from the words themselves, necessitating the use of context clues to determine the correct meaning. Context here refers to everything that surrounds the word, which can affect its meaning. In interpreting contextual meaning, it is important to be careful to avoid misunderstandings (Chotimah & As Sabiq, 2021).

Chaer explains that contextual meaning is the meaning of a word or lexeme in a particular context. Mansoer Petada also notes that contextual meaning, also known as situational meaning, emerges from the interplay between speech and context. This meaning can take various forms depending on the situation and conditions (Wijaya & Rosita, 2023). In conclusion, the situation and conditions in the text influence the meaning of a word. A word in a text does not always have one meaning but can have multiple meanings depending on the topic. Therefore, it is crucial to understand the hidden meaning of a word in order to provide relevant information and understand its meaning appropriately based on the context. Contextual meaning is the result of the relationship between the utterance and the context.



## CHAPTER III

### RESEARCH METHODOLOGY

This chapter provides a comprehensive explanation of the research methodology applied in this study. It outlines the research approach, types and sources of data, data collection techniques, and the methods used for data analysis. The methodological framework ensures that the research objectives, focusing on the analysis of metaphors in Ghea Indrawari's song lyrics, are systematically addressed.

#### **3.1 Research Approach**

The research employs a qualitative descriptive approach, which is intended to describe and interpret the types and meanings of metaphors found in the lyrics of Ghea Indrawari's *Berdamai* album. A descriptive qualitative approach is suitable for linguistic studies that aim to present an accurate, detailed, and factual description of a phenomenon without manipulating the data (Lambert & Lambert, 2012). In this approach, the researcher focuses on naturally occurring data and provides a comprehensive summary of the findings in the everyday terms used by the participants or texts being studied. The descriptive nature of this approach facilitates a detailed examination of the metaphorical expressions, exploring their types, functions, and impact on the listener's perception. The analysis is guided by Goatly's (1997) typology of metaphors, which provides a structured framework for categorizing and interpreting metaphorical language. By focusing on the contextual and cultural dimensions of the metaphors, the research aims to contribute to a deeper understanding of Indonesian pop music and its linguistic style.

#### **3.2 Data Types**

The type of data used in this study is qualitative textual data, as this research focuses on interpreting language and meaning rather than measuring numerical values. The primary data consist of metaphorical expressions found in the lyrics of selected songs from Ghea Indrawari's 2024 album *Berdamai*. These texts are chosen because they represent personal and emotional language, which is rich in figurative expression, especially metaphors.

This type of data is appropriate because the goal of the study is to analyze how metaphors are constructed and function within the lyrics, not to count their frequency statistically. Textual data allows the researcher to explore semantic depth, metaphor categories, and interpretative meaning.

The data are divided into:

1. Primary Data : Metaphorical expressions directly extracted from Ghea Indrawari's song lyrics. These are analyzed to determine its type according to Goatly's (1997) stylistic metaphor classification and Lakoff & Johnson's (1980) Conceptual Metaphor Theory.
2. Secondary Data : Supporting literature such as books, articles, and previous studies related to metaphor theory, figurative language, and Indonesian pop music. These sources provide theoretical grounding and contextual understanding (Silverman, 2020).

### 3.3 Data Source

The primary data source of this study is Ghea Indrawari's debut full-length album, *Berdamai* (2024), released under HITS Records on March 10, 2024. The title, meaning "Making Peace," reflects Ghea's personal journey of emotional healing, with lyric themes including sadness, resilience, self reflection, acceptance and metaphor rich content. In interviews and music media reviews, including features by VOI, Ghea explains that she channelled her own emotions into these lyrics, aiming to evoke empathy and healing among listeners.

The primary textual data comprise the official lyrics from each song in *Berdamai*, obtained to ensure accuracy and authenticity through:

- a. Official streaming platforms (e.g., Spotify, Apple Music, YouTube Music),
- b. Ghea Indrawari's and HITS Records' official outlets (website, social media, lyric booklets),
- c. Official music videos, especially on her YouTube channel, often featuring embedded lyrics or subtitles.

The secondary data sources include academic literature on metaphor theory (e.g., Lakoff & Johnson, Goatly), previous research on metaphor analysis in music, and studies of Indonesian pop music and semiotics. Notably, Pranata and Deni's (2024) semiotic study analyzed "*Jiwa yang Bersedih*" to uncover spiritual themes through Ferdinand de Saussure's semiotic lens. Other sources like Creswell & Poth (2018) offer methodological guidance for qualitative textual analysis.

### 3.4 Technique of Data Collection

The technique of data collection in this study was conducted through documentary analysis, which is appropriate for the qualitative approach and textual data used in this research. Since the study focuses on interpreting metaphorical expressions within song lyrics, the data collection method must align with the nature of the data namely, written texts and the interpretive, descriptive objectives of qualitative linguistic research.

Data were collected by identifying, selecting, and retrieving the official lyrics of songs from Ghea Indrawari's 2024 album *Berdamai*. The selection process was done manually and systematically to ensure accuracy and relevance. The song lyrics were obtained from the following reliable sources:

- a. Official streaming platforms, such as Spotify, Apple Music, and YouTube Music;
- b. Ghea Indrawari's official YouTube channel, which often includes lyrics in subtitles or descriptions;
- c. Official publications and releases from Ghea Indrawari or her music label, HITS Records.

The researcher listened to the entire album thoroughly and repeatedly to understand the context and tone of each song. Lyrics containing figurative language, particularly metaphors, were identified and selected as data. The selection focused on expressions that reflect abstract emotional or conceptual meanings consistent with the aims of metaphor analysis.

Each metaphorical expression was transcribed and compiled into a structured data table. This table includes the original lyric, the contextual meaning, and

preliminary notes on the type of metaphor based on Lakoff and Johnson's (1980) Conceptual Metaphor Theory and Goatly's (1997) stylistic classification. This method ensures that the data collection aligns closely with the qualitative approach and the objectives of analyzing figurative language in popular music lyrics.

### **3.5 Technique of Data Analysis**

The data analysis in this study was carried out using a qualitative descriptive method, in line with the nature of the research which aims to interpret metaphorical expressions found in song lyrics. The analysis process was conducted systematically and logically to answer the research questions and fulfill the objectives of the study, which is to identify the types of metaphors and interpret their meanings in Ghea Indrawari's album *Berdamai*.

The analysis was carried out through the following steps:

#### **1. Identification**

The researcher began by identifying lines in the lyrics that contained metaphorical expressions. This step involved careful reading and listening to the songs to locate figurative language that was non-literal in meaning and required interpretation.

#### **2. Classification**

Identified metaphors were then classified based on Goatly's (1997) stylistic metaphor theory, which categorizes metaphors into six types: active, inactive, subjective, asymmetric, dead, and mimetic metaphors. This categorization helps provide a more specific understanding of the form and function of metaphors within the lyrics. Additionally, Lakoff and Johnson's (1980) Conceptual Metaphor Theory was used to interpret the underlying conceptual structures of the metaphors.

#### **3. Interpretation**

Each metaphorical expression was interpreted semantically to uncover its implied meaning. This was done by analyzing the context of the lyric and

using supporting sources to guide the interpretation process. The researcher referred to:

- a. Oxford Advanced Learner's Dictionary (Hornby, 2015) and Cambridge Dictionary Online for literal and figurative meanings of words and idioms.
- b. Kamus Idiom Bahasa Inggris-Indonesia (Echols & Shadily, 2005) for idiomatic expressions.
- c. Online lyric analysis platforms and official interviews or media articles for contextual understanding of Ghea Indrawari's intent behind the songs.
- d. Academic journals related to metaphor and figurative language to support and validate analytical interpretations.

#### 4. Tabulation

Tabulation was applied in a simplified form to support the identification of the most dominant metaphor type. Specifically, all metaphor data were summarized in a frequency table based on Goatly's (1997) categories.

This table includes only the types of metaphor and the number of occurrences found throughout the lyrics in the Berdamai album. The purpose of this tabulation is to enhance clarity and allow easy comparison across different metaphor types. It contributes to the analytical process by providing visual support for the dominant metaphor findings, even though a full lyric-by-lyric tabulation was not employed. The limited tabulation approach still aligns with the goals of metaphor research by offering structured insight into metaphor distribution.