

The Use of Metaphor as an Expression of Emotion in Song Lyrics “Ah” by Nadin Amizah

Rima Listiawati¹, Titik Sudiatmi², Sri Muryati³

^{1, 2, 3}Pendidikan Bahasa dan Sastra Indonesia, Universitas Bangun Nusantara

Email: rlistiawati5@gmail.com, titiksudiatmi2@gmail.com, muryatis244@gmail.com

Published: 30/04/2025

How to cite (in APA style):

Listiawati, R., Sudiatmi, T., & Muryati, S. (2025). The Use of Metaphor as an Expression of Emotion in Song Lyrics “Ah” by Nadin Amizah. *Retorika: Jurnal Ilmu Bahasa*, 11(1), 111-119. DOI: 10.55637/jr.11.1.11150.111-119

Abstract-Metaphors have played an important role in providing emotions in song lyrics, but the use of metaphors as a means of self-actualization of emotional expression in popular music is still small. The research “The Use of Metaphor as an Expression of Emotion in Nadin Amizah's Song Lyrics ‘Ah’” makes a unique contribution in highlighting the role of metaphor in building the emotional dimension of Indonesian popular music that has not received much attention in local studies. Most previous studies only focus on metaphors in poetry or prose and pay less attention to popular music genres. This research fills the void by analyzing how metaphors are used to express complex emotions, such as sadness and intimacy, in the song “Ah”, thus providing new insights into the interrelationship between language, music and emotional expression. This study aims to analyze the use of metaphors in the lyrics of the song “Ah” by Nadin Amizah as a means of emotional expression. The metaphors used are classified into three types, namely simple, implicit, and creative metaphors. Simple metaphors are language styles that are composed with straightforward sentence structures and vocabulary so that the meaning can be immediately understood without requiring in-depth interpretation, implicit metaphors are language styles that convey meaning indirectly through symbolism, connotation, or allusion, and creative metaphors are language styles that are innovative and not bound to certain patterns. It emphasizes creativity and originality in conveying ideas or messages. The analysis shows that the lyrics of this song express various emotions, such as happiness, gratitude, hope, and struggle. Simple metaphors are used to convey direct meaning, while implicit metaphors depict hidden meaning. Creative metaphors present unique and original imaginative expressions, reflecting the emotional journey from hardship to happiness. This research supports the theory that metaphors in Indonesian popular music play an important role in strengthening the relationship between songwriters and listeners and serve not only as an aesthetic element but also as an effective tool to create emotional resonance in listeners. In addition, these findings expand the understanding of how metaphors can be a means to communicate positive emotions in a musical context. It is hoped that this research can serve as a reference in the study of music language and literature, as well as encourage further exploration of the influence of metaphors in various genres of music on the emotional experience of listeners.

Keywords: Emotion Expression, Metaphor, Song Lyrics.

I. INTRODUCTION

The development of music is increasingly advanced today, inseparable from the creation of various types of songs, so that most human

activities in everyday life when doing activities are always accompanied by music. Music is a means for individuals or communities to communicate and provide information. Music

also has many self-actualization functions. Most aspects of communication are described as symbols and words, but on the other hand music provides its own form of communication, namely in the form of sheet music and lyrics (Khasanah et al., 2024).

Lyrics as a meaningful communication tool describe events that are carefully arranged by the author in order to attract public attention (Melani et al., n.d.). The way a songwriter expresses emotional feelings such as anger, sadness and happiness is often by using beautiful words and language to express their feelings and create appeal and uniqueness in the lyrics they write (Khasanah et al., 2024).

In a song, there are beautiful images as an expression and emotional expression of a composer as a link between the author and the audience (Ricoeur, 2023). A composer in this case uses various types of *majas* as a means of indirect communication with the listener, be it in the form of metaphor, personification, hyperbole, repetition, and others (Nurlita et al., 2024). Figures of speech are one of the important elements in language used to beautify, clarify, or emphasize an idea or feeling in communication.

According to Keraf, figures of speech are forms of language used to convey meaning indirectly, by comparing, expressing, or describing something in a more imaginative way. In literary works, especially song lyrics, figures of speech are often used to summarize feelings that are deeper than what can be expressed in literal language, thus adding depth to the meaning conveyed. Thus, figures of speech play an important role in conveying richer and more complex messages (Nurgiantoro, 2010).

As quoted in Agtob, figures of speech can be understood as tools of expression that use comparisons or descriptions of something in a more specific way, making it more relatable to someone's reasoning, whether to the listener or the reader.

This suggests that allusions can allow the sender of the message to touch the feelings of the audience in a powerful way, making the presentation of the message more easily enveloped by the knife of emotion. This is indeed important, Eskha; a survey of the writing of several literary works in song clearly proves that allusions have a privileged position.

A figure of speech functions to describe a situation or feeling in a more expressive way. By using figures of speech, the writer or songwriter not only wants to provide understanding, but also

seeks to stimulate the feelings of the listener. In song lyrics, figures of speech are used to add aesthetic value and deep meaning to the message to be conveyed so that the song not only touches the mind but also the feelings of the listener.

The use of figures of speech is important to bridge the perceived communication between the songwriter and the listener. Furthermore, revealed that figures of speech in Indonesian consist of various types, each of which has a specific function and purpose in communication. These types of figures of speech include comparison, affirmation, allusion, and repetition.

Each type of figure of speech has its own characteristics, which are used according to the context and purpose of the narrative. In song lyrics, the use of these types of figures of speech can strengthen the message to be conveyed so that the song not only has deep meaning but also has an emotional appeal for listeners (Prayitno, 2011).

Apart from that, in the view of Lakoff and Johnson (1980), metaphor is one of the most dominant types of figures of speech used in many forms of communication, including in song lyrics. They argue that humans communicate using metaphors as part of their thought patterns, which are not only limited to language but also in everyday life. In this context, metaphors in song lyrics can be a means to convey feelings that are difficult to explain with ordinary words. For example, metaphors in song lyrics can be used to describe feelings of love, loss, or hope in a deeper and more imaginative way.

Metaphors in song lyrics created by composers aim to make the song beautiful, pleasant to hear, and help listeners to more easily understand the meaning of a song. Another opinion explains that metaphor is a style of language that has the meaning of two things that are compared and related to experience (Langgeng Tri Yusniar et al., 2018). Metaphor is the use of words not in their true sense but as images based on similarities or comparisons. Metaphor is "the most concise, compact, and well-organized form of comparison. It contains two ideas; the first is a reality, something to be thought of, which is the object, and the second is a comparison to that reality, substituting the latter for the former".

Previous research only focuses on thematic understanding and the linguistic aspects that build meaning, without explaining the expression of feelings conveyed through certain language devices, especially metaphorical *majas* (Yulianda et al., 2021).

The type of metaphor that is often used is a metaphor that describes something indirectly through comparison, giving new meaning by associating something with another (Harto, 2020). The same metaphor is also used by Nadin Amizah in the song "Ah". Metaphors in the lyrics of Nadin Amizah's song "Ah" become a tool to provide a deeper and more aesthetic perspective on the feelings conveyed. The metaphorical form in the song makes the expression more vivid and allows the listener to feel deep and intense feelings through symbolic words. Metaphors make abstract feelings clearer to the listener or reader (Prayogi & Oktavianti, n.d.).

Other research states that metaphor is a way of thinking and feeling that will make abstract concepts more tangible and practical to understand. Metaphors are used in poetry and music to create relationships between objects or concepts that are not exclusively related and allow writers to convey complex feelings (Lakoff & Johnson, 2006).

Metaphors can be used to describe certain expressions, such as happiness in the lyrics of the song "Ah", for example, by comparing the feelings of the heart to dramatic things or natural phenomena. The listener not only hears the lyrics, but also "feels" the emotions described. This is because metaphors connect the listener to similar emotional experiences. Nadin Amizah is an Indonesian singer and songwriter known for her poetic and emotional lyrics. Nadin's works, including the song "Ah," make extensive use of metaphors to convey deep feelings, giving the listener a rich emotional experience.

Nadin Amizah is an Indonesian singer and songwriter known for her poetic and emotional lyrical abilities. The song "Ah" is one of the most prominent works in her discography because of its profound word choice and its ability to portray complex feelings and expressions through powerful metaphors. (Yulianda et al., 2021). The song "Ah" is one of the most prominent works in her discography because of its profound word choice and its ability to portray complex feelings and expressions through powerful metaphors.

In the song "Ah," Nadin Amizah uses metaphors to describe her personal feelings and reflections of her feelings. The song's metaphors bring the listener into the inner world of the singer, as if they can feel what the author is feeling. Metaphors add depth to literary works by indirectly connecting one concept to another, so that listeners can intuitively feel the same emotions (Perrine, 1956).

Indonesian singer-songwriter Nadin Amizah is known for her lyrical depth and artistic expression. In 2017, she released her first song, "Rumpang," to kickstart her music career. With her soft voice and ability to create emotionally evocative songs, Nadin managed to steal the public's attention. Personal experiences, human relationships, and emotional reflections are often depicted in her work (Utami, 2021) "Selamat Ulang Tahun" (2020), one of her breakout albums, is considered an important work in contemporary Indonesian music. Nadin explores themes of love, loss, and maturity with her unique narrative style in this album.

One of Nadin's works is the song "Ah" which shows her ability to use symbolic language to convey complex feelings. The song describes the emotional struggle of a person who finally finds happiness and tranquility after going through various difficulties. "Ah" has a melancholic melody and metaphorical lyrics that manage to create a strong and profound atmosphere for the listener. This song is highly recognized by audiences as one of the best examples of how Nadin uses metaphors to connect personal experiences with universal interpretations. Many people don't know the details of the metaphorical techniques used in her lyrics.

Instead, this study aims to explore how metaphors serve as a means to express deep feelings (Harnia, 2021). Using the lyric analysis method, this research seeks to uncover the role of metaphors in communicating feelings and emotional nuances to listeners, making metaphors an effective literary device in contemporary musical works (Perrine, 1956).

The lyrics of "Ah" are full of metaphors that describe life experiences and emotional journeys. For example, words such as "untuk bermuara pada sandaran ingin aku" show the hope that has been achieved after a long struggle, and metaphors such as "Dunia saksinya saat ku reka" show the most extraordinary moment of happiness. This shows that Nadin not only makes songs as entertainment but also as works of art that appeal to the feelings and imagination of listeners (Wahyuni, 2005).

The study of the lyrics of "Ah" opens our eyes to the way literature, such as metaphors, can express human feelings. While Nadin's songs, including "Ah", have received a lot of aesthetic and emotional praise, more in-depth research on how the metaphors in her lyrics affect listeners is limited. For example, how metaphors such as

"Loved as tenderly as you should" are able to create a universal emotional experience has yet to be explained. In addition, Nadin's contribution in representing women through meaningful lyrics is also a topic that deserves further (Rahmatika, 2020). Thus, "Ah" offers not only musical beauty, but also opportunities for broader research on language, culture, and emotions in art.

II. METHODS

The research method to analyze the use of metaphors in the lyrics of the song "Ah" by Nadin Amizah was carried out using a qualitative approach with listening and recording techniques. In line with the principle of qualitative research, which focuses on understanding meaning through the interpretation of non-numerical data, this approach seeks to explore and understand the use of metaphorical figures of speech as a means of expressing deep emotions in the lyrics (Creswell, John W & Creswell, n.d.). A qualitative approach was chosen in analyzing the meaning of metaphor as an expression of emotion in song lyrics because it allows in-depth exploration of subjective meaning and also integrates context. Metaphors in song lyrics usually contain complex layers of meaning, therefore requiring analysis and not only descriptive but rather interpretative as well. Additionally, given the data that is textual in nature such as song lyrics, this approach also helps to reveal concealed linguistic patterns as well as emotional contexts (Lakoff & Johnson, 2006). With this flexibility, the approach of qualitative helps understand better how the metaphors are used for expressing emotions through the artwork.

This research uses the simak catat method, where the researcher observes and records important elements of the lyrics uploaded through the YouTube platform. This note-taking technique allows the researcher to focus his attention on each line of lyrics containing metaphors, making it possible to analyze metaphors in depth and systematically (M.S & Mahsun, 2017).

This research uses the technique of simak catat which involves in-depth observation of the text of the lyrics of the song "Ah" by Nadin Amizah uploaded through the YouTube platform. This approach ensures transparency in the data collection and management process, enables reproduction of results and provides clarity on the steps of analyzing metaphors in song lyrics. The main data was obtained by listening to the lyrics

repeatedly and using metaphors related to the expressions expressed symbolically in the lyrics.

The collected data were analyzed using content analysis techniques to identify metaphor patterns and meanings in the song lyrics. This analysis was conducted by examining the connotative meaning of each metaphor and linking it to the emotion to be conveyed (Krippendorff, 2004). This technique is carried out by means of careful observation of researchers reading and understanding each line of lyrics to identify the presence of metaphors as an expression of emotion, systematic recording of aspects of lyrics containing metaphors recorded in a structured manner, including the context of emotions expressed and transparent data management. The recorded data is grouped based on the type of metaphor and its emotional function, so that analysis can be carried out in depth.

This step is supported by an in-depth interpretation process to connect these meanings with the happy emotional context of the literary work of the lyrics in the song, thus leading to a more complete understanding of the role of metaphors in the lyrics of the song "Ah" by Nadin Amizah (Mega Rizki Annisa et al., 2022).

Data was obtained from the official version of the song "Ah" available on the YouTube channel, to ensure the authenticity and accuracy of the lyrics.

The validity of the data was tested through theoretical triangulation, which compares the findings with theories of metaphor and emotion from various literature sources. This aims to increase the validity of the data obtained and ensure accurate and accountable analysis (M.S & Mahsun, 2017).

III. RESULT AND DISCUSSION

Song lyrics are meaning-laden means of expression where each word is precisely chosen to convey the writer's message, feelings, and experiences to the listener. In the lyrics of Nadin Amizah's song "Ah," metaphors not only enrich the beautiful language but also serve to express complex emotions such as gratitude, happiness, and hope. The following discussion will examine the lyrics of this song by focusing on the types of metaphors used, the reasons for using them, and how metaphors convey emotions to the listener.

Lyrics to the song "Ah" by Nadin Amizah		
<p>Ah.. Akhirnya cinta Yang tak menguras air mata Penungguan lama yang terbayar Beribu lautan yang ku layar sebelummu</p> <p>Akal kubilang pasti ini yang kudambakan Masa depan mungil atau mewah Selama denganmu kujalani penuh sumringah Dunia saksinya saat ku rekah Dicinta penuh sehalus seharusnya</p> <p>Aku bersinar saat ku rekah Dicinta penuh sebaik sebaiknya Bahagiaku kau usahakan</p> <p>Ah ... baiknya Tuhan Tak ada doa yang terlewatkan Masih kutitipkan pinta lamaku Untuk bermuara pada sandaran ingin aku Dunia saksinya saat ku rekah Dicinta penuh sehalus seharusnya</p> <p>Aku bersinar saat ku rekah Dicinta penuh sebaik sebaiknya Bahagiaku kau usahakan</p>		Dicinta penuh sebaik sebaiknya
		Happines
		Tak ada doa yang terlewatkan
		A sense of happiness and gratitude
		Masih ku titipkan pinta lamaku
		A sense of hope
	Creative	Beribu lautan yang kulayar sebelummu
		A sense of sadness and happines
		Masa depan mungil atau mewah
		Happines
		Dunia saksinya saat kurekah
		Happines
		Aku bersinar saat ku rekah
		Untuk bermuara pada sandaran
		A sense of hope and happines

This research describes that the lyrics of the song "Ah" by Nadin Amizah express emotions of happiness, gratitude, hope, and struggle. The song lyrics use various types of majas, such as simple, implicit, and creative. Further research into the lyrics of the song "Ah" reveals the use of metaphors that strengthen emotional conviction, giving a deep impression to the listener.

1. Types of Simple Metaphors

A simple figure of speech is a language style that is structured with a straightforward sentence structure and vocabulary so that the meaning can be immediately understood without requiring in-depth interpretation. The main characteristics of this figure of speech are the delivery of an explicit message and the use of language that goes straight to the point. Examples of simple figures of speech are repetition and parallelism. Repetition is used to emphasize an idea through repeating words or phrases, as in the sentence, "Study today, study tomorrow, and study beyond is the key to success." Meanwhile, parallelism emphasizes the harmony of sentence structures to convey a coherent message, such as "We work hard to achieve dreams, to achieve goals, and for a better life."

Simple figures of speech function to provide clarity and make it easier for the audience to understand the message. This language style is often found in formal texts such as speeches,

Table 1. Lyrics and types of metaphors used

Types of Majas	Lyrics	Expression of Emotion
Simple	Ah, akhirnya cinta	Happines
	Pasti ini yang kudambakan	Happines
	Selama denganmu kujalani penuh sumringah	Happines
	Bahagiaku kau usahakan	Happines
	Ah, baiknya Tuhan	Happines
Implicitly	Ah, akal kubilang	Happines
	Dicinta penuh sehalus seharusnya	Happines

technical documents, or scientific writing which emphasizes accuracy and readability. Its use helps readers stay focused on the main message without being distracted by excessive rhetorical embellishments. In the research context, simple figures of speech have relevance because they provide clarity of concepts and convey information directly without ambiguity (Suyanto, 2009).

The lyric "*ah, akhirnya cinta*" in the phrase "*akhirnya cinta*" uses the word "*cinta*" as a manifestation of a dreamed relationship or feeling without the need for additional description or explanation. In the perspective of the song, this lyric shows the expression of happiness that a person feels because what he dreamed of is achieved. The use of this simple metaphor strengthens the emotional meaning in the song, and emotionally this lyric conveys the form of a person's happy feeling for the love that has been dreamed of.

The lyric "*pasti ini yang kudambakan*" in the phrase "*yang kudambakan*" is a simple metaphor that shows something that is desired and dreamed of without any additional comparison. In this context, the lyrics show an emotional sense of happiness for achieving something that is coveted. The lyrics "*selama denganmu kujalani penuh sumringah*" in the lyric fragment "*kujalani penuh sumringah*" explain simply to live life with radiating happiness. The emotional form relationship in the song lyrics shows a sense of happiness that continues to be present while living life with someone.

The lyrics "*bahagiaku kau usahakan*" directly present the actions of someone who gives happiness with real effort. This lyric gives an emotional message of the feeling of happiness felt by someone because of the attention and effort of others for their happiness. The lyric "*ah, baiknya Tuhan*" directly praises God's goodness without comparing it with other elements. The form of emotional expression described in this lyric is a happy feeling of gratitude for God's kindness.

2. Type of Implicit Metaphors

Implicit figures of speech are language styles that convey meaning indirectly through symbolism, connotation, or allusion. This style of language requires deeper interpretation from the reader or listener to understand the hidden meaning behind the words. Examples of implicit figures of speech are metaphor and

personification. In a metaphor, two different things are compared to give a new meaning, such as "Time is a sword," which describes time as something sharp and decisive.

In personification, inanimate objects are given human qualities, as in the sentence "The old house speaks of history," which suggests that houses can store and reveal memories of the past. The main function of implicit figures of speech is to provide depth of meaning and create an interpretive experience for the reader. This makes implicit figures of speech often found in literary works such as poetry or novels, where nuance and symbolism play an important role. In literary research, implicit figures of speech are the focus of analysis to explore the symbolism and themes raised by the author. As an analytical tool, this language style helps researchers understand hidden messages in literary texts (Suwito, 2017).

The lyrics "*ah, akal kubilang*" illustrate the flow of thinking by being expressed indirectly without the direct object "speaking," but the mind has human-like properties. The sense of happiness in this lyric is an emotional one that is described in the form of certainty or belief in one's mind in bringing happiness. The lyrics "*dicinta penuh sehalus seharusnya*" imply a metaphor in this lyric that describes tender, soft, and caring love without directly mentioning the form of love. The form of emotional feeling described is a sense of happiness where a person feels sincerely loved according to their needs and expectations.

The lyrics "*tak ada doa yang terlewatkan*" in this lyric implicit metaphor are used to describe that every hope and prayer will be granted; nothing will not be granted by God, in the lyrics described without mentioning the physical form of "*terlewatkan*." A sense of happiness is portrayed in this lyric. An expression of happiness because his prayers have been answered.

The lyrics "*masih ku titipkan pinta lamaku*" in the phrase "*kutitipkan pinta lamaku*" imply a metaphor in the lyrics that describes a wish made to God, without mentioning the straightforward object of the wish. The emotional expression in the lyrics of this song describes a sense of hope, expressing hope and confidence in the future.

3. Types of Creative Metaphors

Creative figure of speech is a language style that is innovative and not tied to a particular pattern. This language style places more

emphasis on creativity and originality in conveying ideas or messages. An example of the use of creative figures of speech is a sentence such as "My soul floats with the morning breeze that brings a new story," which shows a combination of personification and imagination. This sentence not only conveys meaning but also creates an aesthetic effect that touches the reader's emotions. The main function of a creative figure of speech is to create aesthetic appeal and give a deep impression to the audience. This language style is often found in modern literary works, advertisements, or song lyrics that require emotional appeal and uniqueness in their delivery. In the context of linguistic or literary research, creative figures of speech are often the focus of analysis to understand the development of innovation in language. This language style also reflects the writer's creativity in utilizing the potential of language as an aesthetic communication tool (Keraf, 2009).

The lyric "*beribu lautan yang ku layer sebelummu*" is a creative metaphor in this lyric describing the embodiment of a life journey full of struggles and challenges before meeting someone who loves her. This phrase is imaginative and new. The lyrics describe the emotional expressions of sadness and happiness. The sadness is aimed at the struggles and difficulties that have previously been faced and the happiness because after the struggle one finds what one has been looking for.

The lyrics "*masa depan mungil atau mewah*" use creative metaphors that describe the possibilities in life, whether living simply or in luxury. In this lyric, it shows an expression of happy emotion, showing happiness for accepting the future that will come in any form. The lyric "*dunia saksinya saat ku reka*" in the phrase "*saat ku reka*" gives a picture of happiness or achievement with the world witnessing the moment. Emotional expressions in the lyrics give the impression of being happy at a certain time.

The lyric "*untuk bermuara pada sandaran*" uses creative metaphor in the word "*bermuara*," giving the meaning of the end of the journey, and "*sandaran*" being a form of a place or person that provides security, love, and emotional comfort. In the context of the song, this lyric shows an emotional expression of a very strong sense of hope to find a happy life goal, as well as describing the expected happiness when the goal is achieved. Analysis of the lyrics of the

song "Ah" by Nadin Amizah shows that the types of metaphors used have patterns that support the theory of simple, implicit, and creative metaphors. For example, lyrics like "Ah, finally love" use simple metaphors that refer to achieving the emotion of happiness (Lakoff & Johnson, 2006).

The use of simple metaphors in this song shows that the language of popular music can be easily accepted by listeners without losing its emotional power (Tanduk, 2012). This is in line with other research which states that Indonesian popular music often uses simple metaphors to increase the connection between the songwriter and the audience (Setiawan, 2018). In addition, the lyrics "*untuk bermuara pada sandaran*" have hidden metaphors that show hope through symbolization. Significant meanings to provide an image or a message can be conveyed in the form of implicit metaphors so that the message can enter the listener's mind even though indirectly (Suhardi, 2015). The relationship in the song, serenity or love, is a metaphorical emotional representation, which can actually only be understood directly by the listener. Research results (Maulana, 2021) shows that implicit metaphor is a technique widely used in musical language in Indonesian popular music genres, such as Nadin Amizah, to give a poetic feel emotional narratives.

From the expression of emotions, the lyrics of "Ah" express a spectrum of positive emotions such as happiness "*bahagiaku kau usahakan*" and gratitude "*ah, baiknya Tuhan*". Research conducted by hows that Indonesian popular music is more likely to express negative emotions such as sadness, but liri introduces a number of different conceptions. By using metaphors, Nadin Amizah realizes that in the process of struggle, each other will get a little blessing, thus increasing the viewpoint of that the expression of emotions in songs is an important medium that is entrusted to bring the best to those who listen.

This research extends metaphor theory, showing that metaphors in Indonesian music are not only used for the main aesthetic but also as the main medium to convey the journey of the emotional journey from struggle to happiness. This research challenges the assumption that Indonesian song lyrics more often use negative metaphors, such as sadness or heartbreak. The metaphors in this song bring positive emotions into the success of the song, making it effective for the listeners. This research achieves its goal

by describing the types of metaphors used in the lyrics of the song "Ah" and summarizing them with the emotions expressed. The results provide that the use of metaphors in songs can be an effective tool to form emotional resonance in listeners. This research achieves its objectives by describing the types of metaphors used in the lyrics of the song "Ah" and summarizing them with the emotions expressed.

The results show that the use of metaphors in songs can be an effective tool for creating emotional resonance in listeners. This song has a significant psychological effect on the listener in addition to having aesthetic value. Positive metaphors, such as "thousands of seas I sailed before you," can foster hope in listeners, especially those who face life challenges, according to (Maulana, 2021). Therefore, this study helps to understand the use of metaphors in song lyrics as a means of expressing emotions. The results of this research have significant implications for the music industry. The effective use of metaphor, as in the song 'Ah,' shows that lyrics can be a strategic tool to enhance a song's emotional appeal. This opens up opportunities for other musicians to explore metaphor as the main means of conveying their stories and emotions (Suhardi, 2015).

IV. CONCLUSION

This study analyzes the types of metaphors in the lyrics of the song "Ah" by Nadin Amizah and how they function as a means of emotional expression. The results show that the song uses three main types of metaphors, namely simple, implicit, and creative, each of which plays an important role in conveying a spectrum of emotions, such as happiness, gratitude, hope, and struggle. This confirms that metaphors not only enhance the aesthetic value of lyrics, but also become an effective medium to convey emotional experiences to listeners.

This research can contribute to music industry practitioners and the world of education. For musicians, the findings can be a reference to show how the proper use of metaphors can increase the emotional appeal and universality of a song. In the context of education, this research can be conducted as teaching material to study and teach the use of metaphors as linguistic and aesthetic devices. In line with that, the research findings can have a real impact that is not only focused on the academic realm, but also on broader practices.

There are some limitations in this study.

This research was only conducted on one song, "Ah" by Nadin Amizah, which cannot represent the wider context of metaphor usage in Indonesian popular music. The research framework does not allow for a detailed analysis of how culture influences the choice and meaning of metaphors. It is limited to one genre of music, so it cannot provide a complete picture of the variations in metaphor usage in other genres, such as dangdut, rock, or hip-hop. Other more popular types of metaphors could be explored in future research to determine how variations in style and theme result from these differences.

It would be even more enlightening to explain how different cultural contexts influence the use and meaning of metaphors in music by conducting cross-cultural comparative studies. International research comparing Indonesian music with other countries could further enrich the global perspective on metaphors in terms of their use in expressing emotions in music. Expanding the scope of the research will allow future findings to contribute more comprehensively to conceptual metaphor theory and understanding of the role of metaphors in arts and culture.

REFERENCES

- Ahrens, K. (2012). *Metaphor Analysis: Research Practice in Applied Linguistics, Social Sciences and the Humanities* by Lynn Cameron and Robert Maslen (Eds.) *Metaphor and Symbol*, 27(3), 259–261. <https://doi.org/10.1080/10926488.2012.691767>
- Creswell, John W., & Creswell, J. D. (n.d.). *Fifth Edition Research Design Qualitative, Quantitative and Mixed Methods Approaches*.
- Gibbs, R. W. (2006). *Embodiment and Cognitive Science*. Cambridge University Press.
- Harnia, N. T. (2021). Analisis Semiotika Makna Cinta pada Lirik Lagu "Tak Sekedar Cinta" Karya Dnanda. *Jurnal Metamorfosa*, 9(2), 224–238. <https://doi.org/10.46244/metamorfosa.v9i2.1405>
- Harto, D. B. (2020). *Majas Visual (Majas Gambar/Gaya Bahasa Gambar)*.
- Kasmi, H., Bina, S., & Getsempena, B. (2020). Kajian Majas pada Artikel Jurnalisme Warga Serambi Indonesia. *Jurnal Metamorfosa*, 8(2), 219.
- Keraf, G. (2009). *Diksi dan Gaya Bahasa*. Gramedia Pustaka Utama.

- Khasanah, D. F. N., Listiawati, R., Khasanah, K. N., & Sudiatmi, T. (2024). *Alegori dalam Lirik Lagu Bermakna Religiusitas Guna Meningkatkan Pemahaman*. *Jurnal Bastra (Bahasa dan Sastra)*, 9(4). <https://doi.org/10.36709/bastra.v9i4.737>
- Krippendorff, Klaus. (2004). *Content Analysis: An Introduction to Its Methodology*. Sage.
- Lakoff, George., & Johnson, Mark. (2006). *Metaphors We Live By*. Recording for the Blind & Dyslexic.
- Langgeng Tri Yusniar, R., Mujiyanto, Y., & Hastuti, S. (2018). *Analisis Stilistika pada Lirik Lagu Sheila On 7 dalam Album Menentukan Arah serta Relevansinya sebagai Bahan Ajar di SMP* (Vol. 6).
- Maulana, I. (2021). Estetika Lirik Lagu Folk Indonesia. *Jurnal Seni Musik Nusantara*, 14(2), 67–82. <https://doi.org/10.1162/089120101300346831>
- Mega Rizki Annisa, Dewi Herlina Sugiarti, & Uah Maspuroh. (2022). Kajian Stilistika dalam Novel Metafora Sunyi Karya Heri Samtani Serta Relevansinya sebagai Materi Pembelajaran Sastra di SMA. *Bahtera Indonesia; Jurnal Penelitian Bahasa dan Sastra Indonesia*, 7(1), 84–101. <https://doi.org/10.31943/bi.v7i1.146>
- Melani, E., Tri Juliana, N., & Indah Prasiti, T. (n.d.). *Analisis Metafora dalam Lirik Lagu: Kajian Semantik Kognitif*.
- M.S., & Mahsun. (2017). *Metode Penelitian Bahasa Tahapan, Strategi, Metode, dan Tekniknya*. www.rajagrafindo.co.id
- Nugroho, B. (2020). Simbolisme dan Metafora dalam Musik Folk Indonesia. *Jurnal Kebudayaan Nusantara*, 8(1), 45–60.
- Nurgiantoro, B. (2010). *Teori Pengkajian Fiksi*.
- Nurlita, W., Aisyah Zerlina, A., Rahma, A. D., Syauqi, N., Nazzailli, P., Fiqri, N., Handayani, D., Fatwa Aulia, S., & Oktalianda, A. F. (2024). *Analisis Majas Metafora dalam Puisi yang Terkandung dalam Puisi "Senja di Pelabuhan Kecil" Karya Chaeril Anwar* (Vol. 3, Issue 1).
- Perrine, L. (1956). *Sound and Sense: An Introduction to Poetry* (1963).
- Prayitno, M. (2011). *Sastra dan Gaya Bahasa dalam Lirik Lagu*.
- Prayogi, I., & Oktavianti, I. N. (n.d.). *Mengenal Metafora dan Metafora Konseptual*.
- Rahmatika, D. (2020). Analisis Penggunaan Metafora dalam Musik Populer Indonesia. *Jurnal Linguistik Indonesia*, 12(1), 45–56.
- Ricoeur, P. (2023). *The Rule of Metaphor*. Routledge.
- Samino, E., & Demjen, Z. (n.d.). *The Routledge Handbook of Metaphor and Language*.
- Setiawan, R. (2018). Penggunaan Metafora pada Lirik Lagu Pop Indonesia. *Jurnal Bahasa dan Seni*, 10(3), 134–150.
- Suhardi, T. (2015). Peran Metafora Implisit dalam Musik Indonesia. *Jurnal Penelitian Indonesia*, 10(3), 90–103.
- Suwito, S. (2017). *Pengantar Teori Metafora*.
- Suyanto, S. (2009). Majas dan Pembelajaran Sastra. In *Journal Pendidikan Sejarah* (Vol. 4, Issue 3).
- Tanduk, R. (2012). *Analisis Penggunaan Majas Dalam Singgi: Vol. III* (Issue 2).
- Utami, A. (2021). Optimisme dalam Musik Populer: Studi Kasus pada Lirik Lagu Indonesia. *Jurnal Humaniora dan Sastra*, 9(2), 98–110.
- Wahyuni, R. (2005). Pengaruh Metafora terhadap Keterhubungan Emosi dalam Musik Populer. *Jurnal Linguistik Terapan Indonesia*, 17(1), 72–85.
- Yulianda, A., Kurniawan, R., & Chaniago, R. (2021). Analisis Makna Lirik Lagu "Bertaut" Karya Nadin Amizah. In *Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia* (Vol. 03, Issue 1).