

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

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ABSTRAK

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Penelitian ini menginvestigasi penggunaan metafora dalam lirik album *Berdamai* (2024) karya Ghea Indrawari. Tujuan penelitian adalah untuk mengidentifikasi jenis-jenis metafora yang digunakan dalam lirik dan menentukan jenis mana yang paling dominan. Analisis didasarkan pada Teori Metafora Konseptual Lakoff dan Johnson (1980) serta klasifikasi metafora stilistika oleh Goatly (1997). Dengan menggunakan pendekatan deskriptif kualitatif, sepuluh lagu dari album tersebut dianalisis untuk menemukan bagaimana metafora menyampaikan makna emosional dan psikologis. Hasil penelitian menunjukkan adanya lima jenis metafora yang aktif: aktif, subjektif, asimetris, mati (*dead*), dan mimetik, dengan metafora subjektif sebagai jenis yang paling dominan. Metafora-metafora ini mengekspresikan penyembuhan emosional, kesedihan, dan refleksi diri, yang mentransformasi pengalaman pribadi menjadi ungkapan puitis. Penelitian ini menyimpulkan bahwa penggunaan metafora oleh Ghea Indrawari berfungsi tidak hanya sebagai alat artistik, tetapi juga sebagai sarana komunikasi emosional dan ekspresi identitas, menawarkan wawasan yang berharga mengenai musik pop modern Indonesia.

ABSTRACT

This study investigates the use of metaphor in the lyrics of Ghea Indrawari's 2024 album *Berdamai*. The research aims to identify the types of metaphors employed in the lyrics and determine which type is the most dominant. The analysis is based on Lakoff and Johnson's *Conceptual Metaphor Theory* (1980) and Goatly's (1997) classification of stylistic metaphors. Using a qualitative descriptive approach, ten songs from the album were analyzed to discover how metaphors convey emotional and psychological meanings. The results reveal five metaphor types active, subjective, asymmetric, dead, and mimetic with *subjective metaphors* being the most dominant. These metaphors express emotional healing, sadness, and self-reflection, transforming personal experiences into poetic expressions. The study concludes that Ghea Indrawari's use of metaphor functions not only as an artistic device but also as a means of emotional communication and identity expression, offering valuable insights into modern Indonesian pop music.

I. INTRODUCTION

Language serves as a vital medium for expressing human thought, emotion, and social interaction. As stated by Lyons (1977), language is the primary communication system among humans, and Halliday (1978) emphasizes that language functions as a social semiotic tool. Beyond its communicative purpose, language also reflects creativity and aesthetic values, especially in artistic expressions such as song lyrics.

Song lyrics combine linguistic and emotional artistry. According to Perrine (1969), literary language in songs often contains stylistic elements that enhance their emotional resonance. Among various

stylistic features, metaphor stands out as a powerful tool for conveying complex emotions through imaginative expressions. Lakoff and Johnson (1980) argue that metaphor is not merely ornamental but forms part of human conceptual thought—how we understand abstract concepts through concrete experience. Thus, metaphor becomes an essential linguistic bridge between emotion and cognition.

Ghea Indrawari, an Indonesian singer-songwriter, effectively uses metaphorical language in her 2024 album *Berdamai* (“Making Peace”). The album explores themes of self-acceptance, healing, and emotional resilience. Through her poetic diction, Ghea expresses personal struggles and spiritual reflection, particularly in songs like *Jiwa yang Bersedih* and *Masa Mudaku Habis*, which resonate with listeners for their lyrical honesty. Reviews from *Kompas.com* (2023) and *Pophariini* (2024) highlight how her lyrical depth distinguishes her among Indonesian pop artists.

Despite the growing popularity of Indonesian pop music, academic attention to metaphor analysis in modern song lyrics remains limited. Most prior studies focus on Western music (Arif & Apriyanti, 2024; Jati, 2020), leaving a gap in analyzing metaphor within Indonesian cultural and linguistic contexts. This study, therefore, aims to (1) identify the types of metaphors used in *Berdamai* and (2) determine the most dominant type. This research contributes to both linguistic and cultural studies by examining how metaphor serves as a medium for emotional storytelling in contemporary Indonesian music.

II. METHODS

This study employs a qualitative descriptive approach, suitable for linguistic analysis that seeks to interpret meaning rather than quantify data (Lambert & Lambert, 2012). The research focuses on understanding metaphorical expressions in their natural textual context.

2.1 Data Source

The primary data were taken from the ten official lyrics of Ghea Indrawari’s album *Berdamai* (2024), obtained through verified platforms such as YouTube Music, Spotify, and HITS Records’ official releases. Secondary data included relevant literature, previous research on metaphor, and online interviews with the artist.

2.2 Data Collection

The researcher transcribed and examined the lyrics, identifying phrases or lines containing non-literal language. These expressions were categorized as metaphors if their meaning differed from literal interpretation and required contextual understanding. Dictionaries (Oxford, Cambridge, and Echols & Shadily) were used to verify literal meanings and idiomatic references.

2.3 Data Analysis

Data were analyzed through three main steps:

1. Identification: Locating metaphorical expressions in the lyrics.
2. Classification: Categorizing them according to Goatly’s (1997) six metaphor types active, inactive, subjective, asymmetric, dead, and mimetic alongside Lakoff & Johnson’s conceptual framework.
3. Interpretation: Explaining the meaning and function of each metaphor in the lyrical and emotional context.

A frequency table summarized the occurrence of each type to determine the most dominant category.

III. RESULTS AND DISCUSSION

The analysis identified five metaphor types in Ghea Indrawari's *Berdamai* album: active, subjective, asymmetric, dead, and mimetic metaphors. No examples of inactive metaphors were found, indicating that Ghea's songwriting maintains originality and emotional depth.

3.1 Active Metaphors

Active metaphors are characterized by freshness and cognitive engagement. For instance, in *Jiwa yang Bersedih*, the lyric "*Sampaikan pada jiwa yang bersedih*" ("Tell the grieving soul") personifies the soul as capable of receiving messages. The metaphor transforms emotional pain into a communicative act, encouraging self-dialogue and empathy. Similarly, "*Berhenti marah pada dunia*" ("Stop being angry at the world") projects internal frustration onto the external world, reflecting emotional conflict and healing. These metaphors invite listeners to imagine emotional processes through concrete imagery aligning with Goatly's definition of active metaphors.

3.2 Subjective Metaphors

Subjective metaphors dominate the album. They express deeply personal emotions, reflecting internal psychological states rather than shared perceptions. Examples include "*Berhentilah hatimu membenci*" ("Let your heart stop hating") and "*Hatiku sekeras batu*" ("My heart is as hard as stone"). Both reveal internal conflict and emotional numbness, portraying the heart as a living entity capable of moral struggle. Another example, "*Jiwa yang bersedih*", positions sadness within the soul, showing how grief shapes personal identity. These metaphors reveal introspection and emotional healing as central lyrical themes.

3.3 Asymmetric Metaphors

Asymmetric metaphors occur when the speaker's intended meaning differs from common interpretation. In *Berdamai*, the phrase "*Aku berdamai dengan luka*" ("I made peace with my wounds") symbolizes reconciliation with past trauma rather than literal healing. Listeners interpret "wounds" differently emotional, relational, or existential creating asymmetry between the lyric's intent and audience perception. This reinforces metaphor's interpretive power, allowing multiple emotional readings.

3.4 Dead Metaphors

Dead metaphors appear rarely, as in "*Masa mudaku habis*" ("My youth is gone"). The expression is widely understood but originally metaphorical, equating youth to a consumable resource. Its emotional tone reflects loss and nostalgia, illustrating how conventional metaphors can still retain expressive impact when used contextually.

3.5 Mimetic Metaphors

Mimetic metaphors rely on visual imagination. For instance, "*Selepas badai, terbit pelangi*" ("After the storm, the rainbow appears") symbolizes hope and renewal. Though familiar, it remains active in Ghea's lyrics due to its emotional context. The natural imagery mirrors psychological transformation pain giving way to peace consistent with the album's central theme of healing.

3.6 Dominant Type of Metaphor

From the overall analysis, *subjective metaphors* were found most frequently across the songs. This dominance reflects the personal and introspective tone of *Berdamai*. Ghea's lyrics center on emotional honesty, conveying her psychological journey through symbolic language. The findings affirm that subjective metaphors serve as an expressive channel for emotional depth in modern Indonesian pop music.

IV. CONCLUSION

This study concludes that Ghea Indrawari's *Berdamai* album is rich in metaphorical language, illustrating the profound emotional and psychological dimensions of her songwriting. Five types of metaphors active, subjective, asymmetric, dead, and mimetic were identified, with subjective metaphors being the most dominant. These metaphors transform personal experiences into symbolic narratives, allowing listeners to connect emotionally through shared human themes of loss, healing, and acceptance.

Furthermore, the study underscores the value of applying linguistic theory to popular culture, demonstrating that song lyrics can serve as meaningful texts for academic study. Ghea Indrawari's work exemplifies how contemporary Indonesian artists employ metaphor not only as a poetic device but also as a medium for introspection and empathy. Future research may extend this analysis to other genres, exploring metaphor across digital storytelling, social media, or film dialogue to broaden understanding of figurative expression in modern communication.

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