



Metaphors in Nadin Amizah's Song Lyrics from the Album *Untuk Dunia, Cinta dan Kotornya*: A Cognitive Semantic Study

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ABSTRACT

This study examines metaphors in Nadin Amizah's song lyrics from the album "Untuk Dunia, Cinta, dan Kotornya" using a cognitive semantic approach. The focus of the study includes the types of metaphors, their functions, and the meanings constructed through their use in the lyrics. The research questions focus on how metaphors are conceptually constructed, how they function in constructing poetic meaning, and how cognitive meaning patterns represent emotional and relational experiences in the lyrics. This study employed a qualitative descriptive method with an interactive model analysis of Miles and Huberman, which included data reduction, data presentation, and conclusion drawing. The types of metaphors were identified based on Lakoff and Johnson's conceptual metaphor theory, while the functions of metaphors were analyzed using Newmark's theory. Cognitive semantic meaning was examined through a mapping between the source and target domains to understand the construction of inner experience in metaphorical language. The results showed 67 metaphors, divided into structural, orientational, and ontological (container and personification) metaphors. The metaphorical functions found include referential functions, aesthetic functions, and dual functions. In addition, several cognitive meaning patterns were found, namely emotions as space or container, relationships as journeys, inner wounds as physical damage and burdens, the recovery process as a movement towards stability, and emotions as active agents. These findings confirm that metaphors in song lyrics not only function as aesthetic elements, but also as cognitive mechanisms that shape the way the lyric subject understands and represents inner experiences.

Keywords: metaphors, song lyrics, cognitive semantic

Metafora dalam Lirik Lagu Nadin Amizah pada Album *Untuk Dunia, Cinta dan Kotornya*: Kajian Semantik Kognitif

ABSTRAK

Penelitian ini mengkaji metafora dalam lirik lagu Nadin Amizah pada album *Untuk Dunia, Cinta, dan Kotornya* dengan pendekatan semantik kognitif. Fokus penelitian mencakup jenis metafora, fungsi metafora, serta makna yang dibangun melalui penggunaan metafora dalam lirik. Permasalahan penelitian diarahkan pada bagaimana metafora dikonstruksi secara konseptual, bagaimana fungsinya dalam membangun makna puitis, dan bagaimana pola pemaknaan kognitif merepresentasikan pengalaman emosional dan relasional dalam lirik. Penelitian ini menggunakan metode deskriptif kualitatif dengan analisis model interaktif Miles dan Huberman yang meliputi reduksi data, penyajian data, dan penarikan kesimpulan. Jenis metafora diidentifikasi berdasarkan teori metafora konseptual Lakoff dan Johnson, sementara fungsi metafora dianalisis menggunakan teori Newmark. Makna semantik kognitif dikaji melalui pemetaan antara ranah sumber dan ranah sasaran untuk memahami konstruksi pengalaman batin dalam bahasa metaforis. Hasil penelitian menunjukkan terdapat 67 data metafora yang terbagi menjadi metafora struktural, orientasional, dan ontologis (kontainer dan personifikasi). Fungsi metafora yang ditemukan meliputi fungsi referensial, fungsi estetis, serta fungsi ganda. Selain itu, ditemukan beberapa pola makna kognitif, yaitu emosi sebagai ruang atau wadah, relasi sebagai perjalanan, luka batin sebagai kerusakan fisik dan beban, proses pemulihan sebagai pergerakan menuju kestabilan, serta emosi sebagai agen aktif. Temuan ini menegaskan bahwa metafora dalam lirik lagu tidak hanya berfungsi sebagai unsur estetis, tetapi juga sebagai mekanisme kognitif yang membentuk cara subjek lirik memahami dan merepresentasikan pengalaman batin.

Kata kunci: metafora, lirik lagu, semantik kognitif

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INTRODUCTION

Language is a fundamental means of communication in human life, serving as a means of conveying thoughts, feelings, and ideas. In the context of communication, language not only serves as a link between people but also as an expressive medium that reflects an individual's identity, experiences, and perspectives. Through language, humans can express complex emotions, describe inner states, and build social relationships. Thus, language becomes a rich medium for representing the diverse nuances of life.

Humans possess minds that function as managers of knowledge or information gained through their own life experiences and those of others. These differences in life experiences shape diverse perspectives on the world, including self-expression through works of art, such as song lyrics. Simply put, language is a vital tool in shaping and conveying information and communication (Mailani et al., 2022:7).

In the world of music, particularly song lyrics, language serves as a powerful means of expression for conveying profound messages. Music can influence mood through elements such as lyrics, rhythm, melody, and harmony, triggering emotional responses in listeners (Marito, 2024:1). The emotions conveyed in songs enable an emotional connection between the musical work and its listeners (Dian et al. 2023:446–447). The relationship between language as a medium of expression and the creativity of the lyricist demonstrates that song lyrics serve not only as entertainment but also as a means of reflecting on human meaning and experience.

Song lyrics are not simply a series of words, but also a reflection of the writer's life experiences. Song lyrics can serve as a window into understanding the writer's perspectives, feelings, and thoughts on the surrounding reality. The cognitive process of processing these experiences gives rise to metaphor as a form of linguistic expression (Irwansyah et al., 2019:225).

Metaphor comes from the Greek words *meta*, meaning "beyond," and *pherein*, meaning "to trans-

fer." Therefore, metaphor can be understood as the transfer of meaning from one concept to another. Metaphor is a rhetorical device that compares two dissimilar things through a relationship of similarity. Knowles and Moon explain that metaphor is a way of describing one thing by referring to another based on certain similarities (Knowles & Moon, 2006:3). Metaphors serve to explain abstract concepts through analogies that are more concrete and easier to understand.

According to Keraf, a metaphor is a direct comparison without the use of explicit comparative words (Keraf, 2008:139). Becker, as quoted by Pradopo, states that a metaphor is a simile without comparative words such as *like*, *as*, or *as if* (Pradopo, 2012:66). Thus, a metaphor can be understood as a form of implicit comparison whose comparative meaning is implied in the language structure.

The presence of metaphors in song lyrics influences the process of interpreting musical works. This research focuses on: What types of metaphors are present in Nadin Amizah's song lyrics from the album "For the World, Love, and Dirty"? What are the functions of metaphors in Nadin Amizah's song lyrics from the album "For the World, Love, and Dirty"? And what are the metaphorical meanings based on a cognitive semantic approach in Nadin Amizah's song lyrics from the album "For the World, Love, and Dirty." Lakoff and Johnson identify three types of metaphors: structural, orientational, and ontological metaphors (Lakoff & Johnson, 2003:14). Structural metaphors are evident in the depiction of love as a journey. Orientational metaphors relate to spatial orientation to represent emotional experiences, while ontological metaphors present abstract concepts as entities that can be experienced concretely.

The formation of metaphors is inseparable from the role of semantics. Griffiths explains that semantics is the study of the meaning of words and sentences as understood through the context of language use (Griffiths, 2006:1). In this study, a cognitive semantic approach is used to understand how human experience, knowledge, and cog-



nitive structures shape metaphorical meaning in song lyrics.

Cognitive semantics emphasizes that the meaning of language is inseparable from human experience and conceptualization. In Nadin Amizah's song lyrics, metaphors are used to represent the complexity of emotions and the realities of life. For example, the use of the concept "war" refers not only to physical conflict but also to emotional and social conflict. This demonstrates that metaphorical meaning can be understood through experience and context, which is the core of cognitive semantics.

This research is conducted within a cognitive semantics framework with a focus on conceptual metaphors. In this regard, the purpose of this study is to describe the types of metaphors, their functions, and the cognitive semantic meanings that shape them. Lakoff & Johnson (2003:14) explain that metaphor is not simply a stylistic device, but rather a cognitive mechanism that enables humans to understand abstract concepts through concrete experiences. Within this framework, metaphor is understood as a conceptual mapping process between a source domain and a target domain, shaping how humans construct meaning.

In analyzing metaphor types, this study refers to the classification of Lakoff and Johnson (2003:14), who divide metaphors into three main types: structural metaphors, orientational metaphors, and ontological metaphors. Structural metaphors represent a concept through the structure of another, more concrete concept. Orientational metaphors relate to spatial orientations such as up-down or inside-outside, reflecting emotional states and human experiences. While ontological metaphors view abstract experiences as conceptually comprehensible entities or objects. These three types of metaphors not only represent linguistic meaning but also reflect human thought processes and experiences in understanding reality.

Furthermore, the analysis of metaphorical function in this study refers to the concept of metaphorical function proposed by Newmark (1988:104), which emphasizes that metaphors have

both referential and aesthetic functions. The referential function relates to the role of metaphor in explaining abstract concepts more concretely, while the aesthetic function relates to creating poetic and expressive effects in literary texts. In the context of song lyrics, these two functions often coexist, so metaphors function not only as a means of meaning but also as a means of emotional and artistic expression.

This research can contribute to the development of linguistic theory and enrich knowledge in the field of cognitive semantics. This research can enhance readers' understanding of how metaphors function in thought and language processes. This research can serve as a reference for further research in the fields of semantics and cognition, as well as contribute to the development of new theories in linguistics.

The cognitive semantic framework in this study allows the analysis of metaphor to extend beyond linguistic form to the cognitive processes underlying meaning formation. Thus, metaphors in Nadin Amizah's song lyrics are understood as reflections of the songwriter's experiences, emotions, and perspectives on reality, as well as linguistic strategies for constructing complex and multidimensional meanings.

Several previous studies provide a relevant foundation for the study of metaphor and cognitive semantics, albeit with different focuses and objectives. Riski (2024) examined conceptual metaphors in Kunto Aji's song lyrics, emphasizing the representation of psychological experiences. While Ocarina and Andik (2023) and Arini (2022) focused more on analyzing the stylistic features and types of metaphors in Nadin Amizah's song lyrics, both in terms of figurative meaning and their relevance to literary studies. Meanwhile, Shifa (2021) examined conceptual metaphors in translated texts of the Quran using a cognitive semantic approach, demonstrating the application of conceptual metaphor theory in different linguistic contexts.

Unlike these studies, this study combines a simultaneous analysis of metaphor types, metaphor

functions, and cognitive semantic meanings in Nadin Amizah's song lyrics from her album "Untuk Dunia, Cinta, dan Kotornya." Thus, this research allows for a more comprehensive examination of the relationship between language, cognition, and emotional experience in song lyrics, while also broadening the understanding of how metaphor plays a role in the formation of conceptual meaning in musical works.

METHOD

The method used in this research is qualitative descriptive. This method was chosen because it is relevant for describing and explaining the types, functions, and meanings of metaphors in Nadin Amizah's song lyrics in depth and context. Qualitative descriptive research in the humanities aims to collect, classify, analyze, and interpret linguistic data to comprehensively understand linguistic phenomena (Moleong, 2013:6; Razak, 2017:269).

The research data consists of phrases, clauses, and sentences in the lyrics of songs on the albums "Untuk Dunia, Cinta, dan Kotornya" (For the World, Love, and Dirty), which contain metaphors. Data sources were obtained from the song lyrics, which were analyzed using a cognitive semantic approach. Data collection techniques included document study, listening, and transcription, which were used to systematically obtain data (Sudaryanto, 2015:15; 2013; 199–200).

Data analysis was conducted using the Miles and Huberman model, which includes data reduction, data presentation, and conclusion drawing (Miles & Huberman, 1994:10–12). Through these stages, the data were classified based on the type of metaphor, the function of the metaphor, and the cognitive semantic meaning contained in the song lyrics. This approach enabled researchers to uncover the relationship between language, cognitive processes, and emotional experiences represented through metaphors in song lyrics.

RESULTS

This research findings section presents the metaphor data found in Nadin Amizah's song lyrics from the album "Untuk Dunia, Cinta, dan Kotornya." Data were obtained through reading, listening, and documenting the song lyrics, which were analyzed using cognitive semantics. The metaphors found were then classified based on their type, function, and conceptual meaning.

Based on the analysis, the metaphors in Nadin Amizah's song lyrics fall into three main types: structural metaphors, orientational metaphors, and ontological metaphors, with ontological metaphors encompassing the subcategories of container and personification. Lakoff & Johnson (2003:14) further analyzed the metaphors found based on their referential and aesthetic functions, both singly and in multiple forms, according to Peter Newmark (1988:104). This classification serves as a basis for discussing metaphor usage patterns and how song lyrics represent emotional and conceptual experiences through language.

1. Type

The metaphors in Nadin Amizah's song lyrics on the album "Untuk Dunia, Cinta, dan Kotornya" (For the World, Love, and Dirty) can be classified into three types: structural metaphors, orientational metaphors, and ontological metaphors. Ontological metaphors are further divided into two subcategories: container metaphors and personification. Overall, 67 metaphors were found in the analyzed song lyrics.

The data distribution shows that orientational metaphors were the most dominant type, with 24 items, followed by structural metaphors with 23. Meanwhile, ontological metaphors were found in 20 items, consisting of 12 container metaphors and 8 personification metaphors. These findings indicate that the use of metaphors in Nadin Amizah's song lyrics not only functions as a stylistic device but also reflects the way emotional experiences are conceptualized through language.

The data in this study were then coded to facilitate the classification and analysis process.



1.1 Structural Metaphor

A structural metaphor emerges when a concept is understood and explained through the structure of another, more concrete or familiar concept. Based on the analysis of the song lyrics, structural metaphors are used to frame emotional experiences, personal relationships, and inner processes within the structure of physical actions, journeys, communication, or other concrete activities.

Data-1

"aku dan pahitku dan kotorku"

"me and my bitterness and my filth"

Phrase "bitter" maps the experience of taste to an inner state or self-identity (a psychological state). This is structural because the abstract concept of self is understood through a structured system of sensory experiences.

The lyrics above map the sensory experiences of taste and physical cleanliness onto the construction of self-identity, so that inner states and life experiences are understood through concrete sensory qualities. The word "bitter" represents a painful emotional experience, while "my dirty" frames the self as a contaminated entity, suggesting that abstract concepts of identity are constructed through a structured and recurring system of physical experiences in human life. Thus, these lyrics are classified as structural metaphors.

1.2 Orientational Metaphors

Orientational metaphors organize abstract concepts using spatial orientations such as up-down, inside-outside, near-far, forward-backward, and other directions and positions derived from human physical experiences interacting with space and the environment. In the data found, orientational metaphors are frequently used to represent emotional states, inner states, recovery processes, interpersonal relationships, and the life journeys of the lyricists. Orientations such as up-down, near-far, and inside-outside are used to frame abstract experiences for easier conceptual understanding.

Data-2

"untuk bermuara pada sandaran yang ingin aku"

"to end up on the support that I want"

Kata "bermuara" maps the emotional goal as a direction of movement towards an end point, as if feelings flow like a current that finds a place to stop.

Phrase "to end up in the support I want." The use of the word "bermutan" in these lyrics establishes a conceptual orientation in the form of a direction of movement toward an endpoint. The term "sandaran" is further positioned as a final orientation point, symbolizing a place of rest, stability, and a sense of security. Therefore, these lyrics contain an orientational metaphor that frames emotional goals as a direction of movement toward a calming endpoint.

2. Ontological Metaphor

Ontological metaphor is a type of conceptual metaphor that allows abstract experiences, such as emotions, thoughts, and mental states, to be understood as entities with existence. In this study, ontological metaphors were found in two main forms: the ontological metaphor of the container and the ontological metaphor of personification.

2.1 Ontological Metaphor of the Container

The ontological metaphor of the container arises when a mental state, emotion, or personal experience is understood as something that can be filled, fulfilled, or located within a specific container.

Data-3

"Rasanya bahagia sepenuhnya sampai ku merasa lega"

"It felt so completely happy that I felt relieved."

The word "completely" signifies happiness as a feeling that fills the inner container. Relief arises from fullness.

The use of the phrase markers above fully demonstrates that happiness is treated as a substance that can completely fill a container, as if the emotion has a volume that can fill the human body or self. Therefore, these lyrics contain an orientational metaphor that interprets happiness as the content of an inner space that moves toward a state of fullness and satisfaction.

2.2 Ontological Metaphor of Personification

The ontological metaphor of personification arises when an abstract concept is treated as if it possesses human qualities, actions, or abilities. In this metaphor, emotions, mental states, or non-human phenomena are given human attributes such as speaking, moving, feeling, or consciously acting.

Data-4

“Jika malam datang dan takut menyerang”

"If night comes and fear attacks"

The word "attack" gives fear an active agent. Emotion is treated as the agent with intention and action.

In the lyrics, "If night comes and fear attacks," fear is not positioned as a passive psychological state, but rather is treated as an entity capable of independent action. The verb "attack" explicitly attributes fear, as if the emotion possessed will, power, and aggressiveness like a living creature.

2. Function

Based on the theory of metaphorical function proposed by Newmark (1988: 104), metaphors have two functions: referential and aesthetic. The results of this study revealed 65 instances of metaphorical function in Nadin Amizah's song lyrics from the album "Untuk Dunia, Cinta, dan Kotornya."

This study allows for a single metaphor to have more than one function, namely referential and aesthetic, by considering the characteristics of the literary text and the contextual nature of

metaphor. Newmark (1988) emphasized that the function of metaphor is not exclusive but depends on the purpose of its use in the text.

In song lyrics, as literary texts, metaphors not only function to clarify abstract concepts but also to create expressive and emotional effects. Therefore, the classification of metaphorical functions in this study is not conducted in a rigid dichotomy, but rather based on the dominance and coexistence of functions within the lyrical context. Metaphors are categorized as having a dual function if they simultaneously clarify conceptual meaning and create poetic effect, while metaphors are categorized as having a single function if they are used primarily for only one of these functions. This approach allows for a more contextual and representative analysis of metaphors, reflecting the complexity of meaning within song lyrics.

3. Referential Function

Referential metaphors in the lyrics of this album serve to indirectly refer to and represent the reality of inner experience through specific symbols, images, and similes. Fourteen lyric data points were found to contain a referential function.

Data-5

“Siapa yang telah membuat mu penuh malu?”

“Who has made you so full of shame?”

The word “Full” gives spatial form to the emotion of shame, allowing the reader to understand the magnitude of the burden more concretely. The referential function works because the metaphor clarifies the scale of the emotion through the image of space.

"Who has filled you with shame?" The word "full" maps the emotion of shame as the contents of a space, so the intensity of the feeling is understood through the capacity of the filled container. This metaphor helps the reader grasp the magnitude of the emotional burden in a concrete and measurable way. Therefore, this expression serves a referential function because



it clarifies the understanding of the concept of emotion through spatial imagery.

3.1 Aesthetic Function

In the lyrics of this album, metaphors not only serve as conceptual reference tools but also serve a strong aesthetic function in building the beauty of language and the depth of emotional expression. Based on the analysis, 14 metaphors were identified that serve an aesthetic function.

Data-6

"Kunyanyikan semuanya bertelanjang dengan luka"

"I sing it all naked with wounds"

Phrase "Naked with wounds" depicts emotional honesty and vulnerability, creating a poetic image of vulnerability. The aesthetic function works through visual intensity.

Phrase "I sing it all, naked with wounds." The phrase "bare" maps an emotional state to a physical state without protection, while "wound" sharpens the image of inner vulnerability through the visualization of a wounded body. This combination is not intended to systematically explain psychological concepts, but rather to build strong visual and emotional intensity. Thus, the lyrics are classified as metaphors with an aesthetic function.

3.2 Data with Dual Functions

Based on the analysis, 37 metaphorical data were found in Nadin Amizah's song lyrics on the album "Untuk Dunia, Cinta, dan Kotornya" (For the World, Love, and Dirty), which demonstrate dual functions: referential and aesthetic. This dual function was not explicitly formulated by Newmark as a standard classification but rather presented by the author as an analytical strategy to facilitate data grouping. However, this approach remains in line with Newmark's view that the function of metaphor is contextual and not exclusive.

Data-7

"Sebuah buku yang terbuka mudah kau tahu apa c'ritanya"

"An open book makes it easy to know the story."

Referentially, the self is understood as a readable text. Aesthetically, the open book metaphor provides a clear and poetic visual.

Phrase "An open book makes it easy to know the story." The words "book" and "open" map the self as a readable text, thus their referential function works by clarifying the concept of personal openness and the ease of understanding one's innermost being. Identity and experience are understood through a reading framework, which conceptually helps readers grasp the idea of self-transparency without lengthy literal explanations. Aesthetically, the "open book" metaphor presents a familiar and poetic visual image, refining the conveyance of emotional honesty and creating an intimate and communicative impression.

4. Cognitive Semantic Meaning

Based on the identification of the types and functions of metaphors in the song lyrics on the album "Untuk Dunia, Cinta, dan Kotornya," it was found that these metaphors form specific cognitive semantic meaning patterns. These patterns represent how the singers understand and express emotional, relational, and inner experiences through relatively consistent conceptual mappings. Thus, metaphors function not only as stylistic elements but also as cognitive mechanisms in constructing meaning. Overall, the cognitive semantic meanings in this album can be grouped into five main conceptual meanings. These five meanings demonstrate the dominant conceptual mapping tendencies in the lyrics.

The first dominant cognitive semantic meaning in this album is the understanding of emotion as a space or container. Through the container metaphor, inner states are represented as something that can be filled, filled, or relieved,

so that emotional experiences are understood spatially and tangibly. Second, interpersonal relationships are conceptualized as journeys and directions of movement, where relationships are understood as processes toward or away from specific emotional goals. Third, emotional wounds are understood as physical damage or material burdens, so that abstract psychological states are represented through concrete images of destruction or bitterness. Fourth, the emotional recovery process is interpreted as a movement toward a stable state, such as abating, resolving, or returning. Fifth, emotions and inner states are treated as active agents through personification, so that feelings are depicted as capable of acting, attacking, hurting, or embracing. These patterns indicate that the cognitive semantic meaning in the album is constructed by mapping abstract experiences into conceptual structures close to everyday human experience.

DISCUSSION

Based on the research findings presented in the previous section, we obtain an overview of the types, functions, and cognitive semantic meanings of metaphors in the lyrics of Nadin Amizah's songs on the album "Untuk Dunia, Cinta, dan Kotornya." The data presented demonstrates that metaphor exists as a conceptual strategy closely related to how emotional, relational, and inner experiences are represented through poetic language. Therefore, this section of the discussion aims to interpret and analyze these findings in greater depth using a relevant cognitive semantic framework. The discussion focuses on the conceptual patterns of metaphor and their referential and aesthetic functions, drawing on the thinking of George Lakoff and Mark Johnson. This allows us to understand that metaphors serve not only as aesthetic elements in song lyrics but also as cognitive mechanisms that shape how listeners understand everyday human experiences.

Type

Based on the analysis, 67 metaphors were found in Nadin Amizah's song lyrics on the album "Untuk Dunia, Cinta, dan Kotornya." These data consist of 23 structural metaphors, 24 orientational metaphors, and ontological metaphors, including 12 container metaphors and 8 personification metaphors. This distribution demonstrates the dominant use of metaphor as a conceptual strategy in representing inner experiences, personal relationships, and emotional dynamics. These findings confirm that the expression of meaning in this album relies heavily on conceptual mapping mechanisms as described in cognitive semantic studies.

Structural Metaphor

A structural metaphor allows an abstract concept to be understood through another, more concrete and systematic conceptual structure. Data-3, in the lyrics "aku dan bitterku dan kotorku" (me and my bitterness and my dirtyness) in the song "Jangan Ditelan" (Don't Swallow), demonstrates how the singer constructs self-identity by mapping sensory experiences into an abstract inner realm. The keywords "bitterness" and "dirty" are typically associated with the taste and physical condition of objects, but in the context of this lyric, they are used to describe the self and emotional experience. Kövecses (2010:41) explains that structural metaphors allow an abstract concept to be understood through the overall conceptual framework of other, more physically experienced concepts, thus making the meaning more stable and communicative. In these lyrics, complex inner experiences are treated as if they possess the qualities of taste and cleanliness, implicitly establishing the understanding that the self is filled with unpleasant experiences that are inherent and difficult to let go of. Evans and Green (2006:156) also emphasize that this type of metaphor works by organizing abstract experiences through a system of meaning established in the human body. Through this structure, self-identity is understood as something that is "felt" and "conditioned," not



simply thought. Therefore, these lyrics clearly contain a structural metaphor, as abstract concepts of self and emotional states are understood through the concrete and organized structure of sensory experience.

Oriental Metaphor

Oriental metaphor is a type of metaphor that maps abstract concepts based on spatial orientation, such as up-down, inside-outside, near-far, forward-backward, or toward-away. Data-2 on the lyrics "untuk bermura pada sanat yang ingin aku" in the song "Ah" shows the mapping of emotional experience into a movement orientation toward an endpoint. The keyword "bermuara" lexically refers to the process of water flowing and eventually stopping at a specific location. In the context of the lyrics, this term is not used literally, but rather to frame the inner journey as a current moving toward a desired emotional destination. According to Johnson (1987:113-115), the path and endpoint imagery schema allows humans to understand abstract processes through the body's experience of movement and spatial orientation. In these lyrics, feelings are positioned as having a natural direction and tendency to move toward a stopping point. Through this metaphor, inner goals are concretized as direction and location, while emotional processes are framed as a flow seeking a stopping point. Therefore, these lyrics construct meaning through spatial orientation and movement, and thus can theoretically be defined as an orientational metaphor.

Ontological Metaphor

An ontological metaphor is a type of metaphor that allows abstract experiences, such as emotions, feelings, or mental states, to be understood as entities, objects, or substances with boundaries and existence. Goatly asserts that ontological metaphors are often realized through container metaphors and personification, which allow human inner states to be treated as if they have space, boundaries, or human qualities (Goatly, 2007:67-69).

Ontological Metaphor of the Container

The container metaphor maps emotional experiences as something contained within a space, possessing specific content, boundaries, and capacity. Data-3 on the lyrics "It feels completely happy until I feel relieved" in the song entitled *At the End of the War* shows the mapping of emotional experiences into the concept of a container.

The keyword "fully" serves as a marker of fullness, implicitly framing happiness as something that can fill inner space. In these lyrics, "fully happy" signifies that the inner container has been maximally filled with positive emotions. The state of "relief" arises as a consequence of this fullness. Conceptually, relief is not understood as a separate emotion, but rather as the effect of the optimally filled container. Gibbs (2006:92-95) emphasizes that ontological metaphors allow difficult-to-observe internal experiences to become more understandable by borrowing the structure of physical objects. Thus, the relationship between happiness and relief is understood causally through the logic of containers: when the container reaches its full limit, emotional tension subsides.

Ontological Metaphor: Personification

Ontological metaphors in this song's lyrics also appear in the form of personification, which is the attribution of human qualities to non-human emotions, states, or phenomena. Data-4 on the lyrics "If the night comes and fear strikes" in the song "Semua Aku Dirikan" represents a strong ontological metaphor of the personification type. The keyword "mengerangan" explicitly assigns active agential qualities to "takut," which is essentially an abstract emotional state. Through this verb choice, emotion is no longer understood as a passive state within the self, but rather as an entity possessing will, power, and the ability to act on the subject. Ontological metaphors in this song's lyrics also appear in the form of personification, which is the attribution of human qualities to non-human emotions, states, or phenomena. Data-4 in the lyrics "Jika malam datang dan takut serangan" (If night comes and

fear attacks) in the song *Semua Aku Dirayakan* (All I'm Celebrated) represents a strong ontological metaphor of the personification type. The keyword "mengerankan" explicitly assigns active agential qualities to "takut," which is essentially an abstract emotional state. Through this verb choice, emotion is no longer understood as a passive state within the self, but rather as an entity possessing will, power, and the ability to act on the subject.

Function: Referential Function

The referential function of metaphor refers to the role of metaphor in helping readers or listeners understand abstract experiences by mapping them to more concrete, visual, and easily recognizable concepts. Richards explains that metaphors function as a means to explain and clarify meaning by moving understanding from the familiar to a more abstract realm, so that the meaning becomes more cognitively understandable (Richards, 1936: 93–94). In the *Data-5* "Who has made you full of shame?", the keyword "full" in the song entitled *Bunga Tidur*. Functions as a metaphorical trigger that maps the emotion of shame into the spatial concept of a filled container. The word "full" indicates that shame has reached its maximum level, as if there is no longer any empty space left within. This concept helps readers understand the weight of the emotional burden experienced, because the experience of full space is a bodily experience that is very close to human daily life. According to cognitive semantic studies, mapping emotions into spatial structures allows inner experiences to be understood in a more measurable and concrete way (Kövecses, 2010:45). The referential function of metaphor in these lyrics appears dominant because its main purpose is to explain emotional conditions, not to beautify language aesthetically.

Aesthetic Function

The aesthetic function of metaphor refers to the use of metaphors oriented toward creating poetic, emotional, and imaginative effects, rather

than primarily explaining concepts rationally. Leech explains that figurative language, including metaphors, serves to enhance aesthetic and emotional effects in literary texts by emphasizing the imagery and expressiveness of language (Leech, 1969:15–16). In *Data-6*, "Kunyanyikan semuanya bernak dengan luka" (I sing everything naked with wounds) in the song "Laughter," the metaphor is constructed through strong visual imagery to aesthetically represent a state of emotional vulnerability. The phrase "bernak dengan luka" (naked with wounds) is not intended as a literal physical state, but rather as a symbolic depiction of total openness and extreme inner honesty. Nakedness represents the absence of protection, while "wounds" signify a painful, unhealed emotional experience. The aesthetic function of this metaphor appears dominant because its primary purpose is not to analytically explain the meaning of honesty or suffering, but rather to evoke a strong emotional effect in the reader or listener. The image of nudity conveys a sense of vulnerability, while the wound emphasizes the depth of the pain experienced, making the emotional expression more vivid and evocative. Pradopo (2012: 76) states that visual imagery in poetry serves to strengthen the expressive power of language by presenting inner experiences concretely and aesthetically. In this context, metaphors are not intended to facilitate logical understanding, but rather to convey emotional experiences directly through imagination. Furthermore, the use of these metaphors enhances the expression of suffering in a non-descriptive manner.

Data with Dual Functions

In cognitive semantic studies, metaphors do not always serve a single function exclusively; they can function dually, combining conceptual meaning and aesthetic effects. Steen (2011:55–57) explains that metaphors in literary discourse operate on more than one level: as conceptual tools for understanding experience and as stylistic



strategies intentionally used to evoke emotional responses in readers. In the Data-7, "An open book makes it easy for you to know the story," metaphors function dually, combining referential and aesthetic aspects. Referentially, this phrase maps the abstract concept of self and identity into the concrete domain of readable text. The self is understood as a transparent, open, and accessible entity to others, allowing abstract internal experiences such as thoughts, feelings, and life stories to be represented through familiar text structures. This aligns with cognitive semantic theory, which states that humans understand complex psychological and social concepts through mappings from concrete experiences (Kövecses, 2010:50–52). Aesthetically, the imagery of an "open book" provides a vivid and poetic visual experience, emphasizing the symbolic value of openness and honesty. These words create an aesthetic effect that strengthens the listener's emotional resonance while simultaneously presenting a vivid image. Thus, the metaphor "An open book makes it easy to know what the story is about" emphasizes self-openness and an intuitive understanding of identity (referential function), while simultaneously creating a strong visual and poetic effect (aesthetic function). Therefore, this data is classified as a metaphor with a dual function.

Cognitive Semantic Meaning

Based on the findings of the previous section, the cognitive semantic meaning in Nadin Amizah's song lyrics on the album "Untuk Dunia, Cinta, dan Kotornya" (For the World, Love, and Dirty) is constructed through a consistent conceptual mapping between emotional experience and the structure of concrete experience. The metaphors in this album function not merely as stylistic elements or linguistic embellishments, but rather as the primary cognitive mechanism that enables abstract inner experiences to be systematically understood, organized, and interpreted.

Emotions as Space or Container

This pattern is evident in the tendency to understand emotions as having capacity, limits, and content. Feelings such as happiness, relief, peace, or love are not positioned as abstract and intangible psychological states, but rather as inner spaces that can be filled, fulfilled, overflowed, or emptied. This interpretation demonstrates that emotional experiences are represented spatially and rooted in the human body, which is familiar with the concepts of container and space. The body and mind are understood in parallel, so that emotional changes can be perceived as changes in the state of internal space. Thus, emotional experiences become more concrete and closer to everyday human experience.

Interpersonal relationships as a journey and direction of movement

The relationships in this album are rarely positioned as static or fixed, but rather as moving processes: approaching, moving away, reaching, being left behind, or returning. This interpretation demonstrates that relationships are understood as ever-changing dynamics, directional, and often uncertain. Spatial orientation is used to map the complexity of emotional relationships, allowing experiences of love, loss, and hope to be understood as inner journeys with goals, obstacles, and stopping points. With this framework, emotional change in relationships becomes easier to understand as a process, rather than as stand-alone failures or successes.

Inner wounds as physical damage and material burdens

Traumatic experiences, pain, and emotional suffering are materialized through images of destruction, bitterness, filth, and collapse. This interpretation demonstrates that psychological wounds are understood using the framework of physical experience, which is sensory and concrete. Inner wounds do not appear as vague, abstract concepts, but as something that is "felt," "heavy,"

and "broken." In this way, the intensity of the emotional experience is amplified, while also allowing the healing process to be understood as an effort to repair, cleanse, or release burdens that previously oppressed the self.

Recovery as a movement toward stability

Concepts such as abating, finishing, returning, or settling indicate that emotional recovery is understood as a shift from imbalance to balance. Recovery is not interpreted as an instantaneous event, but rather as a gradual journey involving process, time, and effort. Thus, emotional healing is represented as a progressive movement that slowly leads the subject to a calmer and more controlled state. This interpretation demonstrates how the singer interprets recovery as a natural part of life's journey, not as a goal to be immediately achieved.

The personification of emotions and inner states conveys the meaning of emotions as active agents. Feelings such as fear, pain, or injury are treated as if they have the will and ability to act: to attack, harm, come to, or influence the subject. This interpretation emphasizes the intensity of the singer's inner conflict and depicts the emotional experience as an interaction between the self and a living emotional entity. By personifying emotions, internal conflicts become more dramatic and easier to visualize, allowing complex inner experiences to be powerfully communicated to the listener.

CONCLUSION

Based on the results of the writing and discussion regarding metaphors in Nadin Amizah's song lyrics on the album "Untuk Dunia, Cinta, dan Kotornya," it can be concluded that metaphors serve as a primary cognitive mechanism in constructing emotional meaning and the singer's inner experiences. Metaphors are not merely present as elements of linguistic beauty, but also as a way of conceptual thinking that connects abstract experiences with concrete experiential structures. The findings of this writing indicate that

the interpretation of the lyrics in the album reflects a systematic, consistent conceptualization process rooted in the experience of the body, space, and human interaction with the surrounding world.

First, related to the first research question regarding types of metaphors, this writing finds that Nadin Amizah's song lyrics are dominated by structural metaphors, orientational metaphors, and ontological metaphors (containers and personification). This finding confirms that the inner experiences in the song lyrics are not understood directly, but rather through structured and repetitive conceptual mappings. Second, related to the second research question regarding the function of metaphors, this writing finds that the metaphors in the album simultaneously serve both referential and aesthetic functions, as well as data containing both functions. The referential function is evident when metaphors are used to explain, clarify, and clarify complex emotional experiences, such as emotional pain, loss, and the healing process, making them easier to understand conceptually. Meanwhile, the aesthetic function emerges when metaphors are used to construct poetic imagery, emotional intensity, and expressive beauty in song lyrics. Metaphors do not always aim to explain meaning directly, but rather emphasize creating atmosphere, emotion, and the suggestive power of language. Thus, the metaphors in this album serve a dual function, both as cognitive tools for meaning and as a means of artistic expression.

Third, related to the third research question regarding cognitive semantic meaning, this study shows that meaning in song lyrics is constructed through a consistent pattern of conceptual mapping. Emotions are understood as spaces or containers that can be filled and emptied, relationships are understood as journeys and directions of movement, emotional pain is interpreted as physical damage or material burdens, and recovery is perceived as a process of movement toward a stable state. Furthermore, the personification of emotions indicates that feelings are treated as active agents interacting with the



subject. This overall interpretation reflects the singer's understanding of life experiences through bodily and spatial experiences, thus the album's cognitive semantic meaning represents the close relationship between language, thought, and human experience.

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