



Figurative Meaning in Song Lyrics *Lihat Kebunku (Taman Bunga)* by Ake Jeje: A Semantic Analysis

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ABSTRACT

This study aims to describe the forms and meanings of figurative language found in the lyrics of *Lihat Kebunku (Taman Bunga)* by Aku Jeje. This research uses a semantic approach with a descriptive qualitative method. The data source is the song *Lihat Kebunku (Taman Bunga)* released by Aku Jeje in September 2025. The research data consist of words, phrases, and expressions containing figurative meanings. Data were collected through listening and note-taking techniques, while data analysis was conducted through identification, classification, interpretation, and description based on the context of the lyrics. The results show that the song lyrics employ several forms of figurative language, particularly metaphor and personification. Metaphors are represented through natural elements such as gardens, flowers, and jasmine to describe emotional relationships, loved ones, and inner spaces. Personification appears through the depiction of natural elements as if they possess human abilities or actions. The lyrics also contain expressions with symbolic and connotative meanings. The use of figurative language conveys affection, loss, sadness, acceptance, and hope for the happiness of someone who has left. Therefore, figurative meaning in the song functions not only as an aesthetic element but also as a means of expressing emotional experiences indirectly.

Keywords: *figurative meaning, song lyrics, lihat kebunku, semantic*

INTRDUCTION

Language is the main means for humans to convey ideas, feelings and experiences. In its use, language is not always conveyed directly based on the lexical meaning of a word. Speakers or authors can use certain words and expressions to convey meaning indirectly. The use of this kind of language produces a broader meaning than the actual meaning or literal meaning. One form is figurative meaning. Semantics is a branch of linguistics that studies the meaning of language. Chaer explained that semantics is a field of linguistics that studies the relationship between linguistic signs and their meaning. Thus, semantic studies can be used to understand the meaning contained in various forms of language use, including literary works and song lyrics. Figurative meaning relates to the use of language that is not

intended based on its literal meaning. This meaning can emerge through comparisons, illustrations, symbols, metaphors, personification, hyperbole and other forms of figurative language.

In literary works, figurative language has an important function because it allows the author to convey experiences and feelings through more imaginative language. Keraf places metaphor as a style of figurative language that is formed through a comparison between two things that have certain similarities. Song lyrics are a form of language use that utilizes a lot of figurative meaning. The words in a song not only function to convey information, but also build an atmosphere, convey feelings, and produce an aesthetic experience for the listener. Therefore, it is not enough to interpret song lyrics based only on the lexical meaning of words, but it

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is necessary to pay attention to the context and relationships between words in the entire lyric. One song that is interesting to study from the aspect of figurative meaning is *See Kebunku* (Flower Garden) by Aku Jeje. The song was released in September 2025 and is a new interpretation of the children's song *Look at My Garden*. Aku Jeje's version presents a different atmosphere because the lyrics carry emotional themes about love, loss and sincerity. Information regarding the song's release indicates that it was issued on September 11, 2025, through Orca Music. The song is notable for its use of natural elements as a medium to depict human emotional experiences. Terms related to gardens, flowers, parks, withering, and blooming do not merely refer to plants or states of nature; within the context of the song as a whole, these elements take on figurative meanings concerning human relationships and emotions. A previous study of the same song identified 22 instances of associative meaning—encompassing connotative, affective, and stylistic meanings, as well as various combinations thereof. The research further demonstrates that natural symbols in the song are employed to represent love, loss, emotional vulnerability, and sincerity.

Semantics, as the study of linguistic meaning, serves as the primary foundation for this research. In its development, the study of semantics is no longer understood merely as an examination of lexical meaning; rather, it encompasses how meaning is constructed through the context of language use within literary texts. Puspitasari & Sari (2021) explain that semantics plays a role in uncovering meanings hidden behind non-literal language—such as in song lyrics, which are often laden with emotional expression. This aligns with the perspective of Ramadhan et al. (2022), who assert that the interpretation of literary texts cannot be separated from context, as the relationships between words within a unified discourse determine the meaning intended by the creator. Consequently, a semantic approach enables researchers to perceive elements like "gardens" and "flowers" in a song not merely as botanical entities, but as representations of the human inner

landscape. Figurative meaning represents a rich dimension of language that emerges when the intended meaning diverges from the literal one; such meanings arise through processes of comparison, figurative allusion, and symbolization. Andriani et al. (2023) state that metaphor is the most dominant figurative device in the lyrics of popular Indonesian songs, as it can articulate abstract emotions—such as love, loss, and sincerity—through concrete objects familiar to human experience. The use of natural elements—such as gardens, flowers, parks, and jasmine—in the song "*Lihat Kebunku*" (My Garden/Flower Garden) functions as a metaphor, shifting meaning from the physical realm to the emotional one. Beyond metaphor, personification also serves as a vital tool, imbuing inanimate objects with human-like behaviors. Sari and Wibowo (2020) found that the use of personification in song lyrics serves to strengthen the emotional connection between the listener and the narrative being conveyed, as natural elements are depicted as if they, too, experience sadness or happiness. Through such figurative devices, song lyrics function not merely as aesthetic elements, but also as a means to communicate emotional experiences in an indirect and more poignant manner.

Fundamentally, song lyrics are literary works that possess both expressive and poetic functions. Ningsih et al. (2024) assert that modern song lyrics do more than simply convey information; they construct an atmosphere and an aesthetic experience through the selection of symbolic and connotative diction. Consequently, interpreting song lyrics requires careful attention to the overall context of the song, rather than focusing solely on the meaning of individual words. In the case of the song "*Lihat Kebunku (Taman Bunga)*" by Aku Jeje—released in September 2025—the lyrics, which originated from a children's song, have undergone a transformation, taking on a deeper significance. Elements such as "wilting," "blooming," and "garden" are no longer interpreted denotatively; instead, they serve as symbols for the cycles of a relationship, emotional vulnerability, and the hope for happiness. Hartati's



(2023) study on popular song lyrics indicates that natural symbols are frequently employed to represent human psychological states—such as love that "blooms" or a relationship that "wilts"—which aligns with the themes of affection and loss present in this song. Reviewing previous research is essential for establishing the position of the current study. One such study, conducted by Putri and Lestari (2022), analyzed the connotative meanings within the lyrics of the album *Manusia* by Tulus; they discovered that symbols related to nature and space were consistently used to depict an emotional journey, identifying 18 instances of connotative meaning associated with sadness and acceptance. This research is relevant due to the similarity in its subject matter—song lyrics centered on profound emotional themes. A second study, by Maulida & Santoso (2023), which examined figurative language in the song "Bertaut" by Nadin Amizah, found a predominance of metaphors and personification used to convey a sense of security and attachment. These findings reinforce the argument that songs with a melancholic tone often employ nature-related imagery to intensify the emotional impact on the listener. A third study, by Ananda et al. (2024), which investigated associative meanings in the lyrics of the song "Lihat Kebunku (Taman Bunga)" as performed by Aku Jeje, identified 22 instances encompassing connotative, affective, and stylistic meanings—with elements like "garden" and "flowers" interpreted as symbols of love, sincerity, and vulnerability. The distinction between the present study and that of Ananda et al. lies in the research focus: while the previous study emphasized associative meanings—drawing on Leech's framework—this study specifically describes the forms and figurative meanings of metaphors and personification within the context of the lyrics as a whole.

Research on figurative language in song lyrics is well-established. Analyses of such lyrics demonstrate that metaphors, similes, personification, hyperbole, synecdoche, and metonymy can be utilized to convey meaning indirectly. Furthermore, figurative language serves

to enhance both the aesthetic and emotional value of a song. Given this background, the present study focuses on the figurative meanings embedded in the lyrics of the song "Lihat Kebunku (Taman Bunga)" by Aku Jeje. This focus is significant for understanding how elements such as gardens and flowers are employed as figurative language to depict human emotional experiences. Based on this background, the research questions addressed in this study are: what forms of figurative meaning are present in the lyrics of the song "Lihat Kebunku (Taman Bunga)" by Aku Jeje; how are these figurative meanings employed to convey the song's message; and what is the relationship between the natural elements in the lyrics and human emotional experiences? This study aims to describe the forms of figurative meaning found in the lyrics of "Lihat Kebunku (Taman Bunga)" by Aku Jeje, explain the meanings embedded within these figurative expressions, and clarify how natural elements are used to represent emotional experiences within the song. Theoretically, this research is expected to contribute to the field of semantics, specifically regarding the study of figurative meaning in song lyrics. Practically, this study may serve as a reference for students or researchers conducting semantic analyses of popular literary works, particularly songs.

METHODS

This study employs a qualitative descriptive method, chosen because the research focuses on describing the forms and meanings of figurative language found within song lyrics. The data source is the song "Lihat Kebunku (Taman Bunga)" by Aku Jeje, released in September 2025 through Orca Music. Official credit information indicates that the song was written and composed by Mubarak and Christiansen. The research data consist of words, phrases, and expressions within the lyrics that suggest figurative meaning. These data are analyzed based on the context of their usage throughout the song.

Data collection was conducted using a "listen and record" technique. The initial phase involved repeatedly listening to the song "Lihat Kebunku

(Taman Bunga)" by Aku Jeje to grasp its atmosphere, intonation, and emotional emphasis. This repeated listening is essential for a holistic understanding of the lyrical context, rather than relying solely on the written text. Subsequently, the researcher carefully examined the transcribed lyrics to identify words, phrases, or expressions that might contain figurative meaning. The identified data were then recorded and categorized according to the specific type of figurative language—such as metaphors or personification—and interpreted based on the overall context of the lyrics. This procedure ensures that the data collected are indeed figurative forms relevant to the research focus.

Data analysis was carried out through several interconnected stages. The first stage is identification: locating words or expressions in the lyrics that possess a non-literal meaning—that is, meanings that deviate from their denotative definitions. At this stage, the researcher selects data containing elements of comparison, figurative imagery, or the attribution of human characteristics to inanimate objects. The next stage is classification, in which the identified data are grouped according to the type of figurative language—primarily metaphors, personification, and related symbolic forms. Once classified, the data are interpreted to explain the meanings embedded within these expressions by relating them to the broader context of the song's lines and stanzas. These interpretations are then described to illustrate the connection between the figurative forms employed and the emotional messages conveyed—such as affection, loss, sadness, or sincerity. The final stage involves drawing conclusions, which entails formulating the patterns in the use of figurative language within the songs, as well as its function in shaping the aesthetic and emotional experience for the listener.

RESULTS

The analysis indicates that the lyrics to the song "Lihat Kebunku (Taman Bunga)" by Aku Jeje frequently employ natural elements as figurative

language—specifically, terms such as garden, flower, jasmine, park, withered, and blooming. These elements are not used merely in a literal sense; rather, they serve as a means to convey emotional experiences related to affection, loss, and sincerity. Based on the identification and classification process, 10 prominent instances of figurative language were identified, consisting of 9 metaphors and 1 personification.

1. *Kebun* [Garden]

The figurative term mentioned above is a type of metaphor. Its figurative meaning refers to the character's sphere of life or inner realm.

2. *Bunga* [Flower]

The figurative term above is a type of metaphor. Its figurative meaning is: a beloved person.

3. *Melati* [Jasmine]

The figurative term above is a type of symbol/metaphor. Its figurative meaning is: a beautiful and precious figure.

4. *Taman Hati* [Garden of the Heart]

The figurative term above is a type of metaphor. Its figurative meaning is: the realm of one's feelings or emotional life.

5. *Kelabu* [Grey]

The figurative term above is a type of metaphor. Its figurative meaning is: sadness and emptiness.

6. *Layu* [Withered]

The figurative term above is a type of metaphor. Its figurative meaning is: the fading of hope or feelings.

7. *Mekar* [Blooming]

The figurative term above is a type of metaphor. Its figurative meaning is: happiness and a flourishing life.



8. *Taman Lain [Another Garden]*

The figurative term above is a type of metaphor. Its figurative meaning is: a new life or a new place.

9. *Semesta Menjaga [The Universe Watches Over]*

The figurative term above is a type of personification. Its figurative meaning is: the hope for protection following a separation.

10. *Bunga diambil orang [A flower taken by someone]*

The figurative term above is a type of metaphor. Its figurative meaning is: the loss of a loved one.

Based on the table, it can be seen that the metaphor is the most prominent form. The metaphorical patterns that emerge reveal a systematic interconnectedness. These patterns ensure that the elements related to flowers do not stand in isolation; rather, they are linked to one another to construct a cohesive narrative.

DISCUSSION

The Garden as an Inner Space

The first piece of data—the word kebun (garden) within the expression kebunku (my garden)—is interpreted as a space for one's life or an inner space. This analysis is based on the context of the lyrics as a whole, in which the garden is portrayed as something owned, tended to, and protected. Semantically, there is an expansion of meaning: from the lexical definition—a plot of land where plants grow—to a connotative meaning representing a space of human emotion. This metaphorical process aligns with the concept of "conceptual metaphor," wherein a concrete source domain (a garden) is employed to explain an abstract target domain (one's inner life). By framing emotions as a garden, the author renders an abstract experience more tangible and sensory. A flourishing garden signifies happiness, while an empty one represents a sense of void; thus, this

metaphor serves as the foundation for other metaphors throughout the song. The term kebun in the phrase kebunku is understood as a space for one's life or an inner space. This interpretation relies not merely on the lexical definition of kebun—a plot of land used for cultivating and caring for plants—but also on the broader context of the lyrics. The garden is depicted as something that is possessed, nurtured, and guarded. These actions imply a personal connection between the owner and the garden, allowing the garden to be read as a representation of something valuable within an individual.

Semantically, the use of the word kebun reflects an expansion of meaning from the concrete realm to the abstract. While kebun literally refers to a physical space where plants grow, within the context of these lyrics, it shifts to represent one's inner life, emotions, or personal experiences. This transition occurs through a metaphorical process: the source domain—a garden that can be seen and tended to—is used to articulate a target domain—the intangible state of one's inner self. Consequently, abstract emotional experiences become easier to envision through this concrete imagery. This interpretation aligns with the concept of a "conceptual metaphor"—a way of understanding one domain of experience through another that is more closely linked to sensory experience. In this metaphor, one's inner life is envisioned as a garden. Feelings can grow, develop, change, or even suffer damage, much like plants in a garden. Tending to a garden can be understood as an act of self-care, the nurturing of hope, or the preservation of relationships and experiences deemed significant. Conversely, an untended garden may signify an inner state that has been neglected or left without care.

The connotations associated with a garden can shift depending on the conditions depicted in the lyrics. A lush, well-tended garden may symbolize happiness, tranquility, or a flourishing inner life; meanwhile, a barren, withered, or damaged garden might reflect emptiness, sorrow, or loss. Thus, the term "my garden" (kebunku) extends beyond the

mere ownership of a physical place; it implies the possession of a personal space that holds one's feelings and experiences. This metaphor of a garden as an inner realm serves as a foundation for interpreting other elements within the song. Once the garden is understood as a representation of one's inner life, actions or states related to it—such as planting, watering, growing, or withering—can be interpreted as depictions of emotional processes. In this way, the metaphor helps establish a cohesive meaning throughout the lyrics, while simultaneously bringing inner experiences to life through concrete, familiar imagery drawn from the natural world.

The Flower as a Beloved

The second element—the flower—serves as the most dominant metaphor and the central axis of the narrative. While, denotatively, a flower is simply a beautiful part of a plant, in the lyrics, it is interpreted as a beloved person. The choice of a flower is not arbitrary; its characteristics—beautiful, fragile, requiring care, and capable of being moved—parallel the nature of human relationships. When the narrator is depicted tending to a flower, it represents the effort to nurture a relationship, illustrating that human connections require care and attention to grow and flourish. Furthermore, when the flower is taken by someone else, what is lost is not merely a plant, but a precious individual. Thus, the flower metaphor softens the expression of loss; rather than stating it bluntly—such as through words like "break up" or "leave"—the lyrics convey it through the image of a flower that is no longer in the garden. The flower metaphor also highlights the complex dynamics of love. Love can grow and develop, yet it remains fragile and easily damaged. It requires care and attention to endure; when love is lost, it is not just a feeling that vanishes, but a cherished person who is gone. Consequently, the flower metaphor proves highly effective in capturing the complex and dynamic state of the human heart.

The Jasmine as a Symbol of Beauty

The third data point, the jasmine, possesses unique qualities that distinguish it from the general term "flower." Within the context of Indonesian culture, the jasmine is associated with purity, sincerity, and a beauty that is simple yet profound. In this discussion, the jasmine is not merely a type of flower; rather, it serves as a symbol for an individual regarded as the most beautiful and precious among all the flowers in a garden. The use of the jasmine intensifies the expression of affection, as the flower is frequently linked to the sacred. Semantically, there is a shift from a lexical meaning to a symbolic one, wherein the physical beauty of the jasmine is employed to represent the beauty of one's character and the depth of one's feelings toward a beloved. In Indonesian culture, the jasmine stands as a symbol of purity and profound love. With its simple yet deep beauty, it represents someone considered the most beautiful and valuable among all other flowers in a garden. In everyday usage, the jasmine is often associated with the sacred, thereby becoming a symbol of sincere and deep-seated love. It transcends mere physical beauty, encompassing the beauty of character and the emotions directed toward a loved one. Consequently, the jasmine serves as a unique and profound symbol of love—one that cannot be replaced by any other type of flower.

The "Garden of the Heart" as an Emotional Space

The fourth data point, the "garden of the heart," is a compound metaphor that fuses two concepts: a garden as a physical space and the heart as the center of human feeling. This synthesis creates a new meaning—an emotional space within the individual. An analysis of this data reveals that the protagonist possesses a specific space within their heart, cultivated with flowers. When these flowers are present, the garden of the heart is depicted as blooming and vibrant; when they depart, it becomes empty and gray. This metaphor is highly effective, allowing the listener to envision the heart not merely as an organ, but as a garden



whose state shifts depending on who—or what—inhabits it. The metaphor suggests that the protagonist plays an active role in managing and nurturing their own emotions. By invoking the "garden of the heart," the protagonist portrays their heart as a space capable of harboring the "flowers" of emotion—be it happiness, sadness, or love. As long as these emotional flowers remain, the garden flourishes and lives, signifying that the protagonist retains the capacity to feel and experience emotions.

Conversely, when these flowers vanish, the garden becomes barren and gray, indicating that the protagonist has begun to lose the ability to feel or experience such emotions. This metaphor further illustrates that the heart is not a static organ, but a dynamic space that transforms based on what occupies it. Thus, the "garden of the heart" serves as a potent device for depicting the protagonist's emotional state, offering a vivid illustration of how the heart evolves in response to various experiences and feelings. Furthermore, the metaphor carries a philosophical dimension: one's feelings and emotions can serve as tools for self-discovery and for understanding the true nature of existence. In other words, the "garden of the heart" can become an ideal setting for introspection and for seeking answers to life's fundamental questions.

Grey as a Representation of Sadness

Denotatively, "grey" (kelabu) is a neutral color situated between black and white. According to the Indonesian Dictionary, it is defined simply as the color grey. However, in the context of song lyrics, the word is not used to describe an actual physical or visual color. The use of "grey" in the phrase "my garden has turned grey" does not refer to a literal change in the garden's pigmentation; rather, it represents a shift in meaning from the visual realm to the emotional one—a process of color metaphorization. In the study of affective semantics and color psychology, "grey" is strongly associated with feelings of gloom, bleakness, listlessness, and monotony. Lakoff and Johnson's

conceptual metaphor theory explains that emotions are often understood through color metaphors—for instance, the concept that "sadness is darkness." When the speaker says their garden has turned grey, they are, in effect, projecting their own inner state onto that garden. A space once synonymous with vibrant colors, cheerfulness, and life has now turned grey, mirroring the departure of a loved one. This shift in color serves as a reflection of psychological emptiness.

The rhetorical function of this "grey" metaphor is to avoid an explicit or overly direct expression of emotion. The author avoids using words like "sad," "empty," or "despairing," as such direct statements would lack poetic quality. By substituting these with the visual image of a grey garden, the emotion becomes more concrete—something the listener can visualize and truly feel. The listener does not merely hear about sadness; they are invited to witness a garden that has lost its color, thereby making the song's aesthetic impact far more potent and profound.

Withered as the Weakening of Feelings

Lexically, "withered" (layu) is a botanical term describing a plant that has lost its freshness, becoming limp and drooping due to a lack of water or nutrients. Fundamentally, the word is physical and observable to the naked eye. In the context of this song, the term undergoes a semantic expansion, shifting from the botanical realm to the realm of human psychology. In semantics, this process is known as an ontological metaphor, where an abstract experience is explained through a more tangible, physical one. The metaphor of withering is used to represent the weakening of feelings, the fading of hope, and inner exhaustion following a loss. While in Data 1 through 4 the flower is depicted as fresh and well-tended, here it is shown beginning to wither. Withering serves as a symbol of the transition from a vibrant phase of love to an energy-draining phase of loss. Just as a flower's petals gradually droop because it no longer receives water, the protagonist's feelings are portrayed as losing their vitality because they

are no longer nourished by the affection of a loved one.

The use of the word "withered" offers an advantage over simply using the word "sad." It evokes a powerful and empathetic visual image. Listeners can easily visualize the biological process of a flower—once in full, fresh bloom—slowly drying out and drooping. This visual analogy makes an abstract experience, such as heartbreak, easier to grasp and more poignant. Consequently, sadness is no longer a distant concept; it becomes a concrete event, imagined through the fate of a flower.

Blooming as Happiness

In contrast to "withered," the word "blooming" (mekar) denotes the process by which a flower bud unfolds into a blossom with its petals fully open. Blooming signifies the peak of life, fertility, and the beauty of a plant. In the study of semantics, the term "blooming" carries a very strong positive connotation. While "withering" is associated with death, "blooming" is linked to life, growth, and happiness at its peak. In the final section of the song's lyrics, the metaphor of blooming undergoes a significant functional shift. Initially, blooming represents a happiness that the narrator wishes to enjoy within their own garden; by the end, however, it transforms into a prayer offered for the happiness of another. The lyrics—expressing a hope that the flower continues to bloom elsewhere—reveal an emotional transformation. Here, "blooming" no longer signifies personal happiness, but rather a sincere joy for a loved one, even though that happiness is no longer shared with the narrator. This serves as a metaphor for happiness as a living, growing plant. In terms of the song's emotional arc, the use of the blooming metaphor toward the end signifies maturity and selflessness. The narrator no longer demands that the flower return to bloom in their own garden; instead, they accept that it is now blossoming in a different garden. Thus, the metaphor of blooming functions not merely as a symbol of happiness, but as a symbol of non-possessive love. True love does

not always require possession; rather, it encompasses the capacity to wish for a loved one to continue growing and finding happiness in their new life.

Another Garden as a New Life

Literally, the phrase "another garden" refers to a physical location distinct from the garden belonging to the narrator ("I"). It is a garden owned by someone else—a space that is spatially separate. However, within the song's network of metaphors, "another garden" cannot be interpreted literally. Given that the garden metaphor—representing life—remains consistent throughout the song, "another garden" naturally signifies a different life, a new phase, or a new world that the beloved has entered following the separation. Analyzing this point is crucial, as it reveals the narrator's psychological evolution in coming to terms with the breakup. Early in the song, the narrator's focus is highly egocentric—centered on "my garden" and "my flower"—reflecting a strong sense of possession. The introduction of the "another garden" concept, however, signals a shift in perspective. The narrator begins to realize that life does not revolve solely around them; the person they loved has the right to grow elsewhere. This represents the stage of "acceptance" within the theory of the grieving process.

Overall, the metaphor of "another garden" serves as a marker for the resolution of an internal conflict. While the initial loss might have been perceived as an absolute end—the destruction of the garden—the idea of "another garden" reframes this loss as a transition. The flower has not died; it has simply moved to a different place to continue its growth. This concept offers solace both to the person left behind and to the listener. Loss is no longer viewed as something destructive, but rather as a part of the life cycle—a process in which every individual has the right to seek the best "garden" for their own personal growth.

The Universe as a Guardian (Personification)

The ninth data point is the only instance that qualifies as personification rather than a metaphor.



Semantically, the "universe" is an abstract, non-living entity encompassing the entire cosmos, galaxies, and everything contained within them. As an inanimate entity, the universe logically lacks the capacity to perform active verbs—such as "to watch over"—that are typically associated with human beings. When the lyrics suggest that "the universe shall watch over," human attributes are ascribed to a non-human entity; this is the essence of personification. The emotional function of this personification is profound and distinct from the other nine instances of metaphor. While the preceding metaphors reflect the speaker's attempts to nurture, possess, and exert control over the flower in their garden, this personification signifies a relinquishment of control. The speaker acknowledges their own limitations as a mere human, no longer able to watch over or protect their beloved, who has since moved to another "garden." Consequently, they entrust this duty of guardianship to a force far greater, more expansive, and more eternal: the universe itself.

By entrusting this protective role to the universe, the lyrics reach a pinnacle of sincerity and surrender. Love is no longer anchored to the fragile self, but rather to a universal hope. The personification of the universe as a guardian also provides a soothing psychological effect, suggesting that the separation is not left entirely without protection; a greater power has stepped in to assume the role of guardian. This elevates the act of letting go, imbuing it with a sense of grandeur and spirituality—transforming personal sorrow into a prayer entrusted to the cosmos.

"A Flower Taken by Someone Else" as a Metaphor for Loss

Literally, the phrase "a flower taken by someone else" describes a simple physical event: the act of someone picking a flower or moving it from one place to another. There is no violence implied in the word "taken"—only a change in possession. Within the context of the song, however, this phrase serves as a subtle metaphor for the experience of losing a loved one to someone

else. This simple botanical occurrence is used to encapsulate a deeply painful human experience: a breakup. The choice of the word "taken" is semantically intriguing; it assigns a passive role to the narrator—they are the owner who suffers a loss, rather than an active participant. They are left powerless to hold onto their "flower." Furthermore, the word "taken" feels far more delicate and gentle than terms like "seized," "stolen," or "abandoned"—words that carry connotations of harshness, aggression, or anger. This gentle choice of language suggests that, despite their disappointment, the narrator strives to maintain their dignity and a sense of grace in how they interpret the separation. There is no hatred—only resignation. Ultimately, this metaphor acts as an effective bridge for conveying the message of loss without veering into excessive drama. By likening the loss of a lover to the loss of a flower that had been painstakingly nurtured, the experience of heartbreak becomes more relatable to the listener's own daily life; most people have, at some point, cared for something only to eventually lose it. Through this grounded metaphor, the song successfully conveys a universal pain in a way that is poetic, simple, and deeply resonant.

Taken as a whole, the ten data points indicate that the song is structured around a consistent network of metaphors: the concept of a garden representing life, and a flower representing a loved one. These elements are interconnected, forming a cohesive emotional arc that spans the entire process—from nurturing and possessing to losing, and finally, letting go.

CONCLUSION

Based on the analysis, it can be concluded that the lyrics of the song "Lihat Kebunku (Taman Bunga)" by Aku Jeje contain dominant figurative meanings, specifically in the form of metaphors and personification. Metaphors are employed through natural elements such as a garden, flowers, jasmine, a "garden of the heart," wilting, blooming, and other garden-related imagery. The garden represents a space for one's life or inner self, while

flowers serve as metaphors for a beloved person. The "garden of the heart" signifies the realm of emotions; "gray" represents sadness; "wilting" denotes the fading of hope or a decline in emotional state; and "blooming" symbolizes happiness and a flourishing life. Meanwhile, personification is evident in the portrayal of the universe as an entity capable of watching over an individual.

The figurative meanings within the song construct a sequence of emotional experiences: affection, nurturing, loss, sadness, acceptance, and hope. The use of natural elements as figurative language renders abstract emotions more concrete and poetic. Thus, the figurative meanings in the lyrics of "Lihat Kebunku (Taman Bunga)" serve not merely to embellish the language, but as a primary vehicle for conveying emotional messages. The song demonstrates that figurative language can be used to express experiences of loss and sincerity in an indirect yet highly accessible manner for the listener.

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