

## AN ANALYSIS OF FIGURATIVE LANGUAGE IN THE SONG LYRICS OF NADIN AMIZAH

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### Abstract

This study aims to identify and analyze the types of figurative language found in four song lyrics by Nadin Amizah, namely "Beranjak Dewasa," "Kanyah," "Taru," and "Cermin." The study employs a qualitative descriptive method, with the song lyrics serving as the primary source of data. The analysis identifies seven types of figurative language used across the four songs, including simile, metaphor, personification, paradox, hyperbole, repetition, and symbolism. The findings reveal that Nadin Amizah consistently employs figurative language not merely as a stylistic device, but as the primary means of conveying deeply personal and emotional themes. Each song explores a distinct yet interconnected aspect of human experience, ranging from the pain of growing up, unconditional love, fear of romantic relationships, to the silent struggle of performing strength for others. The study concludes that Nadin Amizah's lyrics possess significant literary depth and merit serious academic attention.

**Keywords:** *Figurative Language; Song Lyrics; Indonesian Song*

### A. Introduction

Language is a communication system that does not merely function as a tool for conveying information, but also as a medium for artistic and cultural expression. In everyday life, human beings use language not only literally, but also figuratively to express ideas, emotions, and experiences in a more expressive and artistic manner. Figurative language serves as a linguistic device that enables speakers to convey richer and deeper meanings through the use of

expressions that deviate from their literal sense. Yule (2020) defines figurative language as the use of words or phrases that are not intended literally, but are employed to create particular rhetorical, aesthetic, or emotional effects. In the context of literary works, including song lyrics, figurative language constitutes one of the most important elements in determining the aesthetic quality of a piece.

Song lyrics represent one of the literary forms most closely connected to



modern society. As a literary text combined with music, song lyrics possess a unique characteristic, namely the density of meaning within a limited textual space. This characteristic encourages songwriters to make optimal use of figurative language in order to convey complex messages through concise and poetic diction. According to Perrine (1969), figurative language is language that departs from ordinary usage, with the aim of achieving particular effects. Such effects encompass beauty of sound, depth of meaning, and emotional power capable of touching the feelings of both readers and listeners. Accordingly, the analysis of figurative language in song lyrics is not merely a linguistic exercise, but also an endeavour to understand how an artist constructs reality and emotion through language.

Within the field of figurative language studies, metaphor occupies a particularly central position. Kövecses (2022) asserts that metaphor is not merely a linguistic ornament, but rather a fundamental cognitive mechanism that reflects the way human beings understand and conceptualise the world. This view suggests that when a songwriter employs metaphor in their lyrics, they are in effect inviting listeners to perceive reality from a new and different perspective. Beyond metaphor, there are numerous other types

of figurative language commonly found in song lyrics, such as simile, personification, hyperbole, synecdoche, metonymy, irony, and assonance, each of which carries its own stylistic function and effect.

Nadin Amizah is a young Indonesian singer-songwriter who has successfully captured public attention through works that are rich in meaning and high in literary value. Since her emergence in the Indonesian music scene, Nadin Amizah has been recognised as an indie musician with a distinctive approach to articulating her inner experiences and personal reflections through poetic lyrics laden with figurative content. Songs such as *Rumpang*, *Bertaut*, *Sorak*, and *Yang Tak Tergapai* have received widespread appreciation, not only amongst indie music enthusiasts, but also amongst the general public who feel an emotional connection with the messages conveyed within them.

The distinctiveness of Nadin Amizah's song lyrics lies in her ability to combine simplicity of diction with layered depth of meaning. She frequently employs figurative language not as mere ornamentation, but as the very core of the message she wishes to convey. Wicaksono, Pratama, and Setiawan (2022), in their research on the exploration of figurative language in Indonesian indie song lyrics, conclude that musicians such



as Nadin Amizah tend to use conceptual metaphors rooted in personal and cultural experience as their primary strategy for constructing emotional narratives within their lyrics. This finding indicates that an examination of Nadin Amizah's song lyrics from the perspective of figurative linguistics will yield a rich understanding, both in terms of linguistic structure and the values she champions through her music.

Previous studies on figurative language in song lyrics have made significant contributions to the development of stylistic and semantic inquiry. Santoso and Wahyuni (2023), in their analysis of contemporary Indonesian song lyrics, found that personification and metaphor are the two most dominant types of figurative language employed, with the primary function of establishing emotional closeness between the performer and the listener. In line with this, Hidayat, Nurhayati, and Maulana (2023) affirm that the use of figurative language in Indonesian pop song lyrics serves not only as an aesthetic strategy, but also as an effective communicative strategy for conveying messages that are simultaneously personal and universal in nature.

Nevertheless, research that specifically examines figurative language in the song lyrics of Nadin Amizah

remains exceedingly limited. This gap in the literature constitutes one of the primary reasons why the present study is necessary. The distinctive writing style of Nadin Amizah, which foregrounds the power of figurative language as a medium of artistic expression, renders her song lyrics a highly relevant and compelling object of linguistic inquiry. Furthermore, Nadin Amizah's growing popularity amongst Indonesia's younger generation makes the analysis of her works increasingly important, particularly with a view to providing deeper insight into the linguistic and literary values embedded within her songs.

On the basis of the foregoing discussion, this study aims to identify the types of figurative language used in the song lyrics of Nadin Amizah, to analyse the meanings contained therein, and to describe the functions of their usage. The findings of this research are expected to make a meaningful contribution to the development of linguistic inquiry, particularly within the fields of stylistics and semantics, whilst simultaneously enriching public appreciation of Indonesian musicians whose works carry considerable literary value.

## B. Research Method

This study employs a qualitative research design, as it aims to describe and interpret the use of figurative language in



the song lyrics of Nadin Amizah without involving numerical data or statistical measurement. Creswell and Creswell (2022) state that qualitative research is an approach for exploring and understanding the meaning that individuals or groups ascribe to a social or human problem, conducted through an in-depth and interpretive process. In line with this, Moleong (2021) adds that qualitative research aims to understand phenomena as experienced by the research subject holistically, described in the form of words and language within a particular natural context. This approach is considered most appropriate for the present study, given that the object of analysis namely, figurative language in song lyrics requires interpretive and descriptive treatment rather than quantitative measurement.

The method applied in this study is content analysis, which is a systematic research technique used to analyse textual data in a structured and replicable manner. Krippendorff (2019) defines content analysis as a research technique for making replicable and valid inferences from texts to the contexts of their use. In the context of this study, content analysis is employed to identify, classify, and interpret the types and functions of figurative language found within the selected song lyrics. This method is

considered highly suitable for linguistic studies involving literary texts, as affirmed by Neuendorf (2022), who argues that content analysis enables the researcher to examine both the surface structure and the deeper layers of meaning within a text in a systematic and objective manner.

The data source of this study comprises song lyrics taken directly from the official discography of Nadin Amizah. The songs selected as the objects of analysis in this study consist of fourth titles, namely *Beranjak Dewasa*, *Kanyah*, *Taruh* and *Cermin*. These fourth songs were chosen on the grounds that they contain rich, varied, and representative figurative language that reflects the overall characteristics of Nadin Amizah's songwriting style. Furthermore, the selected songs encompass a range of distinct themes, including personal growth, longing, inner struggle, and the celebration of life, thereby providing a broad and varied body of data for analysis. The selection of these eight songs was carried out purposively, in accordance with the principle set forth by Sugiyono (2022), who states that purposive sampling is a sampling technique based on specific considerations relevant to the research objectives, ensuring that the data obtained are both representative and informative.



The data in this study consist of words, phrases, clauses, and sentences found within the lyrics of the eight selected songs by Nadin Amizah that contain figurative language. Data collection was conducted through a documentation technique, whereby the researcher read and re-read each lyric carefully and repeatedly, identified expressions that deviate from their literal meaning, and recorded them systematically in a classification data sheet for further analysis. Siyoto and Sodik (2015) explain that documentation as a data collection technique involves gathering written or textual sources relevant to the research problem, and is particularly appropriate when the primary data are in the form of written texts. To further strengthen the accuracy of the data identification process, the researcher also conducted multiple readings of each lyric to ensure that all relevant figurative language expressions were successfully identified and that no data were overlooked.

Data analysis in this study follows the interactive model proposed by Miles, Huberman, and Saldaña (2020), which consists of three interrelated stages, namely data condensation, data display, and conclusion drawing or verification. In the data condensation stage, the researcher selected and focused on

figurative language expressions identified across the eight song lyrics, whilst setting aside data that were irrelevant to the research questions. In the data display stage, the identified figurative language was organised into classification tables according to type, accompanied by contextual descriptions of each expression along with the lyrical excerpts from which they were drawn. Finally, in the conclusion drawing stage, the researcher formulated interpretations regarding the meaning and function of each figurative language expression based on the theoretical framework employed. Miles, Huberman, and Saldaña (2020) affirm that this interactive model enables the researcher to move fluidly between analytical stages, thereby ensuring that the analytical process remains rigorous, systematic, and fully grounded in the empirical data collected.

To ensure the validity and credibility of the findings, this study applies theoretical triangulation as recommended by Patton (2015), whereby multiple theoretical perspectives are used simultaneously to examine the same data from different analytical standpoints. The theoretical frameworks drawn upon in this study include the theory of figurative language proposed by Perrine (1969), the conceptual metaphor theory of Lakoff and Johnson (2003), the classification of figures



of speech by Keraf (2010), and the stylistic analytical framework of Simpson (2004). The application of theoretical triangulation, as elaborated by Rahardjo (2021), serves to strengthen the interpretive validity of the research findings whilst minimising the risk of subjective bias that may arise during the qualitative data analysis process.

### C. Results and Discussion

This section presents the findings of the analysis of figurative language found in four song lyrics by Nadin Amizah, namely "*Beranjak Dewasa*," "*Kanyah*," "*Taru*," and "*Cermin*." The analysis identifies and examines five types of figurative language metaphor, simile, personification, hyperbole, and symbolism as they appear across the four songs. The findings reveal that Nadin Amizah consistently employs figurative language not merely as a stylistic ornament, but as the primary vehicle through which she conveys deeply personal and emotional themes. Each song explores a distinct yet interconnected aspect of human experience: "*Beranjak Dewasa*" captures the bittersweet tension of growing up and leaving childhood behind; "*Kanyah*" delves into the warmth and unconditional nature of a mother's love; "*Taru*" reflects on how childhood trauma shapes one's perception of

romantic love; and "*Cermin*" portrays the quiet struggle of performing strength for others while privately falling apart. Taken together, the four songs demonstrate that figurative language serves as the emotional backbone of Nadin Amizah's songwriting, allowing her to transform deeply felt personal experiences into universal human truths that resonate broadly with her listeners.

#### 1. The First Song (*Beranjak Dewasa*)

"*Beranjak Dewasa*" is one of Nadin Amizah's songs that profoundly explores the theme of growing up and the inevitable passage of time capturing the bittersweet feeling of leaving childhood behind, far sooner than one might wish. In this song, seven types of figurative language were identified, namely simile, metaphor, personification, paradox, hyperbole, repetition, and symbolism. The following is a detailed explanation of each.

a. Simile

"Like a falling star, rushing far ahead of time" ("*bintang yang jatuh, jauh terburu waktu*"). This line employs a simile, as it contains the explicit comparative word "*bagai*" (meaning *like* or *as*), which draws a direct comparison between the process of growing up and a falling star. A falling star is a natural phenomenon that occurs with extraordinary speed, lasting only a fraction of a second and impossible



for anyone to hold back. Nadin Amizah employs this image to convey how swiftly youth slips away, as though time moves in excessive haste without affording a person the opportunity to savour each phase of life. Perrine (1969) explains that a simile is a comparison between two essentially different things that share a single point of resemblance, expressed explicitly through a connective word such as *like*, *as*, or their equivalents in other languages.

#### b. Metaphor

"We are growing up, rushing far too soon" ("*Kita beranjak dewasa, jauh terburu seharusnya*"). The phrase "*beranjak dewasa*" (growing up) constitutes a conceptual metaphor that portrays the process of maturation as a form of physical movement, as though a person is literally walking or stepping away from one place towards another. The word "*beranjak*", meaning to move or shift from a position, is used figuratively to represent the transition from childhood to adulthood. Lakoff and Johnson (2003) assert that conceptual metaphors of this nature reflect the way human beings understand abstract concepts through concrete physical experience in this instance, the journey of life is conceptualised as movement through space.

"Dying sooner, dying sooner" ("*Mati lebih cepat, mati lebih cepat*"). The

phrase "*mati lebih cepat*" (dying sooner) does not refer to literal death in this context. Rather, it functions as a metaphor representing the premature ending of youth, innocence, and the freedom of childhood all of which feel as though they vanish far too quickly. The deliberate repetition of this phrase also serves as a device of *repetition*, intensifying the emotional weight of the message and conveying a profound sense of loss for a phase of life that can never be reclaimed. Keraf (2010) explains that metaphors of this kind operate by transferring meaning from the concrete domain (biological death) to the abstract domain (the conclusion of a life phase).

#### c. Personification and Meaphor

"The curtain closes, the performer must bow" ("*Tirai tertutup, pemeran harus menunduk*"). This line contains both personification and theatrical metaphor. Life is portrayed as a theatrical performance, in which "*tirai tertutup*" (the curtain closes) symbolises the ending of a chapter of one's life, and "*pemeran harus menunduk*" (the performer must bow) symbolises the inevitability of accepting that every phase of life must come to an end. The use of theatrical imagery reflects the universal conceptual metaphor of *life as a theatre*, a trope that has been widely observed across world literature and has been theorised by Abrams and Harpham



(2022) as one of the most enduring symbolic frameworks in literary expression.

d. Paradox

“Laughing with tears” (*“Tertawa dengan air mata”*). This line constitutes a paradox, as it brings together two logically contradictory states laughter (an expression of joy) and tears (an expression of sorrow) within a single expression. Rather than being a contradiction, however, this paradox succeeds in capturing the complexity of genuine human emotion, wherein laughter and tears frequently coexist, particularly when one reflects upon the past with a mixture of nostalgia, happiness, and grief. Abrams and Harpham (2022) define a paradox as a statement that appears self-contradictory or logically impossible, yet upon closer examination reveals a profound and meaningful truth.

e. Hyperbole

“Remembering how foolish the world is” (*“Mengingat bodohnya dunia”*). The phrase *“bodohnya dunia”* (the foolishness of the world) constitutes a hyperbole that attributes the human quality of foolishness to the world itself an entity that cannot, in literal terms, possess intelligence or its absence. This exaggeration is employed to express a deep sense of frustration and disillusionment with the way the world

operates, particularly in the context of growing up amidst pressures, expectations, and realities that frequently fall short of one's hopes. Kövecses (2022) notes that hyperbole in song lyrics functions primarily to amplify the emotional impact of the message conveyed, making it resonate more powerfully with the listener.

f. Repetition (Anaphora)

“In the end, all of this... In the end, all of us... In the end, the curtain closes... In the end, I pray” (*“Pada akhirnya ini semua... Pada akhirnya kami semua... Pada akhirnya tirai tertutup... Pada akhirnya aku berdoa”*). The repeated use of the phrase *“pada akhirnya”* (in the end) across several sections of the lyric constitutes anaphora the deliberate repetition of a word or phrase at the beginning of successive lines or sentences. The deployment of anaphora here creates a strong rhythmic effect whilst simultaneously reinforcing the central theme of the song, namely that everything in life will inevitably arrive at an endpoint that cannot be escaped or avoided. Steen, Reijnierse, and Burgers (2021) affirm that repetition in literary texts serves not merely as a stylistic device, but also as a rhetorical strategy that strengthens the principal message and deepens the emotional engagement of the listener.

g. Personification



"Making friends with brevity" (*"Berkawan dengan sebentar"*). The phrase *"berkawan dengan sebentar"* personifies a fleeting moment or the brevity of time as though it were a companion with whom one could form a friendship. The use of the word "berkawan" (to befriend), which describes an inherently human activity, to characterise one's relationship with something as abstract as the transience of time, reflects both an intimacy with and a conscious awareness of the fact that life's most precious moments are, by their very nature, temporary. Wardhaugh and Fuller (2021) explain that personification is one of the most effective linguistic strategies for rendering abstract concepts tangible and emotionally accessible to the listener or reader.

#### h. Symbolism

"A falling star" (*"Bintang yang jatuh"*). Beyond its function as the vehicle of comparison within the simile, *"bintang yang jatuh"* (a falling star) also operates as a symbol. Across numerous cultural traditions, a falling star symbolises something beautiful yet fleeting a hope that passes in an instant, or a moment too brief to be grasped. Within the context of this song, the falling star becomes a symbol of youth itself: something luminous and full of potential, yet far too short-lived and impossible to hold onto once it has begun to fade.

## 2. The Second Song (Kenyah)

*"Kenyah"* is one of Nadin Amizah's songs that profoundly explores the theme of unconditional love and the comfort found in the presence of someone who accepts us wholly, even in our most broken and vulnerable state. In this song, five types of figurative language were identified, namely personification, simile, paradox, repetition, and symbolism. The following is a detailed explanation of each.

### a. Personification

"The red flower comes to fetch the weary" (*"Bunga merah menjemput yang lelah"*) This line contains personification, as the red flower is portrayed as though it possesses a distinctly human capability that of fetching or going out to collect someone who is exhausted. The act of fetching is inherently a conscious and purposeful human activity, yet here it is attributed to a flower, which is by nature an inanimate object. The red flower in this context functions as a symbol of warmth, comfort, and unconditional acceptance, presenting itself as a presence that arrives precisely at the moment when a person is at their most vulnerable. This personification transforms the flower from a passive natural object into an active, caring figure that reaches out to those in need.

"The red flower calls the weary, causing them to bloom" (*"Bunga merah*



*memanggil yang lelah, dibuatnya rekah*”). The use of the word “*memanggil*” (calling out) once again personifies the red flower as an attentive and actively caring presence, as though it is deliberately summoning and welcoming weary souls to come and find rest. The word “*rekah*”, meaning to bloom or to open up, figuratively describes the process by which a person gradually opens themselves up, recovers, and begins to flourish again after enduring a difficult period. The red flower is thus portrayed not merely as a passive recipient of the weary but as an active agent of healing and restoration, reinforcing the central image of the flower as a symbol of hope and renewal throughout the song.

b. Simile

“Like a gentleness that permits me to be stronger and not weak” (“*Seperti lembut yang mengizinkanmu lebih kuat dan tak lemah*”). This line employs a simile, marked by the explicit comparative word “*seperti*” (like). Gentleness is compared to a force or presence that actively grants permission for a person to become stronger. What is particularly striking about this line is the quiet paradox embedded within it that it is precisely through gentleness, rather than force or pressure, that one finds the capacity for strength. This reflects a deeply human understanding of emotional resilience, wherein the tenderness and care received

from others or from one's surroundings can serve as a far more powerful source of inner strength than any form of compulsion or demand.

“Like an embrace that permits me to feel expansive and untroubled” (“*Seperti peluk yang mengizinkanmu lebih luas dan tak gundah*”). Beyond its role within the paradox described above, this line also functions independently as a simile, comparing an emotional state or inner condition to a physical embrace. An embrace is the most universal and immediately recognisable form of human affection, and its use as a point of comparison creates an image that is both deeply intimate and universally relatable. Nadin Amizah uses the imagery of an embrace to describe the feeling of safety, acceptance, and liberation that one experiences when surrounded by genuine love and care a feeling so expansive that it dissolves anxiety and replaces it with a sense of boundless openness.

“Like a prayer that guards me from brokenness and insufficiency” (“*Seperti doa yang menjagaku dari rusak dan tak cukup*”). This line is a simile that compares the protection felt by the lyrical persona to a prayer. Within Indonesian culture and across numerous spiritual traditions worldwide, prayer represents the most intimate and personal form of spiritual protection available to a human being. By



choosing prayer as her point of comparison, Nadin Amizah communicates that the protection she feels is not merely physical or emotional in nature, but something sacred, sincere, and arising from the very depths of the soul. The phrase "*dari rusak dan tak cukup*" (from brokenness and insufficiency) captures the fragile and imperfect condition that perpetually threatens the human spirit, whilst the prayer stands as a shield that guards against such destruction.

#### c. Paradox

"Like a gentleness that permits me to be weaker and not strong" ("*Seperti lembut yang memperbolehkanku lebih lemah dan tak gagah*"). This line constructs a powerful paradox by deliberately inverting the common expectation that strength always means toughness and invulnerability. Nadin Amizah conveys that true gentleness is precisely the kind that permits a person to be weak, fragile, and relieved of the burden of always appearing strong or capable. This idea reflects a profound understanding of human emotional and psychological wellbeing, wherein acknowledging one's own vulnerability is itself an act of courage and authentic strength. The paradox invites the listener to reconsider conventional notions of strength and weakness, suggesting that the two are far

less opposed than they might initially appear.

"*Seperti peluk yang mengizinkanaku lebih luas dan tak gundah / Seperti peluk yang memperbolehkanku lebih gundah dan tak luas*" ("Like an embrace that permits me to feel expansive and untroubled / Like an embrace that permits me to feel troubled and not expansive"). These two lines form a paired and mutually complementary paradox. In the first line, an embrace is described as something that makes a person feel expansive and free from anxiety. Yet in the second line, the very same embrace permits that person to feel troubled and constrained. This double paradox brilliantly captures the complexity of human emotion when one receives genuine affection a person can simultaneously feel both free and burdened, both at peace and unsettled, because true and sincere love creates space for all of these feelings to exist without judgement or condition.

#### d. Repetition

"*Seperti doa yang menjagaku dari rusak dan tak cukup*" (repeated four times). The deliberate repetition of the line "*seperti doa yang menjagaku dari rusak dan tak cukup*" four consecutive times in the closing section of the song constitutes a device of repetition that is clearly intentional and deeply meaningful. This repetition does not merely produce a



strong musical and rhythmic effect; it also functions as an emotional intensifier, conveying the profound depth of gratitude and the sense of complete reliance that the lyrical persona feels towards the protection she has been given. The fourfold repetition suggests that this feeling of being guarded and kept whole is not a passing sensation but a fundamental and enduring truth of her inner life.

#### e. Symbolism

"The red flower" ("*Bunga merah*"). Throughout the song, "*bunga merah*" (the red flower) serves as the central and richly layered symbol. The colour red is universally associated with love, warmth, passion, and vitality, whilst flowers in general symbolise beauty, fragility, and the cycles of life and renewal. Within the context of this song, the red flower becomes a symbol of the figure or force that arrives to welcome, restore, and protect weary souls. It may be interpreted as a symbol of maternal love, of sincere and unconditional affection, or even of a divine presence that is always ready to receive and embrace a person regardless of their condition. The red flower's recurrence throughout the lyric reinforces its symbolic weight, anchoring the entire song within a framework of tenderness, healing, and redemption.

### 3. The Third Song (Taru)

"*Taru*" is one of Nadin Amizah's songs that profoundly explores the theme of fear toward love, a fear that was formed as a result of childhood experiences. In this song, five types of figurative language were identified, namely metaphor, simile, personification, hyperbole, and symbolism. The following is a detailed explanation of each.

#### a. Metaphor

"*Melihat cinta berwarna keruh*" (Seeing love colored murky) Love is compared to murky, muddy water. This depicts how the narrator sees love as something unclear, troubled, and far from beautiful a perception shaped by what they witnessed in childhood.

"*Hujan serapah dan makian*" (Rain of curses and insults) Curses and insults are described as "rain," suggesting they fell heavily, relentlessly, and unavoidably. This metaphor vividly conveys how overwhelming and constant the verbal violence was in the environment the narrator grew up in.

"*Rasa takut masih kugenggam nyaman*" (Fear I still hold comfortably) Fear is portrayed as something physically held in the narrator's grip and held *comfortably* at that. Rather than something to escape, fear has become a familiar companion, oddly soothing because of how long it has been carried.

#### b. Simile



"Seperti bertaruh apa kau dan aku / Akan jadi sama seperti itu" (Like gambling whether you and I / Will end up the same as that) Love is likened to gambling. The narrator questions whether their relationship will eventually mirror the destructive love they once witnessed framing commitment as a risky bet with no guaranteed outcome.

"Cinta dan jenisnya seperti seram" (Love and its kinds feel like something eerie) Love in all its forms is compared to something frightening and unsettling. This simile reflects the deep-rooted fear of love that was instilled in the narrator from a very young age.

c. Personification

"Walau takut kadang menyebalkan" (Even though fear is sometimes annoying) Fear, an abstract emotion, is given the very human quality of being *annoying*. This brings the emotion to life as though it were a persistent, irritating presence always showing up uninvited yet impossible to get rid of.

"Yang akan melawan dunia" (That will fight the world) The world is personified as an opponent that can be stood against and fought. It suggests that societal judgment and outside pressure feel like real, active enemies threatening their love.

d. Hyperbole

"Berteriak di atas tenggorokan" (Screaming above the throat) This is a deliberate exaggeration to emphasize the sheer intensity of the shouting and conflict the narrator witnessed. The image goes beyond ordinary screaming, capturing just how explosive and overwhelming those moments were.

"Tapi sepanjang hidup 'kan kuhabiskan" (But I will spend my entire life on it) The narrator vows to dedicate their whole life to this love. Despite being terrified of it, their commitment is total and unconditional a hyperbole that underscores the depth of their devotion.

e. Symbolism

"Harapan untuk kita / Yang masih kecil di mata semua" (Hope for us / That is still small in everyone's eyes) Hope is symbolized as something small and easily overlooked by others. It represents a love that may seem insignificant or unrealistic to the outside world, yet holds immense personal weight and meaning for the narrator.

"Kupelajari sedari kecil" (I learned this since I was little) repeated refrain This recurring phrase becomes a symbol of childhood trauma and its lasting imprint. Each repetition reinforces the idea that what the narrator learned about love early in life continues to define how they experience and approach it today.



#### 4. The Fourth Song (Cermin)

"*Cermin*" is one of Nadin Amizah's songs that profoundly explores the theme of silent struggle the exhausting effort of appearing strong and composed on the outside while privately falling apart within. In this song, five types of figurative language were identified, namely metaphor, personification, symbolism, hyperbole, and imagery. The following is a detailed explanation of each.

##### a. Metaphor

"*Dengan lukaku / Kuisisir halus rambutku yang lusuh*" (With my wounds / I gently comb my disheveled hair) The act of combing disheveled hair with one's own wounds is a metaphor for using pain as a tool for self-care and healing. It suggests that the narrator's suffering is not just destructive it is also what drives them to tend to themselves and keep going.

"*Kusulam senyum*" (I embroider a smile) A smile is compared to embroidery something carefully, deliberately crafted stitch by stitch. This metaphor implies that the narrator's smile is not natural or spontaneous, but rather something constructed with great effort to cover what lies beneath.

"*Meleburkan yang pilu*" (Melting away the sorrow) Sorrow is metaphorically portrayed as something solid that can be melted down. This conveys the narrator's active, almost

physical effort to dissolve their grief not by ignoring it, but by consciously working through it.

##### b. Personification

"*Dengan tanganku / Kubantu aku / Tumbuh membaru*" (With my own hands / I help myself / Grow anew) Growth is personified as something that needs assistance, like a living being that requires nurturing. The narrator becomes both the caregiver and the one being cared for a powerful image of self-reliance and inner strength.

"*Tarik lemahku*" (I pull my weakness) Weakness is personified as something with physical weight that can be dragged or pulled. This gives the abstract concept of weakness a tangible, heavy presence something the narrator must physically wrestle with each day.

##### c. Symbolism

"*Yang di cermin*" (The one in the mirror) The mirror and the reflection within it are the central symbol of the song. The "one in the mirror" represents an alternate, stronger version of the narrator one who can smile, laugh, and sing even in the darkest moments. The mirror becomes a symbol of the divide between one's inner pain and the face shown to the world.

"*Rambutku yang lusuh*" (My disheveled hair) Disheveled hair symbolizes a state of emotional



exhaustion and neglect. It is a quiet, visual symbol of someone who has been struggling someone whose outer appearance reflects the chaos happening within.

*"Bernyanyi tetap di kala terpuruk"* (Still singing even when at rock bottom) Singing while at rock bottom symbolizes resilience. It is not a sign of denial, but rather a form of quiet defiance continuing to create, to feel, and to exist despite being in a state of collapse.

#### d. Hyperbole

*"Sudah tugasku / Menjadi sembuh"* (It is my duty / To become healed) Framing healing as a *duty* or *obligation* is a hyperbolic expression of the immense pressure the narrator places on themselves. It goes beyond wanting to heal it becomes a burden, a responsibility they feel they owe to others around them.

*"Demi menjadi aman tuk yang butuh"* (In order to be safe for those who need me) The narrator exaggerates their sense of responsibility by implying they must become completely healed and stable for the sake of others. This hyperbole captures the exhausting weight of being someone else's source of strength while still privately falling apart.

#### e. Imagery

*"Lama kutatap / Mataku yang keruh"* (I stare for a long time / At my own clouded eyes) This line creates a vivid

visual image of the narrator standing before a mirror, gazing into their own dull, lifeless eyes. The cloudiness of the eyes becomes an image of emotional numbness and inner turmoil, reflecting a person who has been through a great deal of silent suffering.

*"Pergantian aku dengan dia / Yang di cermin"* (The exchange of me with her / The one in the mirror) The image of switching places with one's own reflection is hauntingly visual suggesting a kind of internal performance, where the narrator steps aside and lets the stronger, mirror version of themselves take over in order to face the world.

#### D. Closing

This study has analyzed the figurative language found in four song lyrics by Nadin Amizah, namely *"Beranjak Dewasa," "Kanyah," "Taru,"* and *"Cermin."* The analysis demonstrates that Nadin Amizah consistently and skillfully employs a wide range of figurative language devices throughout her songwriting, including simile, metaphor, personification, paradox, hyperbole, repetition, and symbolism. These devices are not used merely for aesthetic or ornamental purposes, but serve as the primary means through which she conveys complex emotional and psychological themes that resonate deeply



with her listeners. Each song explores a distinct yet interconnected dimension of human experience: the pain of growing up too soon, the healing power of a mother's unconditional love, the fear of love shaped by childhood trauma, and the silent struggle of maintaining strength for others while privately falling apart. The figurative language in each song functions as an emotional bridge between the personal and the universal, transforming intimate experiences into poetry that speaks to the shared condition of being human. The findings of this study confirm that Nadin Amizah's lyrics possess significant literary depth and merit serious academic attention as works of contemporary Indonesian poetic expression.

Given the richness and complexity of figurative language found across these four songs, it is suggested that future researchers explore a broader selection of Nadin Amizah's discography in order to obtain a more comprehensive understanding of her overall lyrical style and thematic concerns. Additionally, future studies may consider applying other literary approaches, such as stylistics, discourse analysis, or ecocriticism, to further uncover the layers of meaning embedded within her work. It is also suggested that teachers and educators in the field of language and

literature consider incorporating song lyrics such as those of Nadin Amizah into classroom settings, as they offer rich and accessible material for the study of figurative language, literary devices, and emotional literacy. Finally, this study hopes to contribute to the growing body of research on Indonesian popular music as a legitimate and valuable domain of literary inquiry.

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