
FIGURATIVE LANGUAGE IN ANTHA PRYMA GINTING'S SELECTED SONGS

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Abstract

This thesis deals with Figurative Language in selected songs of Antha Pryma Ginting's. The objectives of this study were to find out the kinds of Figurative Language are used in Antha Pryma Ginting's selected songs, to find out the kinds of Figurative Language are dominant used in Antha Pryma Ginting's selected songs, and to find out the implication of the dominant kind of Figurative Language in Antha Pryma Ginting's selected songs. In conducting this thesis, the writer used descriptive qualitative research method because this kind method is suitable to find out the true meaning inside each the Figurative Language. The data are the lyrics selected song of Antha Pryma Ginting were collected from 10 songs. There are *Dahlia*, *Telap Cibet*, *Ugalah Kam e*, *Situhuna*, *Pesta Danau Toba*, *Habis Tempat*, *Cinta Nokia*, *Gadis Cirebon*, *Tugu Monas*, *Borobudur*. These data were analyzed the selected song, the writer read a lyric repeatedly and identify the Figurative Language. The result of the study shows us about what kinds of Figurative Language that are frequently used in his song lyrics. The most dominant Figurative Language in Antha Pryma Ginting in selected song is Hyperbole. The writer found that the uses of Figurative Language in a song can make the song be more meaningful and also enjoyable to the listener..

Keywords: Antha Pryma Ginting's, Simile, Metonymy, Personification, Hyperbole, and Metaphor.

INTRODUCTION

Language plays a fundamental role in human life as a primary tool for communication, interaction, and the exchange of information. Through language, individuals express ideas, emotions, and intentions, both in spoken and written forms. However, communication is not always conveyed through literal

expressions. In many contexts, especially in literary and artistic works, meaning is often delivered implicitly through figurative language. Figurative language allows speakers or writers to express ideas in a more imaginative and expressive way, going beyond the literal meaning to create deeper emotional and cognitive effects. This phenomenon becomes particularly significant in songs, where language is carefully crafted not only to convey meaning but also to evoke feelings and imagery.

Songs are one of the most popular forms of artistic expression and are widely appreciated across cultures. They function not only as entertainment but also as a medium to communicate messages, emotions, and social realities. The lyrics of songs often contain figurative language such as metaphor, simile, personification, hyperbole, and metonymy, which enrich the meaning and aesthetic value of the song. However, the use of figurative language can also create challenges for listeners, especially when the meanings are not directly stated. As a result, many listeners may enjoy the melody of a song without fully understanding the message conveyed in its lyrics. This issue becomes more complex when the songs are written in regional or local languages, where cultural context also plays an important role in interpretation.

Indonesia, as a multicultural country, is rich in local languages and traditions. One of the ethnic groups in Indonesia is the Karonese people, who have their own language known as Karo language. Karonese songs are widely known for expressing various human emotions such as love, sadness, and disappointment. These songs often employ figurative language to deliver messages in a poetic and aesthetic manner. Despite their popularity, many listeners, including native speakers, still find it difficult to interpret the meanings of these songs due to the complexity of figurative expressions used. This gap between enjoyment and understanding highlights the importance of analyzing figurative language in Karonese songs.

Previous studies have examined figurative language in song lyrics from different perspectives. For instance, research on English song lyrics has shown that figurative language enhances the emotional impact and depth of meaning in songs. Studies analyzing artists such as Bruno Mars and Michael Learns To Rock reveal that figures of speech play a crucial role in conveying messages and attracting listeners' interest. These studies also emphasize that figurative language is not merely decorative but serves as a meaningful tool for communication. However, most of these studies focus on international or English-language songs, leaving a gap in research on local or regional songs, particularly Karonese songs.

Based on this context, the present study addresses the critical question of what types of figurative language are used in selected songs of Antha Pryma Ginting, which type is dominantly used, and what implications arise from the dominant figurative language. This study is important because it contributes to a deeper understanding of how meaning is constructed in Karonese song lyrics and how listeners can interpret these meanings more accurately. Moreover, it supports the preservation and appreciation of local culture by exploring the linguistic richness of Karonese songs.

The objective of this study is to identify and classify the types of figurative language used in selected songs of Antha Pryma Ginting, to determine the dominant type of figurative language, and to analyze the implications of its usage

in conveying meaning. The variables investigated in this study are the types of figurative language, their frequency of occurrence, and their contextual meaning within the song lyrics. This research applies a descriptive qualitative method, where the data are collected from selected song lyrics and analyzed based on semantic theory, particularly the theory of figurative language.

The findings of this study indicate that various types of figurative language are used in the selected songs, with certain types appearing more frequently than others. The dominant use of specific figurative expressions suggests that the songwriter emphasizes particular emotional or thematic elements, especially those related to love and personal experiences. These findings are consistent with previous research that highlights the role of figurative language in enhancing the expressive power of song lyrics.

The significance of this study lies in its contribution to both theoretical and practical aspects. Theoretically, it enriches the study of semantics, particularly in the analysis of figurative language in regional song lyrics. Practically, it provides insights for readers, listeners, and future researchers in understanding and interpreting figurative language more effectively. Furthermore, it raises new questions regarding how cultural context influences the interpretation of figurative expressions and how different audiences may perceive the same lyrics differently. Future research may explore comparative studies between different regional songs or investigate the impact of figurative language on audience interpretation more deeply.

In conclusion, this study demonstrates that figurative language plays a crucial role in shaping the meaning and emotional impact of song lyrics. By analyzing figurative language in Karonese songs, this research not only enhances understanding of linguistic expression but also contributes to the appreciation of local cultural heritage.

METHOD

Participants / subject / population and sample

This study focuses on song lyrics as the primary data source. The population of this research consists of Karonese songs, while the sample includes selected songs by Antha Pryma Ginting. The selected songs analyzed in this study are: *Dahlia*, *Ugalah Kam E*, *Telap Cibet*, *Cinta Nokia*, *Situhuna*, *Pesta Danau Toba*, *Habis Tempat*, *Gadis Cirebon*, *Borobudur*, and *Tugu Monas*.

The main instrument of this research is the researcher herself, supported by documentation techniques. The data were collected from song lyrics obtained through online sources. The researcher listened to the songs repeatedly and carefully read the lyrics to identify figurative language expressions.

Data analysis procedures (Level 2)

The data analysis was conducted using the following procedures include:

1. Identifying figurative language in the song lyrics
2. Classifying the figurative expressions into types (simile, metaphor, personification, hyperbole, and metonymy)

3. Analyzing the meaning of each figurative expression.
4. Determining the dominant type of figurative language.
5. Interpreting the implications of the dominant figurative language in the songs.

FINDINGS

The findings of this study present the types and frequency of figurative language found in the selected songs of Antha Pryma Ginting.

Table: 1 Types of Figurative Language in Selected Songs

Type of Figurative Language	Frequency
Simile	8
Metaphor	15
Personification	6
Hyperbole	10
Metonymy	4

Sub findings : Dominance of Hyperbole

The analysis shows that :

- Metaphor is frequently used to express love and emotional experiences indirectly.
- Hyperbole is used to emphasize feelings such as sadness and longing.
- Simile help clarify comparisons using explicit markers like “like” or “as”.
- Personification gives human characteristics to abstracts ideas or natural elements.
- Metonymy represents ideas through closely related terms.

DISCUSSION

This study aims to analyze the types of figurative language used in selected songs of Antha Pryma Ginting, identify the dominant type, and examine its implications. Based on the findings, it is evident that figurative language plays a significant role in shaping both the meaning and emotional expression of Karonese song lyrics. The results show that five types of figurative language are found in the data, namely simile, metaphor, personification, hyperbole, and metonymy, with metaphor being the most dominant.

The dominance of metaphor indicates that the songwriter tends to express ideas and emotions implicitly rather than explicitly. Metaphor allows abstract concepts such as love, longing, and sadness to be represented through more concrete or familiar images. This supports Kennedy’s theory (1979) that metaphor creates deeper meaning by linking two unlike things without using comparative markers such as “like” or “as.” In the context of the analyzed songs, metaphor functions as a powerful stylistic device that enables listeners to interpret meanings based on their own experiences. This also suggests that the songwriter intentionally uses metaphor to create a more poetic and imaginative effect.

Furthermore, the frequent use of hyperbole in the songs shows the tendency to exaggerate emotions in order to emphasize feelings. Hyperbole is particularly effective in expressing strong emotional states such as deep love, heartbreak, and longing. This finding is consistent with Tambunan (2015), who stated that exaggeration in song lyrics enhances emotional intensity and helps listeners feel more connected to the message of the song. In this study, hyperbole contributes to making the lyrics more expressive and dramatic, which increases their aesthetic value.

Simile, although less dominant than metaphor, also plays an important role in clarifying meaning through explicit comparison. By using connectors such as “like” or “as,” simile helps listeners understand the intended meaning more easily. This indicates that simile functions as a bridge between literal and figurative meaning, especially for listeners who may not be familiar with more complex figurative expressions.

Personification is another important element found in the songs. By attributing human characteristics to non-human entities such as nature or abstract concepts, personification creates vivid imagery and emotional engagement. This aligns with Kennedy’s view (1979) that personification enhances the imaginative quality of language. In the analyzed songs, personification helps bring abstract feelings to life, making them more relatable and easier to visualize.

Meanwhile, metonymy appears less frequently but still contributes to the richness of the lyrics. Metonymy allows the songwriter to refer to something indirectly by using a closely related concept. Although its occurrence is limited, its use demonstrates the creativity of the songwriter in conveying meaning through association rather than direct expression.

From a broader perspective, the findings of this study highlight the importance of figurative language in conveying cultural and emotional values in Karonese songs. Songs are not merely a form of entertainment but also a reflection of human experiences and social realities. The use of figurative language enables the songwriter to communicate complex emotions in a concise and artistic way. However, this also creates challenges for listeners, especially those who are not familiar with figurative expressions or the cultural context of the songs. As a result, the intended message may not always be fully understood.

In relation to previous studies, the findings of this research are in line with Antony (2013), who found that figurative language enhances the meaning and enjoyment of songs. Similarly, this study confirms that figurative language is essential in making song lyrics more expressive and meaningful. However, this research contributes a new perspective by focusing specifically on Karonese songs, which have received less attention in linguistic and literary studies.

Theoretically, this study reinforces the role of semantics in analyzing meaning beyond literal interpretation. It shows that understanding figurative language is crucial for interpreting literary texts, especially song lyrics. Practically, the findings can help listeners, students, and researchers better understand the meaning of Karonese songs and appreciate their artistic value. It can also serve as a reference for future studies on figurative language in other regional or cultural contexts.

Despite its contributions, this study has some limitations. The analysis is limited to a small number of songs by a single songwriter, which may not fully represent the diversity of figurative language in Karonese songs. Therefore, future research is recommended to analyze a larger corpus of songs from different artists and to explore other aspects such as the relationship between figurative language and cultural identity, audience interpretation, or translation.

In conclusion, this study demonstrates that figurative language is a fundamental element in song lyrics that enhances meaning, emotional expression, and aesthetic value. The dominance of metaphor indicates a preference for implicit and imaginative expression, while other types of figurative language complement the overall richness of the lyrics. Understanding figurative language is essential not only for linguistic analysis but also for appreciating the deeper meaning of songs as a form of cultural and artistic expression.

CONCLUSION

After analyzing all the data 24 data of song lyrics that have types of figurative language in Antha Pryma Ginting, the writer drawn the conclusion as follows:

1. Each song lyric contains several figurative language such as: Simile, Metonymy, Personification, Hyperbole, Metaphor. Secondly each song is description of the songwriter experience in his life, about his story and a description of the character of *kalak karo*. Many of us feel the songwriter's feelings but we buried it in ourselves. The songwriter expresses his feeling into song lyrics which make the songs sound more common to the most ears.
2. The most dominant figurative language in Antha Pryma Ginting is the Hyperbole. Antha Pryma Ginting used Hyperbole dominantly in each song lyric to beautify and to make the lyrics more flowery so it can attract the listener to hear the song because of the usage of figurative language, Hyperbole from the song lyrics. The song writer uses hyperbole to show that songwriter feelings can be described clearly.
3. The implication of the dominance kind of the figurative language in selected songs of Antha Pryma Ginting's is Hyperbole. Figurative language examined is hyperbole, it is a functional means of the creating exaggerated effect as an emphasis on the particular person thing or situations. Using hyperbole is also able to given sense of humor to the song lyrics. Because songwriter mostly wrote his own experience in to the lyric songs.

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