



Figurative Meaning in the Lhyrics of the Song "2001x" By Adrian Khalif: Semantic Study

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ABSTRACT

This study aims to describe figurative meaning in the lyrics of “2001x” by Adrian Khalif and explain how figurative expressions construct representations of conflict and reconciliation in an interpersonal relationship. The study applies a qualitative descriptive approach. The data source is the song lyric “2001x” supplied for analysis, while the data consist of words, phrases, and clauses that convey nonliteral meanings. Data were collected through documentation, close reading, and note-taking. The research instrument was a data-recording sheet containing the lyric excerpt, its context, literal meaning, contextual meaning, figurative category, and classification rationale. The analysis involved identifying relevant expressions, classifying them, interpreting them in context, checking category consistency, and drawing conclusions. The preliminary analysis indicates the use of idiomatic expressions, hyperbole, metaphor, and semantic contrast. The expressions “naik darah” and “kambing hitam” convey idiomatic meanings, while “bernapas saja ku salah” and the repeated numbers “2000 kali” and “2001 kali” create an exaggerated impression. The expression “meledak di belakang” transfers the notion of physical explosion to an emotional outburst. Overall, figurative language presents a relationship marked by recurring arguments but sustained by affection and a willingness to reconcile. The analysis also demonstrates why each expression should be interpreted alongside the surrounding lines rather than in isolation. Since the study examines only one song, its findings are not intended to represent the songwriter’s entire body of work or Indonesian popular songs generally. The findings may serve as a teaching example for semantic analysis, especially for distinguishing idioms, hyperbole, metaphor, and semantic contrast. Further research may compare this song with other songs or examine how listeners interpret the same expressions.

Keywords: figurative meaning, lyrics, song, semantic

INTRODUCTION

Song lyrics represent a form of language use that combines word choice, sound, and phrasing to convey experiences or feelings. The meaning of lyrics cannot always be grasped by reading the definitions of individual words in isolation; often, context and the relationships between words determine how a listener interprets the conveyed message. Consequently, song lyrics serve as a valuable data source for semantic analysis, particularly when songwriters employ expressions with meanings that transcend literal definitions.

Semantics examines the meaning inherent in linguistic units. In practice, word meaning can relate to lexical definitions, associations, context, and figurative usage. Leech (1981) explains that meaning comprises several dimensions, including conceptual and associative meaning. This distinction enables researchers to recognize that an expression can convey a broader meaning than a dictionary definition suggests. Meanwhile, Keraf (2009), Syamsiyah & Rosita (2020), discusses language style as a distinctive method of

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expressing thoughts, including the use of figurative language to enhance expression.

Adrian Khalif's song "2001x" offers a compelling subject for analysis, as its lyrics depict a relationship fluctuating between annoyance, conflict, affection, and a desire for reconciliation. Certain expressions within the lyrics would be misinterpreted if taken literally; for instance, the phrase "naik darah" (literally "blood rising") does not refer to the physical movement of blood, nor does "kambing hitam" (literally "black goat") refer to the animal itself. Furthermore, the sentiment of feeling in the wrong simply for breathing, combined with the repetition of numbers, serves to intensify the emotional impact. These elements provide an opportunity to examine how figurative meaning shapes the song's theme of interpersonal relationships.

Research regarding figurative language in song lyrics has been conducted by a number of scholars. Simarmata et al. (2021) identified several forms of figurative language in Selen Gomez's lyrics, including metaphor, hyperbole, simile, symbol, paradox, and irony. Iqbal et al. (2023) examined figurative language in the album *Sinestesia* by Efek Rumah Kaca, reporting the use of personification, metaphor, hyperbole, and apostrophe. Layaly et al. (2023) analyzed metaphors in the *Amygdala* lyric collection, focusing on source domains, target domains, and metaphorical meanings. These studies demonstrate that song lyrics can be analyzed through the classification of figurative language and the interpretation of its meaning.

Although previous research has addressed figurative language in song lyrics, this study focuses on a single Indonesian-language song and links figurative expressions to the portrayal of conflict and reconciliation within the lyrics. Focusing on one song allows for a closer reading of the context surrounding each expression. However, the study's novelty does not lie solely in the choice of a different subject; the value of the analysis depends on the accuracy of classification,

the semantic argumentation, and the connection between the data and the interpretation.

Based on this background, the research questions are:

- 1) what forms of figurative meaning are present in the lyrics of the song "2001x" by Adrian Khalif?
- 2) how do these figurative meanings construct a portrayal of conflict and reconciliation within the lyrics?

This study aims to identify the forms of figurative meaning and explain their contribution to the depiction of interpersonal relationships in the song.

Relevant articles were found in several online journals. First, Edwar & Hutahean (2023). Analisis Makna Figuratif dalam Kumpulan Cerita *Anak Durhaka* oleh Hang Kafrawi [Analysis of Figurative Meaning in the Collection of Stories *Anak Durhaka* by Hang Kafrawi]. It can be concluded that the author of the short story collection *Anak Durhaka* by Hang Kafrawi deliberately crafted the language using figures of speech to enliven the narrative's emotional resonance and create effects that render the meaning concrete and intense. Furthermore, this use of figurative language serves as a distinctive stylistic trait, intended to draw readers into a specific imaginative atmosphere where their emotions can align and become immersed in the flow of the story. Personification is the most dominant figure of speech employed, while metaphor appears the least frequently.

Second, Pakaya et al. (2026). Analysis of Language Style in the Song Lyrics in Nadin Amizah's Album *For the World, Love and Dirt: Stilistica Study*. Jurnal Pembelajaran Bahasa dan Sastra, 5(1), 313–328. <https://doi.org/10.55909/jpbs.v5i1.1024>

Second, Fatihah et al. (2022). Figurative Language in the Lyrics of Songs on Adele's "21" Album. This study aims to find out what figurative language is contained in the song lyrics on Adele's "21" album. This study used descriptive qualitative



method. In analyzing this research, the researcher uses the theory of figurative language style by Gorys Keraf (2010) and Nurgiyantoro (2009). The results of this study were dominated by 11 metaphors with a percentage (47.80%). While in the second position there are 8 hyperboles with a percentage (34.80%) and 4 personifications with a percentage (17.40%).

Theoretically, this study is expected to provide additional examples of the application of semantic analysis to Indonesian song lyrics. Practically, the results can serve as discussion material in semantics instruction, particularly for distinguishing between literal meaning, contextual meaning, idioms, metaphors, and hyperbole. This study can also assist students in developing analyses based on textual evidence, rather than merely conveying personal impressions of the song.

LITERATURE REVIEW

Semantics and Contextual Meaning

Semantics is the field of linguistics that studies the meaning of linguistic units. In this study, semantic analysis is employed to explain the relationship between linguistic forms and the meanings that emerge when expressions are placed within the context of the lyrics. Literal meaning is understood as the basic meaning recognizable without additional specific interpretation, whereas contextual meaning is formed through the relationship of an expression to the situation and the surrounding lyrics. This distinction is crucial because a single linguistic form can yield different interpretations depending on the context of its use (Leech, 1981).

Figurative Meaning

Figurative meaning arises when an expression is used in a way that goes beyond its literal sense. Figurative language can intensify expression, condense experience, or convey meaning through comparison and transference. Keraf (2009) outlines various stylistic devices used to lend

power to the expression of ideas. Dancygier and Sweetser (2014) also demonstrate that figurative language must be understood through the relationships between linguistic forms, concepts, and the contexts of their usage. In this study, the term "figurative meaning" serves as an umbrella term for expressions requiring non-literal interpretation.

Categories of Analysis

This study employs four working categories. First, idioms—combinations of words whose meanings cannot be fully explained by the sum of their individual components. Second, hyperbole—expressions that exaggerate a situation to create emphasis. Third, metaphors—understanding one thing through another concept or domain based on similarity or conceptual mapping. Fourth, semantic contrast—the juxtaposition of opposing words or situations to highlight emotional shifts. These categories are applied judiciously: not every emotional expression is automatically classified as a metaphor, nor does every large number necessarily constitute hyperbole without contextual support.

Categorical distinctions are also necessary to avoid over-labeling data. For instance, *naik darah* (to get angry/see red) and *kambing hitam* (scapegoat) are best analyzed as idioms because they possess conventional meanings distinct from the literal definitions of their constituent words. Conversely, the phrase *meledak di belakang* (exploding at the back) within the context of a song can be interpreted as a metaphor, as the word *meledak* (explode) transfers the imagery of a physical explosion to an emotional outburst. The expression *bernapas saja ku salah* (even breathing is wrong for me) can be read as hyperbole, as a basic human action is used to exaggerate the feeling that every single action is deemed incorrect.

METHOD

This study employs a qualitative approach using a descriptive method. Qualitative methods and descriptive approaches are commonly used in

various social science studies (Moleong, 2017; Yuliani, 2018; Razak, 2017; Afifuddin & Saebani, 2002). This approach was selected because the research focuses on interpreting the meaning of expressions within their context rather than on statistical measurement. The data source consists of the lyrics to the song "2001x" by Adrian Khalif, as provided in the research materials. The data comprise words, phrases, or clauses that meet the criteria for the use of figurative meaning. As the corpus is limited to a single song, this study constitutes a focused textual analysis and is not intended to be representative of Indonesian song lyrics as a whole.

Data collection was carried out using documentation, reading, and note-taking techniques. The researcher read the lyrics thoroughly to grasp the flow of meaning and then marked expressions potentially carrying non-literal meanings. Each data point was recorded alongside the context of its line or stanza. The research instrument consisted of a data recording table containing the data number, a brief excerpt, literal meaning, contextual meaning, figurative category, and the basis for interpretation.

Data analysis was conducted in five stages. First, identifying words, phrases, or clauses that exhibit a discrepancy between literal meaning and meaning within the context. Second, classifying the data into categories such as idioms, hyperbole, metaphors, or semantic contrasts. Third, interpreting the meaning of the data by considering the relationships between stanzas and the song's overall theme. Fourth, verifying the accuracy of the categorizations to ensure interpretations were not based solely on subjective impressions. Fifth, formulating conclusions that address the research questions. To ensure consistency, each category is supported by linguistic reasoning and contextual evidence.

This study does not utilize informants or participants, as the object of study is a text. Interpretations of the author's intent are not treated as psychological facts; the analysis is limited to meanings that can be explained through linguistic evidence found within the lyrics. To strengthen the validity of the manuscript prior to publication, the author needs to re-examine the official lyrics, compare the classifications against primary theoretical references, and have a second reader review a portion of the data.

RESULTS

Analysis of the lyrics to "2001x" reveals a number of expressions that can be categorized as idioms, hyperbole, metaphors, and semantic contrasts. The following table presents selected data. This classification is the result of a contextual reading of the lyrics; therefore, the rationale for the interpretation is included so that readers may evaluate the basis of the analysis.

Data 1

"naik darahku lagi" (Idiom)

The narrator felt angry again upon meeting the person in question. The expression "naik darah" (literally "blood rising") carries the conventional meaning of anger, not a literal movement of blood.

Data 2

"menyenangkan" dan "menyebalkan" (Semantic contrast)

Relationships bring about fluctuating emotional experiences. Two words with opposing emotional connotations are placed close together.

Data 3

"paling kusayang satu bumi" (Hyperbole)

The person being addressed is portrayed as someone deeply cherished. The phrase "one earth" hyperbolically expands the scope to emphasize the intensity of that affection.

Data 4

"2000 kali" dan "2001 kali" (Hyperbole)



Conflicts and reconciliations are depicted as frequently recurring events. The figures serve as a rhetorical emphasis rather than a report of verifiable quantities.

Data 5

“bernapas saja ku salah” (Hyperbole)

The narrator feels that whatever they do is always deemed wrong. Basic human actions are used to amplify the pressure within the relationship.

Data 6

“meledak di belakang” (Metaphor)

Suppressed or concealed anger erupts after one has put on a pleasant face for others. The word “explode” transfers the image of a physical blast to an emotional outburst.

Data 7

“kambing hitamnya” (Idiom)

The narrator feels they are being made the one to blame. This phrase conventionally refers to the party being blamed, not an animal.

1. Idioms as Markers of Interpersonal Conflict

The data points “naik darahku lagi” (my blood boils again) and “kambing hitamnya” (the scapegoat) demonstrate that the meaning of an expression cannot be determined merely by summing the meanings of its individual words. “Naik darah” is used to express anger, whereas “kambing hitam” refers to the party bearing the blame or accusation. Both expressions encapsulate the experience of conflict without requiring lengthy explanations. In the context of the song, the first idiom indicates the resurgence of irritation when the two characters meet, while the second depicts the speaker's feeling of being cast as the one at fault.

These two data points serve distinct functions. “Naik darah” describes an emotional reaction arising during an interaction, whereas “kambing hitam” describes a character's position within the conflict. This functional distinction is significant because semantic analysis requires more than just labeling an idiom; the researcher must also explain how the expression contributes to the semantic relationships within the text.

2. Hyperbole and Contrast in the Depiction of the Relationship

The phrase “bernapas saja ku salah” (even breathing is a mistake for me) represents an exaggeration of a situation. Literally, breathing is a basic human act and does not, in itself, constitute an interpersonal transgression. Within the context of the lyrics, the phrase conveys the impression that the speaker feels even the slightest action could trigger a reprimand. Consequently, the expression can be classified as hyperbole, as the exaggerated statement serves to highlight emotional distress.

The repetition of “2000 times” and “2001 times” also functions as hyperbole. These figures are not treated as a factual record of the number of arguments, but rather as an emphasis on the recurring pattern of conflict and reconciliation. The number 2001 in the title reinforces the idea that, following an argument, the two characters consistently strive to mend their relationship. Thus, the numerical repetition links two contrasting states: recurring conflict and the desire to preserve the relationship. A semantic contrast is evident in the pairing of “pleasant” and “annoying,” as well as the shift from “anger” to a “smile.” This juxtaposition demonstrates that the relationship depicted in the song is not characterized by a singular emotional experience; the persona may feel exasperated yet simultaneously retain affection for the other person. Such contrast reinforces the song's central theme: that conflict does not necessarily negate emotional closeness.

3. Metaphor and the Transition from Conflict to Reconciliation

The phrase “exploding behind the scenes” can be interpreted as a metaphor. While “exploding” literally

refers to a sudden release of energy, in this context, it describes an outburst of anger. The contrast with a "sweet" demeanor displayed to others highlights the disparity between public behavior and the emotions experienced in private. This interpretation relies on the relationship between clauses rather than the word "exploding" in isolation.

The shift toward reconciliation emerges when the lyrics ask for a smile and declare that the anger has gone on long enough. This expression goes beyond mere facial gestures; within the song's context, a smile signifies that the conflict should end. This section shifts the focus from the cause of the argument to the effort to restore communication. Thus, figurative meaning and emotional contrast work in tandem to portray a relationship that, while not free from conflict, is driven by a desire for reconciliation.

DISCUSSION

The research results indicate that figurative meaning in "2001x" serves as a device to depict emotional experiences concisely and powerfully. This finding aligns with the study by Simarmata et al. (2021), which demonstrates that metaphors and hyperbole can appear as forms of figurative language in song lyrics. The similarity lies in the use of non-literal expressions to emphasize meaning. However, this study differs from research that aggregates data from multiple songs, as its analysis focuses on the relationships between expressions within a single set of lyrics and their contribution to the portrayal of conflict and reconciliation.

These findings can also be compared to the study by Iqbal et al. (2023) on the album *Sinestesia* by Efek Rumah Kaca. That study identified personification, metaphor, hyperbole, and apostrophe, linking these figurative forms to song themes. Consistent with that approach, the analysis of "2001x" goes beyond merely labeling categories; it connects idioms, hyperbole, and metaphors to the theme of interpersonal relationships. A key difference is that the data from

"2001x" highlights the role of everyday idioms—such as *naik darah* (to get angry/blood boiling) and *kambing hitam* (scapegoat)—which bring conventional meanings into the depiction of conflict.

Research by Layaly et al. (2023) on metaphors in Amygdala's lyrics emphasizes the mapping of metaphorical meaning. That perspective is useful for interpreting the phrase *meledak di belakang* ("exploding at the back"), as the word *meledak* ("exploding") is understood through a transfer from the domain of physical events to the domain of emotions. However, not all data in "2001x" should be classified as metaphors. *Naik darah* and *kambing hitam* are more accurately described as idioms, whereas *2000 kali* ("2000 times") and *2001 kali* ("2001 times") function more strongly as hyperbole within the lyrical context. Distinguishing between these categories prevents the analysis from becoming overly broad or inconsistent. From a semantic perspective, these results underscore the importance of context in determining meaning. Figurative meaning cannot be established based solely on word forms; researchers must examine the relationship between an expression and the lines preceding and following it. For instance, the word "meledak" (to explode) can only be understood as an emotional outburst because the lyrics juxtapose it with a sweet demeanor shown to others. Similarly, the number "2001" serves as a marker of repetition because it appears alongside statements regarding an argument and a subsequent reconciliation.

The study's strengths lie in its close contextual reading of the lyrics and the inclusion of the rationale behind the classification of each key data point. This approach enables readers to easily assess the connection between linguistic evidence and interpretation. However, the study has limitations. First, the data is derived from a single song, meaning the findings cannot be generalized to Adrian Khalif's entire body of work or to Indonesian popular music as a whole. Second, certain expressions may allow for alternative interpretations, particularly if factors such as the



musical context, interviews with the songwriter, or listener responses were taken into account. Third, the analysis did not formally involve a second rater. Future research could compare multiple songs, verify lyrics against official sources, or incorporate listener interviews to determine whether the researcher's interpretations align with audience understanding.

Given these limitations, the study's findings should be viewed as a reasoned textual interpretation rather than the sole possible meaning. In semantic analysis, the accuracy of the findings depends on the clarity of categories, contextual evidence, and the consistency of the argumentation. Consequently, this study does not draw conclusions regarding the psychological state of the songwriter or any specific individuals; instead, it elucidates how the lyrics construct a portrayal of conflict, annoyance, affection, and reconciliation.

CONCLUSION

Analysis reveals that the lyrics to Adrian Khalif's song "2001x" contain figurative meanings classifiable as idioms, hyperbole, metaphors, and semantic contrasts. The expressions "naik darah" (seeing red/getting angry) and "kambing hitam" (scapegoat) convey idiomatic meanings; the phrase "bernapas saja ku salah" (even breathing is a mistake for me) and the repetition of "2000 kali" (2000 times) and "2001 kali" (2001 times) serve as hyperbole; while "meledak di belakang" (exploding later) can be interpreted as a metaphor for an emotional outburst. The pairing of "menyenangkan" (pleasant) and "menyebalkan" (annoying), along with the shift from "marah" (angry) to "senyum" (smiling), creates contrasts that highlight emotional fluctuations.

These elements contribute to a portrayal of a relationship marked by recurring arguments yet sustained by affection and efforts toward reconciliation. The findings demonstrate that the lyrical context plays a crucial role in determining figurative meaning. As this study focuses on a single song and does not involve a second rater or

actual listeners, the results are limited to a textual interpretation. Future research could expand the corpus or compare the researcher's interpretation with the understanding of listeners.

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