

# A Conceptual Metaphor Study of The Song of Annabelle Dinda's "The Hand"

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## ABSTRACT

Song lyrics represent a rich site for the study of conceptual metaphor, as they condense complex emotional and social experiences into figurative language that reflects broader cultural values. Despite growing scholarly interest in metaphor within popular music, studies examining how gender inequality is constructed through metaphorical language in contemporary songwriting remain limited, particularly in relation to works by emerging artists. This study aims to identify, classify, and interpret the conceptual metaphors present in "The Hand" by Annabelle Dinda, with particular attention to how these metaphors construct and reinforce representations of gender inequality in artistic expression. A qualitative approach was employed, using document analysis as the primary method of data collection and following Creswell's framework for qualitative data analysis. The metaphorical expressions identified in the lyrics were analyzed using Conceptual Metaphor Theory, with each expression examined through the mapping between its source and target domains and organized according to three major metaphor types, namely structural, ontological, and orientational metaphors. The analysis identified eleven metaphorical expressions across the lyrics, with structural metaphors appearing most frequently, followed by ontological and orientational metaphors. The findings reveal that these mappings work collectively to expose the gendered double standard in how male and female voices are culturally positioned, evaluated, and constrained within the creative domain. These results suggest that song lyrics function not merely as aesthetic objects but as discursive sites in which ideological constructions of gender inequality are both reproduced and critically questioned.

**Keywords:** conceptual metaphor, gender inequality, song lyrics

## INTRODUCTION

Metaphor plays a very important role in human life, not only as a lense to understand everyday life but also as a tool for understanding the complexity of human experience and abstract concepts such as time, money, emotion, etc. Metaphors within literary works used to express emotions, reflect cultural values, and critique the social structures that surround them. As shared by (Jurčić & Mustapić, 2025), song has proven itself that despite the ever-changing eras, genres, and trends, it continues to be a mirror to the values and norms of its decade. Thus, literary analysis, particularly of contemporary song lyrics, through conceptual metaphor theory can open new insights into how language is shaped and is shaped by cultural reality.

One contemporary literary work that is interesting to analyze structurally using a conceptual metaphor approach is the song "The Hand" by Annabelle Dinda. This song, whose lyrics can be accessed through platforms such as Spotify, Groove, Letras, etc, presents a narrative about the subjective experience of a woman facing the double standards of emotional expression in the world of music and art. In its lyrics, through the lyrics Dinda wrote how every time a guy writes a song, he's a cowboy, a sailor, or a political icon. Every time a girl tries to say something, she's a siren, a loud noise, this explicitly shows a difference in symbolic treatment between men and women when expressing themselves through artistic works. Furthermore, Dinda uses a series of strong diction such as "a hand, a spike, a physical fight" and "this isn't rage, it's worth a mention; this is a fake internal tension" to

illustrate how women's emotions are often reduced to "loud noise" or "baseless anger," when in fact they constitute a legitimate form of internal tension. This song is a text rich in conceptual metaphors because majority of its lyrics are built upon mappings between a concrete-physical source domain and an abstract-emotional target domain.

The analysis of this literary work creates imagery of how gender metaphors operate in contemporary music texts. Research by (Jurčić & Mustapić, 2025) shows that in American trap music, metaphors play a central role in constructing gender identity, where "masculinity is often associated with dominance, aggression, and control, while femininity tends to be represented through objectification and unstable emotions". In "The Hand" a similar pattern is found but with a subversive critique: Dinda reverses these metaphors by showing that what is called "anger" in women is, in fact, a social construct. As stated by (Lakoff & Johnson, 2003) in *Metaphors We Live By*, metaphors are the structure that helps society to understand abstract concepts with these metaphors divided to oriental, structural, and ontological. Thus, this analysis will systematically identify the structural, ontological, and orientational metaphors that shape gender power relations in the song's lyrics.

This research is conducted to gain a deeper understanding of how Conceptual Metaphor Theory (CMT) is applied in analyzing song lyrics, particularly songs that are not romantic but rather socially critical. As explained by (Suri & Sutami, 2025) in her analysis of NIKI's album *Buzz*, that metaphor functions as a cognitive mechanism to express complex emotional

states, such as anxiety. In the context of "The Hand," the application of CMT will reveal how abstract concepts such as "women's voice" and "emotional expression" are mapped onto more easily understood concepts such as "loud noise" and "wind around the willow".

This analysis can contribute new research findings compared to previous studies, which mostly still focus on mainstream English-language pop songs by male singers or on romantic themes. As noted by (Simbolon et al., 2026) in his structural analysis of the song "Hotel California," the Saussurean structuralist approach distinguishing signifier and signified has rarely been combined simultaneously with CMT in contemporary song corpora dealing with gender critique. By combining CMT and structural analysis (in this case, purely intrinsic analysis without external context), research on "The Hand" will fill this gap. Furthermore, unlike (Sutrisno & Putri, 2021) study of Justin Timberlake's song "Mirrors" which only identified types of figurative language without systematic mapping between source and target domains, this research will explicitly map conceptual metaphors based on the Lakoff and Johnson framework. Thus, this research not only replicates previous findings but offers a new analytical model that can be applied to other critically oriented songs.

This study applies Conceptual Metaphor Theory (CMT), developed by Lakoff and Johnson, as the primary framework for analysing how emotional abstractions and social experiences are understood through human cognitive structures. In CMT, metaphors are not viewed merely as rhetorical embellishments or stylistic

devices, but as mental mechanisms that enable the mapping of a concrete source domain to a more abstract target domain (Lakoff & Johnson, 2003). Through an analysis of Anabelle Dinda's poem "The Hand", this theory is employed to trace how the physical element of the "hand" is conceptually mapped to represent broader ideas concerning power, agency, or oppression within social structures.

The application of CMT in this study intersects with the affective dimension, which enables literary works to forge a reflective connection with the social reality of their readers. This affective engagement, as emphasized by Felski (2020), fosters a new understanding that extends beyond the aesthetic level to encompass critical awareness of humanitarian issues. The use of conceptual metaphors in musical narratives functions as an alternative space for articulating women's lived experiences, which are often alienated by dominant patriarchal discourses (Macarthur, 2022). By analysing this mapping of metaphors, the study demonstrates that figurative language is a crucial tool for expressing resistance against gender injustice that remains structurally entrenched.

Within the digital cultural ecosystem, conceptual metaphors in literary texts also function as cultural narratives that influence audience perception and encourage active participation in the formation of collective meaning (Bouvier & Jin, 2025 ; Kjus, 2021). The practice of sharing experiences through metaphors in digital poetry can serve as a form of resistance that builds empathy-based communities, while simultaneously challenging existing norms (Thomas, 2020; Zulli & Zulli, 2020). Through the lens of

CMT, this study demonstrates that the metaphors in "The Hand" act as a cognitive bridge facilitating personal "speak-up" towards broader social awareness, in line with the spirit of gender equality emphasised in the Sustainable Development Goals.

This study focuses on how figurative language is used to articulate social issues through three main questions: (1) how conceptual metaphors are identified and interpreted in the lyrics of 'The Hand' by Anabelle Dinda; (2) what classifications of conceptual metaphor types are identified based on the framework of Conceptual Metaphor Theory (CMT); and (3) how the meaning of gender injustice is reflected through these conceptual metaphors. In line with the framework of (Lakoff & Johnson, 2003), the aim of this study is to dissect the cognitive mapping from the source domain to the target domain in order to uncover the implicit messages behind the lyrics. Specifically, this study aims to demonstrate that metaphors in this work function as a space for articulating women's experiences, which are often overlooked in dominant discourse (Koller, 2020) whilst also serving as a means to foster critical awareness of gender injustice that remains structurally entrenched (Wiltsher, 2023).

Theoretically, this study contributes to the development of cognitive linguistics, particularly in reinforcing the argument that metaphors are mental instruments that enable new understandings of complex social realities (Wiltsher, 2023). In practical terms, this study is useful for literary scholars and social activists in understanding how cultural narratives in music can influence audiences' perceptions of humanitarian issues (Kjus, 2021).

Furthermore, the findings of this research are expected to support the achievement of Sustainable Development Goal (SDG) 5 on gender equality by documenting forms of speak through the production of meaning on music (Bouvier & Jin, 2025; Nations, 2015). Thus, this study serves as evidence that linguistic analysis can be used to uncover individuals' active participation in shaping collective interpretations of issues of injustice in the digital era.

Anabelle Dinda's literary work "The Hand" can be regarded as a crucial instrument in supporting the achievement of the Sustainable Development Goals (SDGs), particularly Goal 5. Through its narrative, this work serves as a space for articulating the experiences of women who are often marginalized in the dominant discourse. In this context, literature is not merely entertainment but transforms into a means of fostering critical awareness of gender inequality still deeply rooted in social structures (Wiltsher, 2023). By voicing emotionally resonant personal experiences, this work encourages readers to re-examine the human values and gender norms that govern daily life (Mendes, 2018).

Furthermore, the song highlights gender injustice through a conceptual mapping of metaphors that depict the subordination and limitations of women's agency within patriarchal structures. As a cultural narrative, the lyrics of "The Hand" reflect social conditions in which women's positions are often controlled by external forces, whilst challenging listeners' perceptions of the normalisation of such injustice (Kjus, 2021). The practice of sharing traumatic or oppressive experiences through songs on digital platforms also serves as a form of active resistance and an

effort to build empathy-based communities (Weiser, 2018; Jane & Amy, 2018).

## METHOD

This research method employs the descriptive qualitative research design proposed by (Creswell, 2014). This approach was chosen because the data analyzed consist of words, phrases, and meanings in song lyrics, rather than numerical data. Qualitative research allows for a deep understanding of meaning and the interpretation of abstract linguistic phenomena, such as conceptual metaphors. Therefore, this approach is suitable for examining how conceptual metaphors are used to represent experiences and to construct meaning in songs.

The data and data sources in this study consist of the lyrics of the song “The Hand” by Annabelle Dinda. The data focuses on words, phrases, and metaphorical expressions that represent emotional experiences and the construction of meaning, particularly those related to gender representation in the song. The data source for this study is the officially published song lyrics. The analysis was conducted using the theory of conceptual metaphor by (Lakoff & Johnson, 2003).

Data were collected through a document study method, namely, systematically examining song lyrics through repeated readings to understand the content and identify metaphorical expressions relevant to the research focus. In addition, the song was listened to repeatedly to understand its context, intonation, and emotional nuances, which support the interpretation of metaphorical meaning in the lyrics.

Data analysis in this study utilized the qualitative model which comprises several

stages. First, data management and preparation involved collecting and selecting relevant song lyrics as the primary data. Second, the researcher reviewed the dataset to gain a comprehensive understanding of the lyrics' context and overall meaning. Third, a detailed analysis (coding) was conducted to identify metaphorical expressions in selected lyric excerpts and determine their source and target domains using Conceptual Metaphor Theory. Fourth, the identified metaphors were grouped according to the types of metaphor. Finally, the researcher interpreted the data by explaining the meanings of the metaphors and their contribution to understanding the song.

## FINDINGS

The analysis focuses on the identification of conceptual metaphors in the song “The Hand” by Annabelle Dinda. The data are presented through selected lyric excerpts, with each expression analyzed based on the mapping between source and target domains. The findings are organized to reveal recurring conceptual patterns underlying the lyrics.

## DISCUSSION

through concrete and familiar experience

No	Line/Lyric Excerpt	Source Domain	Target Domain	Type of Metaphor
1	Every time a guy writes a song, he's a cowboy, a sailor (line 1)	cowboy, sailor (heroic professions)	Male identity	structural
2	Every time he opens his mouth, it's a loud movie trailer (line 3)	a loud movie trailer	Male self-expression	structural
3	A flash of light, a curtain (line 6)	light & curtain	Privilege of chance	structural
4	A height, a dive, a burden (line 8)	vertical movement & weight	emotional state / life experience	Structural
5	A girl, a night, a typical type (line 9)	A typical type	Perception of women	Strucural
6	A scroll, a nod, a message from God (line 11)	A message from God	Interpersonal communication	structural
7	Every time I open my mouth, I think, "Wow, what a loud noise" (line 15)	Open my mouth & wow, what a loud noise	Female self-expression	structural
8	The wind around the willow (line 18)	Wind and Willow	Female experience	structural
9	The message from God forbid she shows emotion (line 24)	Message from God	Social disapproval of female emotional expression	ontological
10	This isn't rage, it's worth a mention (line 25)	emotion (anger)	discourse / statement	ontological

### Line 1: "Every time a guy writes a song, he's a cowboy, a sailor"

The target domain in this line refers to male identity, particularly in the context of songwriting and self-expression, while the source domains are represented by the roles "cowboy" and "sailor." These representations reflect how abstract concepts such as identity are understood

(Lakoff & Johnson, 2003). The mapping between these domains indicates that male identity is understood through roles that are socially recognizable and rooted in tangible, culturally familiar experiences.

This expression can be classified as a structural metaphor, as the conceptual structure of occupational and cultural roles is used to interpret an abstract concept. The roles of "cowboy" and "sailor" provide a

framework for interpreting identity and self-expression in concrete and familiar terms. In this case, the metaphor operates by transferring the attributes associated with these roles such as law enforcer (cowboy) and provider (sailor) into the domain of identity construction. From a gender perspective, the metaphor reflects a pattern in which male identity is associated with roles that are socially positioned as active and dominant. The repeated use of such representations contributes to a perspective in which male self-expression is aligned with culturally established models of masculinity where masculinity plays a crucial role in society.

**Line 3: “Every time he opens his mouth, it’s a loud movie trailer”**

The target domain in this line refers to male speech or male self-expression, while the source domain is represented by “a loud movie trailer.” A movie trailer is commonly understood as a form of media designed to attract attention within a limited duration. The mapping between these domains indicates that speech is interpreted through a form of presentation that is structured to be noticeable and immediate.

This expression can be categorized as a structural metaphor because the entire structure of how a movie trailer functions is mapped onto how male speech is perceived and received. The word “loud” suggests that men can speak with volume and confidence without being criticized for being “too much,” unlike women where in line 15 describes their own speech as embarrassing or excessive. When this structure is mapped onto the target domain, male speech is understood as something that naturally commands attention, feels exciting or important, and is framed as a product worth consuming. This metaphor reflects a representation in which male speech is associated with visibility and control over how it is delivered. The repeated framing of expression in such

terms contributes to a pattern where male voices are positioned as central and dominant within communicative spaces.

**Line 6: “A flash of light, a curtain”**

In this line, the target domain refers to significant moments in life, particularly moments of change or realization, while the source domain is drawn from elements of stage performance, namely “a flash of light” and “a curtain.” Both expressions are closely related to theatre, where lighting and curtain movement mark important points such as the beginning, climax, or ending of a performance. By using these elements, the lyric presents life events through a familiar and observable setting.

The expression can be understood as a structural metaphor, since the concept of life events is explained through the structure of a performance. A “flash of light” can be associated with moments that draw attention or signal importance, while a “curtain” often indicates closure or transition. These elements work together to provide a clear way of understanding how certain moments are highlighted and brought to an end. In this case, abstract experiences are interpreted through a sequence that resembles how events are arranged on stage.

This representation suggests that experiences are not only lived but also presented in a way that can be observed and recognized. In relation to gender, such representation may indicate how certain moments, especially those connected to personal identity or relationships, are shaped by expectations of how they should appear. Rather than being entirely private, these experiences can take on a form that is influenced by how they are perceived by others.

**Line 8: “A height, a dive, a burden”**

In this line, the target domain refers to emotional states and life experiences, while the source domain is expressed through “height,” “dive,” and “burden.” The terms “height” and “dive” relate to vertical movement, indicating upward and downward positions in physical space, whereas “burden” introduces the idea of weight that can be carried. These expressions draw on simple physical experiences that are easily recognized, allowing abstract emotional conditions to be described in a more concrete manner.

The use of these elements shows that emotional experience is understood through direction and physical sensation. A “height” can be associated with a state that feels elevated or stable, while a “dive” suggests a sudden downward movement, often linked to decline or loss. The inclusion of “burden” adds another dimension, referring to a condition that feels heavy or difficult to carry over time. Rather than explaining emotions directly, the lyric presents them through movement and weight, which makes the experience more immediate and observable.

This expression can be categorized as an orientational metaphor, since it relies on spatial direction and bodily experience to structure meaning. The contrast between upward and downward movement provides a basic framework for interpreting emotional change, while the idea of weight contributes to how difficulty is perceived. These physical references allow the listener to understand emotional conditions through everyday experiences of balance, motion, and pressure.

**Line 9: “A girl, a night, a typical type”**

In this line, the target domain refers to men’s experiences in establishing romantic relationships with women, while the source domain is represented by the phrase “a typical type.” Within the framework of conceptual metaphor, complex experiences are often understood through simpler, more

concrete patterns of categorization. The relationship between these two domains suggests that men’s relational experiences are understood as something recognizable through specific, recurring patterns.

This sentence can be understood as an ontological metaphor, treating experiences and individuals as classifiable entities. The phrase “a typical type” indicates a tendency to simplify the complexity of relationships into familiar and predictable forms. In this context, women are not represented as unique, but rather as part of a pattern of men’s experiences that has long been socially recognized.

From a gender perspective, this metaphor demonstrates how men construct their understanding of relationships through categorization, positioning themselves as authorities in identifying and interpreting these experiences. In this framework, women are not perceived as individuals with complex experiences and characteristics, but rather as elements of a pre-existing pattern within men’s social experiences. The inclination to categorize women into specific “type” underscores the dominant position of men as observers, evaluators, and interpreters of relationships from their own perspectives. Additionally, this categorization reveals how masculinity often shapes relationships in a practical and structured manner, rather than an emotional one. Consequently, relationships are interpreted not through emotional depth or individual uniqueness, but through established patterns of social experience that are continually reproduced in men’s understanding of women and romantic relationships.

**Line 11: “A scroll, a nod, a message from God”**

In this line, the target domain refers to how men interpret small cues in interpersonal communication, while the source domain is represented by the phrase “a message from God.” In conceptual metaphors, abstract

meanings are often understood through more concrete sources of experience that carry strong symbolic weight. This mapping suggests that simple responses in interactions are understood as carrying great significance.

This expression constitutes a structural metaphor, as the structure of divine communication is used to frame how men understand validation within relationships. A “*message from God*” is typically understood as an important, non-negotiable message that carries high authority. When this concept is transferred into relational experiences, simple actions like a scroll or a nod become symbols of approval or recognition of great value.

From a gender perspective, this metaphor suggests that men tend to place interpersonal validation at the utmost importance in the formation of their self-meaning. Small responses from others are interpreted as a form of recognition with great value, so that simple communication can acquire a much deeper meaning. In this context, men are portrayed as highly dependent on external signs to reinforce their position and identity within the relationship. Furthermore, this metaphor also illustrates how men’s emotional experiences are often expressed indirectly, namely, through the search for symbols of approval or legitimacy in everyday interactions. This indicates that the need for social recognition is a crucial aspect of the construction of masculinity, in which validation from others is understood as capable of strengthening one’s self-confidence, authority, and sense of presence in interpersonal relationships.

**Line 15: “*Every time I open my mouth, I think, ‘Wow, what a loud noise’*”**

In this line, the target domain refers to female self-expression, while the source domain is represented by “a loud noise”. The act of “open my mouth” signifies the production of speech, which is then evaluated through the perception of sound rather than meaning. This indicates that women’s voices are conceptualized not in terms of communication, but as auditory disturbance.

This expression can be classified as a structural metaphor, as the concept of self-expression is interpreted through the structure of auditory perception. The characterization of speech as “noise” provides a framework in which expression is reduced to sound, thereby limiting its function as a medium of meaning. In this case, the metaphor operates by transferring the properties of noise such as being intrusive or excessive into the understanding of female voice.

From a gender perspective, this metaphor reflects how women’s speech is often subject to negative evaluation within social contexts. The internal response “I think” suggests that this judgment is not only external but has also been internalized by the speaker. As a result, female self-expression becomes regulated through self-monitoring, where speaking is immediately associated with the possibility of being perceived as disruptive. This aligns with broader patterns in which women’s voices are more likely to be constrained or dismissed, contributing to unequal conditions in communicative spaces.

The line can be interpreted as illustrating the tension between the desire to express and the anticipation of negative judgment. By describing speech as “a loud noise,” the lyric conveys how women may come to perceive their own voices as excessive or inappropriate. This suggests that the limitation of expression does not only occur through external control, but also through

internal processes shaped by social expectations.

**Line 18: “The wind around the willow”**

In this line, the target domain refers to women’s emotional and social experience while the source domain is represented by “the wind” and “the willow.” The image of the willow tree is associated with vulnerability, whereas the wind represents an external force that moves around and influences it. Through this relationship, the lyric presents women’s experiences as something shaped by surrounding pressures and conditions. This expression can be classified as a structural metaphor, as the interaction between natural elements is used to interpret emotional and social experience. Adaptation become central to the understanding of feminine experience. The metaphor show the characteristics of pressure and response from the natural world.

From a gender perspective, the metaphor reflects how women are often expected to remain adaptable and emotionally restrained within social relationships. The image of the willow suggests a form which aligns with social expectations that associate femininity with softness. At the same time, the wind symbolize external influences such as judgment, authority, or social pressure that continuously shape women’s behavior and expression. This representation highlights an unequal dynamic in which women are positioned as those who adjust.

The line may also be interpreted as illustrating the emotional complexity of navigating social expectations. The lyric conveys that women’s experiences are often shaped by continuous negotiation, particularly within environments that limit autonomy and expression.

**Line 23: “The strike, the pause, the message from God”**

The target domain in this line refers to validation and authority, both of which are abstract social experiences that operate largely through invisible cultural forces. The source domain is expressed through three concrete and perceivable images: "the strike," "the pause," and "the message from God." Each of these images gives the abstract concept of authority a tangible and identifiable form. A strike is something that can be physically felt, a pause is something that can be heard and experienced as a deliberate interruption, and a message from God is something that can be received and obeyed. Together these images transform authority from an invisible social force into something concrete and perceivable.

This expression is classified as an ontological metaphor, as abstract experiences of validation and authority are treated as tangible entities that can be identified, felt, and acted upon. By rendering authority through physical and divine images, the lyric allows an invisible social dynamic to be understood in concrete terms. The escalating progression from physical action to divine communication is particularly significant, as it suggests that authority accumulates across different registers, from the bodily to the institutional, making it increasingly difficult to question or resist.

From a gender perspective, the concrete forms through which authority is expressed in this line are all associated with dominance and external control. The strike implies force imposed from outside, while the pause implies deliberate interruption of another's expression. What is particularly significant is that the same image of "a message from God" appears earlier in the song in relation to male expression (line 11), where it functions as the culmination of a validation sequence that moves through recognition and approval. In this line, however, the identical image leads toward prohibition rather than endorsement, suggesting that the same systems of

authority which elevate male expression are the very systems that govern and constrain female expression. This asymmetry reveals how authority is not a neutral force but one whose meaning shifts depending on whose voice it is directed toward.

**Line 24: “God forbid she shows emotion”**

The target domain in this line refers to the social disapproval of female emotional expression, while the source domain is expressed through the idiomatic phrase “God forbid,” which is conventionally used to frame something as a deeply undesirable or catastrophic event. By applying this idiom to the act of a woman showing emotion, the lyric gives an abstract social standard a concrete and exaggerated form, treating female emotional expression as though it were a disaster to be prevented rather than a natural and legitimate human experience.

This expression is classified as an ontological metaphor, as the abstract experience of social disapproval is rendered as something concrete, urgent, and perceivable. The idiom transforms an invisible cultural expectation into a tangible threat that invokes the language of catastrophe. This concretization allows the listener to grasp the severity with which female emotional expression is policed within dominant social frameworks, even though the standard itself has no physical form.

From a gender perspective, the idiomatic use of “God forbid” in this line reflects a distinctly sarcastic tone that is critical to the song's broader argument. The speaker employs the idiom ironically to expose how disproportionate and absurd the social prohibition against female emotion actually is. Framing something as natural as showing emotion as an event to be dreaded and prevented highlights the irrationality of the double standard the song describes. This irrationality becomes even more apparent when considered alongside the

earlier invocation of divine authority in relation to male expression, where the same register of God functions as a source of validation and legitimacy. The contrast reveals that divine authority in the song is not presented as universal but as something whose meaning is shaped by gender, granting approval to one and imposing silence upon the other. This ironic use of language therefore functions as a form of resistance, turning a familiar idiomatic expression into a tool for critiquing the asymmetry that structures the song's central argument.

**Line 25: “This isn’t rage, it’s worth a mention”**

In this line, the target domain refers to emotional expression, particularly the articulation of anger, while the source domain is expressed through the phrases “rage” and “worth a mention.” The term “rage” represents an intense emotional state, whereas “worth a mention” belongs to the domain of discourse, referring to something that is briefly acknowledged in communication. By placing these expressions in contrast, the lyric presents emotion through a shift from intensity to a more controlled and limited form of expression. The structure of the sentence shows a process of redefinition. The statement begins by rejecting “rage,” which signals a distancing from strong emotional intensity, and then replaces it with “worth a mention,” which suggests a reduced and moderated form. This shift indicates that emotion is not expressed in its original form but is adjusted before being communicated.

This expression can be categorized as an ontological metaphor, as emotion is treated as something that can be identified, evaluated, and redefined. The movement from “rage” to “worth a mention” shows how an abstract emotional state is shaped into a form that can be managed within language.

From a gender perspective, this line reflects how the expression of anger, particularly by women, is often subject to limitation. Strong emotional expression may be discouraged or reframed in order to align with expectations of acceptable behavior. The shift from “*rage*” to a more restrained form suggests that intensity is reduced to avoid negative judgment, which can influence how emotions are communicated in social contexts.

The findings of this study are consistent with previous research on metaphor in song lyrics, particularly those applying Conceptual Metaphor Theory (e.g., Maghfira & Wibowo, 2025), which highlight how metaphor functions in representing meaning within lyrical texts. However, this study offers a more focused perspective by systematically identifying source and target domains and by examining how these metaphors construct representations of identity and experience.

## CONCLUSION

This study has examined the conceptual metaphors present in the lyrics of “The Hand” by Annabelle Dinda through the framework of Conceptual Metaphor Theory. Through careful identification and interpretation of metaphorical expressions in the lyrics, the study found that the song consistently employs figurative language to construct and communicate meaning that extends beyond its surface narrative, particularly in relation to how gender roles and creative identity are understood and experienced.

In terms of classification, the metaphors identified in the lyrics belong to three types, namely structural, ontological, and orientational metaphors. Structural metaphors appear most frequently, reflecting a tendency in the lyrics to organize abstract experiences such as identity, speech, and conflict through concrete and culturally familiar

frameworks. Ontological metaphors are also prominent, treating abstract states such as time, emotion, and self-expression as tangible entities that can be evaluated and constrained. Orientational metaphors, while less frequent, contribute to the representation of emotional experience through spatial and physical dimensions.

With regard to gender inequality, the conceptual metaphors in the song collectively reveal a pattern in which male and female experiences are structured through fundamentally different frameworks. Male identity and expression are consistently mapped onto figures of authority, dominance, and cultural legitimacy, while female experience is mapped onto figures associated with noise, restraint, temptation, and diminished impact. Significantly, the song does not only reflect these inequalities but also questions them through metaphors that expose the self-awareness of the female speaker, demonstrating that the lyrics function as both a document of gendered experience and a form of critical resistance against the double standards that govern artistic expression.

These findings suggest that song lyrics, particularly those engaging with social critique, serve as meaningful sites for the study of conceptual metaphor and its role in shaping ideological constructions of gender. Future research is encouraged to apply this framework to other critically oriented works by emerging artists, as well as to explore how audiences receive and interpret the metaphorical meanings embedded in such texts.

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