

THE ROMANCE OF RASULULLAH SAW AND AISYAH RA IN *SAYYIDAH AISYAH ISTRI RASULULLAH* SONG LYRICS: COGNITIVE LINGUISTIC PERSPECTIVE

Dwi Kurniasih

dwikurniasih445@student.uns.ac.id

Sebelas Maret University, Kentingan, Surakarta- Indonesia

Mudhiah Umamah

umamahhidayah1997@gmail.com

IAIN Surakarta, Kartasura, Sukoharjo, Indonesia

Abstract

In the beginning of April 2020 *Aisyah Istri Rasulullah* song which is a song from Malaysia became one of the videos that dominated trending lists on YouTube. More than 20 video covers of the song *Aisyah Istri Rasulullah* have controlled the YouTube page. This study aims to describe the metaphorical forms contained in the lyrics of the song *Sayyidah Aisyah Istri Rasulullah* by using cognitive semantics approach. This study is a descriptive qualitative research. The research data are the lyrics of the song *Sayyidah Aisyah Istri Rasulullah* that are analyzed using a content analysis technique. The results show that the metaphors found in the lyrics of the song *Sayyidah Aisyah Istri Rasulullah* could be classified into three types, structural metaphor, orientational metaphor, and ontological metaphor. The applying of metaphors indicates several concepts of imagery scheme, such as identity (matching), circumstance (existence) of object, imagery space in of up-down, state of form in form, the existence bounded space for limited space. The use of metaphors in *Sayyidah Aisyah Istri Rasulullah* song lyrics aims to convey the contents with sorted words that are easy to understand. Since many people feel that they do not know several *hadits* about the romance of the romantic story of Rasulullah SAW with Aisyah RA, this song comes as the essence of several *hadits* that can provide knowledge to the audiences in a practical and concrete way.

Keywords: *cognitive semantics; metaphor; song lyrics of Sayyidah Aisyah Istri Rasulullah*

Sari

Awal April 2020 lagu *Aisyah Istri Rasulullah* yang merupakan lagu asal Malaysia menjadi salah satu video yang mendominasi *trending* di *YouTube*. Tercatat lebih dari 20 video *cover* lagu *Aisyah Istri Rasulullah* menguasai halaman *YouTube*. Penelitian ini bertujuan untuk menderkripsikan bentuk-bentuk metafora yang terdapat pada lirik lagu *Sayiddah Aisyah Istri Rasulullah* dalam lingkup semantik kognitif. Penelitian ini menggunakan metode deskriptif kualitatif. Data penelitian adalah lirik lagu *Sayyidah Aisyah Istri Rasulullah* yang dianalisis menggunakan pendekatan analisis isi. Hasil

penelitian menunjukkan metafora yang ditemukan dalam lirik lagu *Sayyidah Aisyah Istri Rasulullah* dapat diklasifikasikan dalam tiga jenis, yakni metafora struktural, metafora orientasional, dan metafora ontologis. Penggambaran metafora-metafora yang ditemukan mencitrakan beberapa konsep yaitu, *identity (matching)*, keadaan (*excistence*) berupa objek (*object*), citra *space* (ruang) berupa *up-down*, *excistence* keadaan berupa, *excistence* keadaan berupa *bounded space* ruang terbatas. Pemanfaatan metafora dalam lirik lagu *Sayyidah Aisyah Istri Rasulullah* bertujuan untuk menyampaikan isi dengan pilihan kata yang mudah dan dapat dipahami. Mengingat banyak orang yang dirasa belum mengetahui *hadits-hadits* tentang romantika kehidupan Rasulullah SAW dengan Aisyah RA, maka adanya lagu tersebut sebagai intisari dari beberapa *hadits* dapat memberikan pengetahuan kepada para pendengar dengan cara yang praktis dan konkret.

Kata kunci: *semantik kognitif; metafora; lirik lagu sayyidah Aisyah istri Rasulullah*

Received 2020-11-10

accepted 2021-05-28

published 2021-06-27

APA Citation: Kurniasih, D., & Umamah, M. (2021). The Romance of Rosululloh SAW. and Aisyah R.A. in Sayyidah Aisyah Istri Rasulullah Song Lyrics: Cognitive Linguistic Perspective. *Research and Innovation in Language Learning* 4(2), 103- 118 <http://dx.doi.org/10.33603/rill.v%vi%i.4342>

Background

In the beginning of April 2020, *Aisyah Istri Rasulullah* becomes one of videos that dominates trending video lists on *YouTube*. *YouTube* is a channel of collective creative activities as well as a part of mainstream media via internet (Wirga, 2016, p.15), and content creators that apply *YouTube* as the platform to share ideas and creativities through the video contents they create (Cecariyani & Sukendro, 2018; Mahameruaji, Puspitasari, Rosfiantika, & Rahmawan, 2014). *YouTube* has become an interactive platform to directly convey message through the contents provided such as sharing knowledge, providing music news and videos, delivering speech and preach, etc (Kurniasih, 2019, p. 239).

More than 20 song videos of *Aisyah Istri Rasulullah* have been recorded controlling *YouTube* trending pages. It motivates many Indonesian musicians are competing to cover the song to be uploaded on their *YouTube* channel, including Anisa Rahman, Sabyan, Syakir Daulay, Andre Taulany, Ria Ricis, Aviwkila, and Brisia Jodie (Hadiansyah, 2020). *Aisyah Istri Rasulullah* song is firstly popularized by Projector Band, a Malaysian band. The song is originally entitled *Aisyah* (a.k.a Satu Dua Tiga

Cinta Kamu) composed by Razif bin Zainuddin that has been released on May 2017 by Label Map Music (Awaliyah & Dwinanda, 2020)

On August 2017, the song was appeared in religious version that is recomposed by Hasbi Haji Muh Ali or known as Mr. Bie. The Malaysian youtuber later popularized it by uploading the song video on his *YouTube* channel, Vitaminbie, with a new title *Aisyah Istri Rasulullah* and several changes on the song Lyrics that led to the romantic story of Rasulullah and his wife, Aisyah (Riandi, 2020). The *Aisyah Istri Rasulullah* song becomes popular in Indonesia as many youtubers try to reproduce it by their own version. This brings up controversion from several parties. Such In term of the content, the lyrics are considered as less ethical lyrics in case of describing the great and intelligent Aisyah RA as *Ummul Mukminin*. This case ends up with the appearance of the new lyrics of the song that don't only focus to depict the romantic story of Rasulullah SAW and Aisyah RA but also the intelligence of Aisyah RA. (Awaliyah & Dwinanda, 2020b). However, the controversy over the content of *Aisyah Istri Rasulullah* song doesn't make its popularity recede. Anisa Rahman, one of the singers that covers that song, responded the critics coming from several parties by changing several song lyrics and title to *Sayyidah Aisyah Istri Rasulullah* and reupload the song video on her *YouTube* channel. The *Sayyidah* title for the great and intelligence Aisyah RA is used to give the honor to the wife of the prophet Muhammad SAW.

The object analysis in this research is the transformation toward several song lyrics and title of *Sayyidah Aisyah Istri Rasulullah*. In the term of content, the song lyrics will be analyzed by cognitive linguistics. Cognitive linguistics applied to identify how the meaning of the song is conveyed (Arifin, 2017). People may interpret the text cognitively and it is very possible that every people come with their own interpretation (Kusmanto, 2019). Cognitive linguistics is a branch of linguistic studies that analyze meaning from multi-faceted and it is aplicative in all fields especially in human (Kristiansen, Achard, Dirven, & Ibanez, 2006; Wang & Berwick, 2012). As the communication tool, language contains thoughts, desires, or feelings that belong to a speaker or a writer (Kurniasih, 2017). In vocabulary research, cognitive linguistics has a

significant role, particularly in describing the word meaning from the aspect of its cognitive semantics (Yohani, 2016).

Cognitive semantics works to explore human natural interaction that is related with their world and environment. Cognitive semantics is not only limited to discuss the linguistic scope which is covered in the dictionary but also an entrance for the other macro studies such as human culture and experience (Wiradharma & WS, 2016, p.7). Evans and Green states that the cognitive semantics principle is concept formation, semantic structure, meaning representation, and meaning construction (Evans & Green, 2006. p.48). Particularly, cognitive semantics is applied to investigate conceptual structure (science representation) and conceptualization (meaning construction) (Wiradharma & WS, 2016, p.10).

Cognitive semantics defines metaphor as the cognitive process of conceptualization which depends on the mapping of two sectors, or three (1) source domain, (2) target domain, (3) a set of mapping relation or correspondences (Croft & Cruse, 2004, p.201). Metaphors are a universal aspect of the human experience and are a natural consequence that occurs over and over again in everyday life (Wnuk & Ito, 2021: 196). Conceptually, metaphors that occur in natural language are based on systematic binding between the source domain and the specified target (Lederer, 2019: 167). Metaphor is not only used to deliver message but also to think about something (Fatikhudin, 2018; Nirmala, 2014). Lakoff and Johnson explain that metaphor has three types, (1) ontological metaphor, (2) structural metaphor, (3) orientational metaphor (Lakoff & Johnson, 1980). According to Saeed (2003), imagery scheme is an important part of cognitive semantics conceptual structure. In addition, imagery scheme is the structure of meaning obtained from the experience as the result of how a body interact with the environment. This experience is beneficial for getting abstract and logical understanding.

Metafora Konseptual dalam Lirik Lagu Band Revolverdherld Album In Farbe in the journal of *Sawerigading* is the study related to cognitive semantics on the song lyrics by Dessiliona & Nur, 2018). The result of the study indicates that the songs of

Revolverheld band are created to tell about life journey, love story, and grief. There are 27 conceptual metaphor found in the study that are later categorized into 11 ontological metaphor, 2 orientational metaphor, and 14 structural metaphor. The study also shows the result of the Imagery schemes that are found, 1 space schemes, 2 scale schemes, 4 force schemes, 4 identity schemes, 3 unity/multiplicity schemes, 5 container schemes, and 8 existence schemes.

The other related studies also has been done by Nucifera (2018), *Analisis Semantik Kognitif pada Lirik Lagu Daerah Aceh Bungong Jeumpa* published in the journal of *Jurnal Samudra Bahasa*. The result of the study shows that the use of metaphor on *Bungong Jeumpa* song lyrics refers to the women in Aceh as the object depicted through the song. The message that is delivered in a traditional song are delivered by using metaphors in order to sound beautifully but have deep sense of meaning if the meaning is discovered. Both of the studies have similarity in examining song lyrics by cognitive semantics approach with this research. However, both of them have some differences such as the object which is analyzed and theoretical framework kinds of metaphor discussed in cognitive semantics. This study will identify cognitive semantics conceptualization on *Sayyidah Aisyah Istri Rasulullah* song lyrics.

This song is chosen to analyze as it is currently viral on social media and several times controlling trending lists on *YouTube*, and it will provide new insights for readers as limited analysis on this phenomenon. The lyrics depict how the romance of Prophet Muhammad and his wife Aisyah is. In addition, the process of composing the song lyrics comes from *several* valid *hadits*. The interesting thing which comes from this song is that the process of converting *hadits* into a song so that people could enjoy must require an analysis and process of human cognition as the song is about a great influencer of Islamic civilization over the world while the composer is not the witness of story events. Thus, there is the use of language as a process of human cognition manifested in the form of songs (Wiradharma & WS, 2016). This study is aimed to discuss metaphor which is categorized by Lakoff and Johnson into three kinds, structural metaphor, orientational metaphor, and ontological metaphor found in *Sayyidah Aisyah Istri Rasulullah* song lyrics.

Methods

This research includes qualitative descriptive types. According to (Creswell, 2009, p. 173) qualitative research is a method that uses text and images with interesting steps in analyzing data as well as using diverse research strategies. Qualitative research aims to gain insights related to the construction of reality that occurs to be interpreted (Cropley, 2019: 10). The strategy used in this study is content analysis. According to (Weber, 1990: 9) content studies are an interesting way of concluding with efforts to obtain messages that are done objectively and systematically. Content analysis is used in the study of human behavior by analyzing the communication contained in novels, short stories, newspapers, textbooks, and so on (Frankel & Wallen, 2012).

The source of the data from this study is the lyrics of the song Aisha Istri Rasulullah. Data collection was done by recording the the song Aisha Istri Rasulullah. Recording technique is a data capture technique by recording the results of data weeding (Sudaryanto, 2015, p.203). Then the data were classified based on research needs and analyzed using cognitive semantic studies in the form of Lakoff and Johnson metaphorical theories. Data analysis techniques used interactive analysis techniques. Interactive model, is qualitative data analysis with three flows (data reduction, data presentation, and verification) (Miles & Huberman, 1994, p.16).

Findings and discussion

This part of study is arranged based on metaphor classification. Generally, the result shows that structural metaphor is mostly found. There are 4 imagery schemes that are identified, identity (matching), space (up-down), and existence (object, bounded space, cycle) (Lakoff & Johnson, 1980).. The analysis of structural, orientational, and ontological metaphor found in the *Sayyidah Aisyah Istri Rasulullah* song lyrics is presented below.

Structural Metaphor

Structural metaphor is a metaphorical concept which is constructed from one structure to another based on two domains, source domain (RSu) and target domain (RSa) (Haula, 2018; Haula & Nur, 2019). The findings of structural metaphor on *Sayyidah*

Aisyah Istri Rasulullah song lyric with its different imagery schemes identification are presented as follows

- (1) Mulia indah cantik berseri
 (Glorious beautiful radiant beauty)
 Kulit putih bersih merah dipipimu
 (Pure white skin red on your cheeks)

1 indicates metaphorical expression. The RSu is *mulia indah cantik berseri, kulit putih bersih merah di pipimu* and *Sayyidah Aisyah Istri Rasulullah* is identified as the RSa. This datum is categorized as structural metaphor as both of phrases in datum (1) refers to physical characteristics of Aisyah RA. The similar concept that is identified from RSu and RSa indicates imagery scheme of identity (matching). Aisyah RA has a beautiful face and white skin. That is why the Prophet Muhammad SAW calls her *Humaira* (reddish white). This is supported by *hadits* narrated by Ibn Majah. Ibnul Atsir also explains in *An-Nihayah* (1/1044) as follows,

“He (Rasulullah SAW) often calls her (Aisyah) 'Ya Humaira' which is a form of *tashghir* (smaller form of thing) from 'Hamra' (red) while what is meant by is refers to white.”

- (2) Hingga Nabi minum *dibekas minummu*
 (Until the Prophet drank your drinking imprint)

2 is structural metaphor as in the part *dibekas minummu* shows how the Prophet Muhammad SAW loves his wife Aisyah RA. The RSu of this datum is *dibekas minummu* while the target domain (RSa) leads to the Prophet Muhammad SAW and Aisyah RA. The metaphor concept identified in datum (2) indicates the existence imagery scheme of an object. The following *hadits* explains how Rasulullah expresses his love to Aisyah by drinking on the same drink from the same glass as Aisyah RA. Aisyah RA said, “I drank when I was menstruating, then I gave it to the Prophet *sallallaahu' alaihi wasallam*, then he put his mouth on the place of mine. I also ever bit a meat when I was getting period, then- the rest of the meat – I gave it to the Prophet, then he also put his mouth on the same part of the meat where I bit it (HR. Ahmad: 24373).

- 3 Bila marah Nabi kan *mencanda* mencubit hidungmu
(*When angry the Prophet jokingly pinches your nose*)

3 is categorized into phrase that has structural metaphor expression. The word *mencanda* shows the expression of love and affection of the Prophet Muhammad SAW toward his wife Aisyah RA. The word *mencanda* is identified as the RSu while the RSa leads to Aisyah RA. The identification of RSu and RSa concept indicates the existence imagery scheme of an object. It is known from *hadits* that explains that the Prophet Muhammad SAW pinched Aisyah's nose when she was angry. "When she was angry, then the Prophet Muhammad SAW pinched her nose and said, 'O 'Uwaisy (Aisyah's nickname), say, 'O Allah, the Lord of Muhammad, forgive my sin, please remove the anger in my heart and save me from the misleading slander.'" (HR. Ibn Sunni: 455).

- 4 Kau istri *tercinta*
(*You beloved wife*)

The metaphorical sense in the datum (4) is identified by superlative degree of word *tercinta*. The source of domain is *tercinta* while Aisyah RA is the target domain. The word *tercinta* means "loved" or "liked" the most. This concept of structural metaphor indicates the imagery scheme of existence in the form of an object. A *hadits* below proves the statement that Aisyah is the most beloved wife of Prophet Muhammad SAW. It comes from 'Amr bin Al-'Ash *radhiyallahu 'anhu*, he said that one day he asked Rasulullah shallallahu 'alaihi wa sallam a question. "Who do you love the most" He answered, "Aisyah". He asked him again, "Who is the man that you love the most? He answered, "Her father (Abu Bakar Ash-shhidq)" (HR. Bukhari: 3662 and Muslim: 2384).

- (5) Bahkan Baginda *mengajak main lari-lari*
(*Even the prophet invited to run around*)

The metaphorical expression in datum (5) is identified from the phrase *mengajak main lari-lari*. The RSu refers to lyric *mengajak main lari-lari* while the RSa leads to Aisyah RA. The lyric *mengajak main lari-lari* shows that in expressing his love to his beloved wife Aisyah RA, The Prophet Muhamad SAW is playing a running with her. In the case

of it, Rasulullah SAW married Aisyah RA in very young age of her. The imagery scheme is notified from this metaphorical expression is the existence of an object. The event described in datum (5) comes from the *hadits* below.

“Aisyah RA said, once I accompanied the Prophet Muhammad SAW in a journey. I was young and my body was thin. Rasulullah SAW said to his followers, ‘Please go first’. So they went ahead of the Prophet Muhamamd SAW. Then Rasulullah said to me, ‘Come here, I will take you to a race’. So I accepted him, then I succeeded in defeating Rasulullah SAW, and then he was silent at that time. Until one day my body was not thin anymore, and I forgot what the journey will go. He said to his followers, ‘Please go first’. So they went ahead of Rasulullah SAW. Then he said to me, ‘Come here, I’ll come back to invite you to a race’. So I fulfilled his invitation, then he succesfully made me defeat. He laughed and said, ‘This is my revenge’.(HR. Ahmad).

Oriental Metaphor

Oriental metaphor is metaphor that is oriented with space, such as top-down, inside-outside, front-back. This study identifies 4 data that are included into orientational metaphor with imagery scheme of each datum.

- (6) Sayyidah yang *selalu dengan nabi*
(*Sayyidah who is always with the prophet*)

Metaphorical expression identified from this datum is *selalu dengan nabi*. Source domain is the lyric *selalu dengan nabi* while the target domain refers to Aisyah RA. The phrase *selalu dengan nabi* which indicates the meaning of loyalty of always being together depict the existence as an entity. The implication of *selalu dengan nabi* refers to a good thing, a loyalty. The fragment of lyric *selalu dengan nabi* indicates imagery scheme of up-down space between RSu and RSa that is constucted by the sense of comfort and peace. This imagery scheme of up space leads to a positive element. The phrase in datum (5) also indicates the term of *happy is up*.

- (7) Setia bersama *hingga ujung nyawa*
(*Faithful together to the end of life*)

The metaphorical expression found in datum (7) is *hingga ujung nyawa*. The RSu refers to *hingga ujung nyawa* and the RSa is targetted to the implemetaion of Aisyah’s loyalty toward the Prophet Muhamamd SAW. It identifes the concept od the circumstance of an entity. The lyric *hingga ujung nyawa* in datum (7) depict the popular romantic story

event of when Rasulullah SAW was getting sick until the Prophet Muhammad SAW passed away, Aisyah always stood by him and never left his side. The imagery scheme identified is the existence imagery scheme of bounded space (finite period of time).

- (8) kau *di samping* Rasulullah
(*you beside Rasulullah*)

In datum (8), the metaphorical expression is shown by the fragment of *di samping*. Source domain of this datum is *di samping* while the target domain refers to the loyalty of Aisyah RA. The phrase *di samping* denotes the adjective “near”. This concept indicates the circumstance of an entity. The imagery scheme which comes from the interpretation of the metaphorical expression indicates the existence of bounded space. Narrated from Aisyah, she said, “Rasulullah -*sallahallahu 'alaihi wasallam* once said when he was healthy, ‘No prophet is passed away before the God has shown him a special place for him in His heaven, then His God asked him to stay or leave the world’. “When Rasulullah SAW was sick and his head was on my thigh, he fainted for a while, then he wake up and turn his look to the roof, then said, ‘O Allah, meet me with the highest lover’. I said to myself, ‘This means that he chose to leave all of us. Aisyah understood that it is what he wanted to say to us. Aisyah continued, that is the last word that the Prophet Muhammad *sallallahu 'alaihi wasallam* said, ‘O Allah, meet me with my highest lover’ (HR. Bukhari).

- (9) Bila lelah nabi *baring di ribamu*
(*When tired prophet lay on your lap*)

The metaphorical expression in datum (9) is identified from the phrase *baring di ribamu*. The source domain is led to *baring di ribamu* while the target domain is referred to the comfortable circumstance. The word *baring* means “lie down” and *ribamu* means “a lap of yours”. The concept of *ribamu* shows the reference of an entity. The sense shown by the fragment *baring* is feeling comfort and peace to stay. The lyric *baring di ribamu* in datum (9) indicates the imaery scheme of up-down space constructed by RSu and RSa which is referred to the sense feeling of comfortable circumstance. The *up* space is valued as the positive thing while *down* is oriented to the

negative value. This *up-down* concept also could be understood by the term of *happy is up; sad is down*.

Ontological Metaphor

Ontological metaphor is the type of metaphor that discusses the concept of abstract elements, such as thoughts, experiences, and processes into a substantial element. The following data classified into ontological are presented below.

- (10) *Tulusnya* nabi mencintamu
(*Sincerely the prophet loves you*)

The metaphorical expression in datum (10) is marked by *tulusnya*. The source domain refers to the fragment of lyric *tulusnya* while the target domain is the feeling of Rasulullah SAW toward his wife Aisyah RA. The phrase *tulusnys* describes an event as an entity. This phrase *tulusnya* or “sincerity of him” is interpreted literally deep, pure and no pretense. The Prophet's sincerity in loving Aisyah could not be measured by anything else as the Prophet's love is unconditional. The datum indicates the existence imagery scheme of bounded space for infinite space.

- (11) Seketika kau *riang memanja*
(*Instantly you're cheerfully spoiled*)

The metaphorical expression identified in datum is marked by *riang memanja*. The RSu refers to *riang memanja* while the RSa is led to a condition. The phrase *riang memanja* is used to describe a condition as an entity. The lyric *riang memanja* in datum (11) indicates the imagery scheme of existence constructed as the object between the RSu and RSa. Rasulullah SAW spoiled Aisyah as Aisyah was indeed a spoiled girl who attracted the Prophet and made him feel at home because of her and always wanted to spoil her (Rahmah, 2015).

- (12) *keagungan* kasih cintamu
(*the majesty of your love*)

The metaphorical expression identified in this datum (12) is marked by the word *keagungan*. The source domain is referred to word *keagungan* and the target domain is to describe the feeling. The word *keagungan* explains an event as an entity. The metaphorical expression of *keagungan* denotes something enormous as the Prophet Muhammad loves her wife Aisyah RA unconditionally. This datum (12) indicates the existence imagery scheme of bounded space for the infinite space.

- (13) Bukan cuma novel *cerita khayal dan semu*
(*It's not just imaginary and pseudo-story novels*)

The fragment of lyric *cerita khayal dan semu* marks the metaphorical expression. The fragment is identified as the RSu while the RSa is led to describe a feeling. The phrase *cerita khayal dan semu* explains an event as an entity. The love story of Rasulullah SAW and her wife Aisyah RA is not like fictional stories that people are used to write and read which is built up by imagination and illusion. Datum (13) indicates the existence imagery scheme of bounded space for finite space.

This study classifies metaphor in the song lyrics of Sayyidah Aisyah Istri Rasulullah into three kinds, structural metaphor, orientational metaphor, and ontological metaphor. The metaphorical expression found in the song lyrics dominantly indicate the existence imagery scheme in different elements, such as object and bounded space for finite space. The use of metaphors in song lyrics as a media is to interpret the meaning so that public could get the meaning well. The metaphor attached to a song is aimed to soften, to beautify the purpose and desire to convey the meaning of the song (Nucifera, 2018).

The characteristic of metaphor which is identified in the song lyrics *Sayyidah Aisyah Istri Rasulullah* is the use of the concrete lexemes which are supported by several *hadits*. The sorting of concrete lexemes depends on the purpose of the writer to deliver the message to the audiences through the song lyrics. This discovers that the listener cognitively has experience in sensing the expressions used by songwriters. The result of this study is similar with (Nucifera, 2018) which reveals that the metaphor in song lyrics

is written in concrete words for the better understanding. Metaphors are also used to beautify the song when it plays.

The results of this study regarding the use of concrete words in song lyrics are different with the result of the research by (Wiradharma & Tharik, 2016). The metaphor characteristic found by Wiradharma and Tharik is the depiction of a social reality in society that concretizes an abstract concept, for example, the word *sambalado* which means love statement and promises which are only on the mouth and are not proven, swear to say about someone's negative behavior, for example, *buaya buntung* which means someone who causes other people to become loss; and triggers the mindset of the listener or reader to talk about the incident or event that becomes the topic. Metaphor is also used to soften the words that are still considered taboo.

In cognitive semantic perspective, the metaphor found in the song lyrics of *Sayyidah Aisyah Istri Rasulullah* is the result of a cognitive process from the songwriter to show the similarities between the source and target domain. The metaphorical expression used is a cognitive process from a writer to conceptualize the experience felt by his/her body in describing the events or experiences that are experienced, felt, and thought. The tool used to express the cognitive process is a metaphor as a part of language (Haula & Nur, 2019). Many people doesn't realize that they often use mapping, transforming, or transferring from one form to another, from concrete to abstract (Lyra, 2006).

The use of metaphors in the lyrics of *Sayyidah Aisyah Istri Rasulullah* aims to convey the content with the light words that are easy to understand. Considering that many people do not feel that they know the *hadits* about the romance of the Prophet's life with Aisyah RA, of this song as the essence of several *hadits* can provide knowledge to the audiences in a practical and concrete way. The choice of words and phrases containing metaphorical expressions in this study can provide an understanding of the types and meanings used in the song lyrics of *Sayyidah Aisyah istri Rasulullah*. This study is similar with the results of research by (Nirmala, 2014) which shows that in producing metaphorical expressions, humans are able to use their creativity in choosing and determining the concepts of metaphor. Practically, the results of this study are expected

to provide an overview of the role of metaphors in romantic song lyrics based on *hadits*. Conceptual metaphors in song lyrics reflect the writer's perceptions and thoughts. In addition, this research is expected to provide perceptions or imagery schemes that are identified from these metaphors.

Conclusion and further research

The metaphors found in the lyrics of *Sayyidah Aisyah Istri Rasulullah* can be classified into three types, structural metaphor, orientational metaphor, and ontological metaphor. The total of structural metaphors is 5 data, orientational and ontological metaphor are 4 data. The purpose of metaphors found in the song lyrics indicates several concepts of imagery scheme, identity (matching), circumstance (existence) of an object (object), the imagery space (space) of up-down, and the existence of bounded space for finite space. The characteristic of metaphor found in *Sayyidah Aisyah Istri Rasulullah* song lyrics is the use of concrete lexemes that are strongly linked to several *hadits*. The use of concrete words as diction is determined by the songwriter's goal of conveying message easily to the audiences.

This study is only a small unit of cognitive linguistics studies especially metaphors, so it requires a broader study using different approaches and studies. The next research is needed to produce new findings in order to enrich the linguistic studies in many aspects. Further research can use more complex data and theoretical studies than this study to complement the diversity of linguistic studies in song lyrics. This research can also be conducted with other theoretical reviews, for example, using pragmatics theory to analyze the research findings.

References

- Arifin, F. (2017). Citra Perempuan dalam Lirik Lagu Kimcil Kepolen Karya NDX aka Familia dalam Perspektif Linguistik Kognitif. *Jurnal Bahasa Lingua Scientia*, 9(2), 161–176.
- Awaliyah, G., & Dwinanda, R. (2020a). Mr Bie, Musisi di Balik Lagu Aisyah Istri Rasulullah. Retrieved from <https://republika.co.id/berita/q8czta414/mr-bie-musisi-di-balik-lagu-aisyah-istri-rasulullah>
- Awaliyah, G., & Dwinanda, R. (2020b). Yusuf Subhan Ubah Lirik “Aisyah” Sesuai Arahan Buya Yahya. Retrieved from <https://republika.co.id/berita/q8fywo414/yusuf-subhan-ubah-lirik-aisyah-sesuai-arahan-buya-yahya>

- Cecariyani, S. A., & Sukendro, G. G. (2018). Analisis Strategi Kreatif dan Tujuan Konten Youtube (Studi Kasus Konten prank Yudist Ardhana). *Prologia*, 2(2), 495–502.
- Creswell, J. W. (2009). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Los Angeles, London, New Delhi, Singapore, Washington Los Angeles, London, New Delhi, Singapore, Washington: Sage Publications, Inc.
- Croft, W., & Cruse, D. A. (2004). *Cognitive Linguistics*. Oxford: Oxford University Press.
- Cropley, A. (2019). *Introduction to Qualitative Research Methods*. Riga, Latvia: Zinātne. <https://doi.org/10.13140/RG.2.1.3095.6888>
- Dessiliona, T., & Nur, T. (2018). Metafora Konseptual dalam Lirik Lagu Band Revolverdherld Album In Farbe. *Sawerigading*, 24(2), 177–184.
- Evans, V., & Green, M. (2006). *Cognitive Linguistics*. Edinburgh: Edinburg University Press Ltd.
- Fatikhudin, P. (2018). Penamaan Tempat Usaha Berbahasa Asing di Surabaya: Kajian Semantik Kognitif. *BASINDO: Jurnal Kajian Bahasa, Sastra Indonesia, Dan Pembelajarannya Volume*, 2(2), 88–99.
- Frankel, J. P., & Wallen, E. (2012). *How to Design and Evaluate Research in Education*. New York: McGraw-Hill Companies, Inc.
- Haula, B. (2018). Konseptualisasi Metafora dalam Rubrik Opini Kompas Tahun 2018 : Kajian Semantik Kognitif. *Mozaik Humaniora*, 1(2), 149–156.
- Haula, B., & Nur, T. (2019). Konseptualisasi Metafore dalam Rubrik Opini Kompas: Kajian Semantik Kognitif. *RETORIKA: Jurnal Bahasa, Sastra, Dan Pengajarannya*, 12(1), 25–35. <https://doi.org/10.26858/retorika.v12i1.7375>
- Kristiansen, G., Achard, M., Dirven, R., & Ibanez, F. J. R. (2006). *Applications of Cognitive Linguistics*. Berlin: Mouton de Gruyter.
- Kurniasih, D. (2017). Satuan Ekspresi pada Kemasan Botol AQUA. *Jurnal Bahasa Lingua Scientia*, 9(2), 319–346.
- Kusmanto, H. (2019). Konseptualisasi Metafora Wacana Politik. *WASKITA*, 3(2).
- Lakoff, G., & Johnson, M. (1980). *Metaphor We Live By*. London: The University of Chicago Press.
- Lederer, J. (2019). Lexico-grammatical Alignment in Metaphor Construction. *Cognitive Linguistics*, 30(1), 165–203.
- Mahameruaji, J. N., Puspitasari, L., Rosfiantika, E., & Rahmawan, D. (2014). Bisnis Vlogging dalam Industri Media Digital di Indonesia. *Jurnal Ilmu Komunikasi*, 15(1), 61–74.
- Miles, M. B., & A. Michael Huberman. (1994). *Qualitative Data Analysis*. London: Sage Publications.
- Nirmala, D. (2014). Proses Kognitif dalam Ungkapan Metaforis. *Parole*, 4(1), 1–13.
- Nucifera, P. (2018). Analisis Semantik Kognitif pada Lirik Lagu Daerah Aceh Bungong Jeumpa. *Jurnal Samudra Bahasa*, 1(2), 35–41.
- Riandi, A. P. (2020). 3 Fakta Menarik di Balik Lagu Aisyah Istri Rasulullah yang Kuasai Trending YouTube. Retrieved from <https://www.kompas.com/hype/read/2020/04/04/190545966/3-fakta-menarik-di-balik-lagu-aisyah-istri-rasulullah-yang-kuasai-trending?page=all>
- Saeed, J. I. (2003). *Semantics (Introducing Linguistics)*. United States of America: Blackwell Publisher.
- Sudaryanto. (2015). *Metode Linguistik Bagian Kedua: Metode dan Aneka Teknik*

- Pengumpulan Data*. Yogyakarta: Gadjah Mada University Press.
- Wang, Y., & Berwick, R. C. (2012). Towards a Formal Framework of Cognitive Linguistics. *Journal of Advanced Mathematics and Applications*, 1(2), 250–263.
- Weber, R. P. (1990). *Basic Content Analysis*. Iowa City: Sage Publications, Inc.
- Wiradharma, G., & WS, A. T. (2016). Metafora dalam Lirik Lagu Dangdut: Kajian Semantik Kognitif. *Arkhaiis*, 07(1), 5–14.
- Wirga, E. W. (2016). Analisis Konten pada Media Sosial Video Youtube untuk Mendukung Strategi Kampanye Politik. *Jurnal Ilmiah Informatika Dan Komputer*, 21(1), 14–26.
- Wnuk, E., & Ito, Y. (2021). The Heart's Downward Path to Happiness: Cross-cultural Diversity in Spatial Metaphors of Affect. *Cognitive Linguistics*, 32(2), 195–218.
- Yohani, A. M. (2016). Kotazawa dalam Kajian Linguistik Kognitif: Penerapan Gaya Bahasa Sinek dok. *Izumi*, 5(2).

Conflict of Interest

No potential conflict of interest was reported.

About authors

Dwi Kurniasih is now a master student at Universitas Sebelas Maret Surakarta, Solo, Indonesia majoring in Bahasa Indonesia. Her profile can be found at <https://scholar.google.co.id/citations?user=rxDPiBUAAAJ&hl=id>.

Mudhiah Umamah is a fresh graduate in English Letter, Institut Agama Islam Negeri Surakarta, Indonesia. Her research interest is about translation.