

Conceptualization of the *Bangsa* in Indonesian national song texts: A cognitive linguistic study

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ABSTRACT

This study aims to reveal the forms of conceptual metaphors in the lyrics of Indonesian national songs and explain how these forms represent national ideology and shape collective identity. Using the Cognitive Linguistics approach through conceptual metaphor theory (Lakoff & Johnson, 1980), five national songs were analyzed: Indonesia Raya, Ibu Pertiwi, Bangun Pemuda Pemuda, Hari Merdeka, and Garuda Pancasila. The data were collected through the listening method and note-taking technique and then analyzed using source-target domain mapping technique and image schema. The results show that there are 17 metaphorical data divided into five main patterns: +BODY is BODY+, +HOMELAND+, +Mother/Living Creature+, +Movement+, and +PERSONAL COMMITMENT+. Each metaphor reflects ideological values such as organic, territorial, affective, progressive, and personal-communal nationalism. This finding confirms that national songs are linguistic and ideological texts that shape the way people view the concept of Bangsa, both collectively and emotionally.

Keywords: conceptual metaphor, national song, national ideology, collective identity, cognitive linguistics.

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1 INTRODUCTION

Indonesian national songs such as *Ibu Pertiwi*, *Bangun Pemuda*, and *Indonesia Raya* have a strategic role in the formation of the nation's collective identity. Not only do they function as musical symbols in state rituals, but they also serve as a medium for character education and the inculcation of nationalistic values from an elementary level. In various formal moments such as flag ceremonies, national day commemorations, and learning in schools, these songs act as a means of reproducing national values and the collective emotions attached to the concepts of +nation+, +independence+, and +waterland+. However, the messages contained in the lyrics of national songs are often not conveyed literally. Behind the language used, there are metaphorical structures that represent abstract concepts through cultural symbols such as the body, ship, and house, which are forms of cultural and emotional representations of Indonesian society.

In cognitive linguistic studies, this phenomenon can be explained through the Conceptual Metaphor Theory (CMT) introduced by Lakoff and Johnson (1980). This theory asserts that metaphor is not just a rhetorical ornament but a basic human framework for understanding abstract concepts through concrete experiences. Lakoff and Johnson state that “the essence of metaphor is understanding and experiencing one kind of thing in terms of another” (1980:5), meaning that humans understand one thing based on another thing that is more sensorially familiar. Thus, metaphor works through a system of mapping between the source domain, which is a physical and concrete experience, and the target domain, which is an abstract concept such as *bangsa*, *tanah air*, or *nasionalisme*. For example, in the song *Ibu Pertiwi*, the phrase “*nadi-nadi ku tetap biru*” constructs the metaphor +BANGSA IS BODY+, where *nadi* symbolizes the circulatory system as a symbol of unity, energy, and continuity of the nation's life.

This theory is reinforced by the principle of invariance, which states that only culturally and cognitively coherent meaning structures from the source domain map to the target domain (Lakoff & Johnson, 1980:46). In the context of national songs, only aspects of concrete experiences that have cultural relevance to the concept of nationality are used to build meaning. Therefore, national songs can be viewed as musical artifacts and ideological texts that reveal the collective conceptual system in society.

To strengthen this analysis, the approach is extended with Fillmore's Frame Semantics theory (1982), which states that the meaning of a word does not stand alone but is understood in relation to a broader unit of conceptual knowledge, called a frame. In a national song, the term *bangsa* cannot be understood neutrally; it activates the frame of nationalism, which includes elements such as the homeland, struggle, unity, and symbols of statehood. Thus, the meaning of nation in the song refers not only to a political entity but also to a network of emotional and ideological associations that live in society.

To make the analysis of conceptual metaphors more systematic, this study also refers to the approach of Kövecses (2010), who developed a detailed mapping technique between source and target domains. Kövecses explains that metaphorical mapping takes place through two main stages: first, the identification of lexical units that indicate the existence of metaphors; and second, the analysis of image schemas such as containment, flow, balance, and journey that become the basic structure for metaphorical constructions (Kövecses, 2010: 47-49). He also emphasizes that metaphorical understanding is highly dependent on bodily experiences, social structures, and cultural settings that shape the way we speak and think daily. With this approach, the research does not only reveal metaphors such as +BANGSA is a BODY+ or +BANGSA is a JOURNEY+, but also explores how these metaphors work as conceptual tools in conveying national ideology and in shaping the collective identity of Indonesian citizens.

Several previous studies support the existence of conceptual metaphors in song lyrics as a means of conveying emotions, ideology, and cultural values. Jannah and Istiqomah (2021), for example, found nine types of conceptual metaphors in Kahitna songs, such as +LOVE is JOURNEY+ and +HEART is CONTAINER+, which are constructed through image schemas of containment and path. Gunawan and Tharik (2016) showed how metaphors in dangdut songs reflect the social reality of the lower class. Meanwhile, Putri et al. (2023), Suryadi and Uctuvia (2023), and Sugiartini and Owen (2024) confirmed that Indonesian popular and traditional songs contain strong metaphors for conveying the value of local identity, spirituality, and collective experience. However, cognitive linguistic studies of Indonesian national

songs as metaphorical representations of the concept of +BANGSA+ are rare. National songs are a strategic genre for shaping national awareness from an early age.

The study of conceptual metaphors in public and political discourse has grown rapidly in recent years. Research across various sociocultural contexts shows that metaphors are not only linguistic tools but also powerful cognitive frameworks for shaping public opinion and ideology. For example, [Charteris-Black \(2021\)](#) shows how the metaphors of WAR and TRAVEL are consistently used in UK politics to frame national issues such as Brexit, which serves to simplify complex issues and mobilize public support. Similarly, [Musolff's \(2022\)](#) research analyzed the use of BODY (NATION IS A BODY) metaphors in pandemic discourse in Europe, finding that these metaphors activate an ideology of organic nationalism that emphasizes collective unity and health, a finding that is potentially relevant to the Indonesian context.

Furthermore, cross-national comparative research confirms both the universal and particular roles of metaphors in constructing national identities. [De Landtsheer and Praet's \(2020\)](#) research in Belgium shows how polarized political discourses often use conflicting metaphors to define “nation,” reflecting divisions in communal identity. These recent studies, published in journals of international repute (WoS/Scopus), provide a strong theoretical foundation for the idea that the analysis of conceptual metaphors in symbolic texts such as national anthems can reveal deeper layers of ideology and the processes of collective identity-formation. This study aims to fill this gap by applying a similar framework to the historically and culturally unique context of Indonesia.

This study examines the conceptual representation of +BANGSA+ in the lyrics of five Indonesian national songs: *Ibu Pertiwi*, *Bangun Pemuda Pemuda*, *Indonesia Raya*, *Hari Merdeka*, and *Garuda Pancasila*, which were purposively selected because of their extensive use in educational and state contexts. These songs function not only as formal symbols but also as a means of internalizing the value of nationalism and ideological construction through strong metaphors. Therefore, it is relevant to be analyzed from the perspective of cognitive linguistics, especially since academic studies on conceptual metaphors in national song lyrics are still minimal and have not been carried out systematically.

To address this gap, this study presents conceptual novelty in three main aspects. First, this study is one of the few systematic studies that specifically examines metaphors about +BANGSA+ in Indonesian national song lyrics using a cognitive linguistic approach. Second, this study does not stop at identifying metaphors but also explores the relationship between metaphorical structures and representations of national ideology, thus expanding the scope from linguistic description to social and symbolic understanding. Third, this study makes a practical contribution to the development of national song learning in schools by emphasizing the importance of semantic and ideological understanding rather than simply memorizing song texts.

Given this background, it appears that there is ample room to explore how the concept of +BANGSA+ is constructed through metaphorical language in the lyrics of Indonesian national songs. Although national songs have long been an integral part of Indonesia's educational and cultural life, studies investigating conceptual metaphorical structures and their ideological implications are still very limited. Therefore, the problems formulated in this study are as follows: (1) How are the forms of conceptual metaphors used to represent the concept of +BANGSA+ in the lyrics of Indonesian national songs?(2) What is the relationship between these metaphorical forms and the ideological representation and construction of the Indonesian nation's collective identity, as reflected in these lyrics?

2 METHODOLOGY

This study adopts a qualitative approach with a descriptive-interpretative content analysis design to uncover the conceptual meanings in the lyrics of Indonesian national anthems. The primary data sources are the lyrics of five songs, namely, *Indonesia Raya*, *Ibu Pertiwi*, *Bangun Pemuda Pemuda*, *Hari Merdeka*, and *Garuda Pancasila*, which were selected using purposive sampling technique. This selection was based on criteria such as the song's status as a symbol of statehood that is often used in educational contexts, the content of rich metaphorical expressions regarding the concept of NATION, and its strategic role in the internalization of nationalism values. The data collection process was carried out through systematic

listening and recording methods, in which the lyrics were transcribed from official government sources and then identified and collected into 17 linguistic units containing metaphorical representations.

Data analysis was conducted systematically using the Conceptual Metaphor Theory (CMT) framework introduced by Lakoff and Johnson (1980) and enriched by Kövecses' (2010) approach. This process includes several stages: the identification of metaphorical lingual units, the mapping of the source domain (concrete concepts) and target domain (noun concepts), the analysis of underlying image schemes (such as containment and path), and the classification of metaphors into major conceptual patterns. The final stage is to interpret the relationship between each metaphor pattern and the ideological representation and construction of a nation's collective identity. To ensure the credibility of the findings, this study adopts a strategy of trustworthiness that includes theoretical triangulation, the creation of an audit trail for process transparency, and peer debriefing to validate data interpretation. To ensure the credibility of the findings, this study adopted a trustworthiness strategy that included theoretical triangulation, the creation of an audit trail for process transparency, and peer debriefing to validate data interpretation.

3 RESULT AND DISCUSSION

Based on the analysis of the five Indonesian national songs used as the research corpus, namely Ibu Pertiwi, Indonesia Raya, Bangun Pemuda Pemuda, Hari Merdeka, and Garuda Pancasila, 17 lingual units containing conceptual metaphors representing the concept of +BANGSA+ were found. All units were analyzed and classified into five main types of conceptual metaphors including (1) +BANGSA is BODY+ (6 data); (2) +BANGSA is MOTHER/WATERLAND+ (3 data); (3) +BANGSA is PLACE/STAIN+ (3 data); (4) +BANGSA is TRAVEL+ (3 data); and (5) +BANGSA is SIMBOLIC ENTITY/COMMITMENT+ (2 data).

Of the five types, the metaphor +BODY IS BODY+ is the most dominant form, followed by the metaphor +BODY IS MOTHER/ PLACE+ which is equally prominent in frequency and distribution. Metaphor categories were classified based on their types according to Lakoff and Johnson's (1980) theory, namely structural, ontological, and orientational metaphors, and further analyzed based on image schema and source-target domain as described by Kövecses (2010). The findings show that national song lyrics convey normative messages directly and build complex constructions of national meaning through metaphorical mechanisms. An in-depth explanation of the five types of metaphors is presented in the following discussion.

3.1 The Concept of +BANGSA+ in National Song Lyrics

The concept of +BANGSA+ in Indonesian national songs is not always expressed literally. Instead of directly mentioning the word “nation” the lyrics form a conceptual understanding of the nation through metaphorical mapping. Based on the analysis of five national songs - Ibu Pertiwi, Indonesia Raya, Bangun Pemuda Pemuda, Hari Merdeka, and Garuda Pancasila - it is found that the concept of +NATION+ is metaphorized through various forms of source domains such as body, home, mother, travel, and the flow of blood and life. This corroborates Lakoff and Johnson's (1980:5) argument that human understanding of complex entities such as nations relies heavily on concrete physical and spatial experiences. The researcher marked all conceptual units with a plus sign (+) and a capital letter to indicate that what is being analyzed is not just a literal phrase, but a conceptual concept. The forms of conceptual metaphors found are presented in the following subsections.

3.1.1 +BANGSA IS BODY+ (BANGSA IS BODY)

Of the 17 data identified in the national song lyrics, six contained conceptual metaphors +BANGSA is BODY+. This metaphor appears in various forms of representation of the human body, such as the pulse, soul, body, and blood, which are symbolically interpreted to represent the unity, life, and strength of the nation. The following are examples of data analyses that have been found.

“Nadi-nadi *ku tetap biru*”
(Ibu Pertiwi)
“Bangunlah *jiwanya*, bangunlah *badannya*”
(Indonesia Raya)

In the two lyrical excerpts above, it is clear that the concept of +BANGSA+ is represented through the metaphorical structure of +BANGSA is BODY+. In the lyrics “Nadi-nadi *ku tetap biru*,” the word *nadi* literally refers to the flow of blood in the human body, but in the context of the song, it represents the continuity and energy that unites Indonesia. Similarly, the phrase remains blue refers to the stability and unity of identity, with blue as a symbol of nationalism or collective spirit. As in the lyrics “Bangunlah *jiwanya*, bangunlah *badannya*,” the entity of the nation is explicitly divided into two aspects of the human body, namely the soul (psychic) and the body (physical), each of which describes the spiritual and material aspects of the nation's construction. This metaphor frames the nation as a living being that requires holistic development: the development of national consciousness (soul) and the strength of its infrastructure or tangible entities (body). This metaphor maps the human body as the source domain, which includes elements such as the pulse, soul, and body, into the target domain, which is the abstract concept of the nation as a collective entity. The basis of this mapping lies in the similarity of conceptual structures between the body and the nation, both of which are understood as systems that have interconnected internal components, require energy to perform their functions, and can grow or rise in response to social and historical conditions.

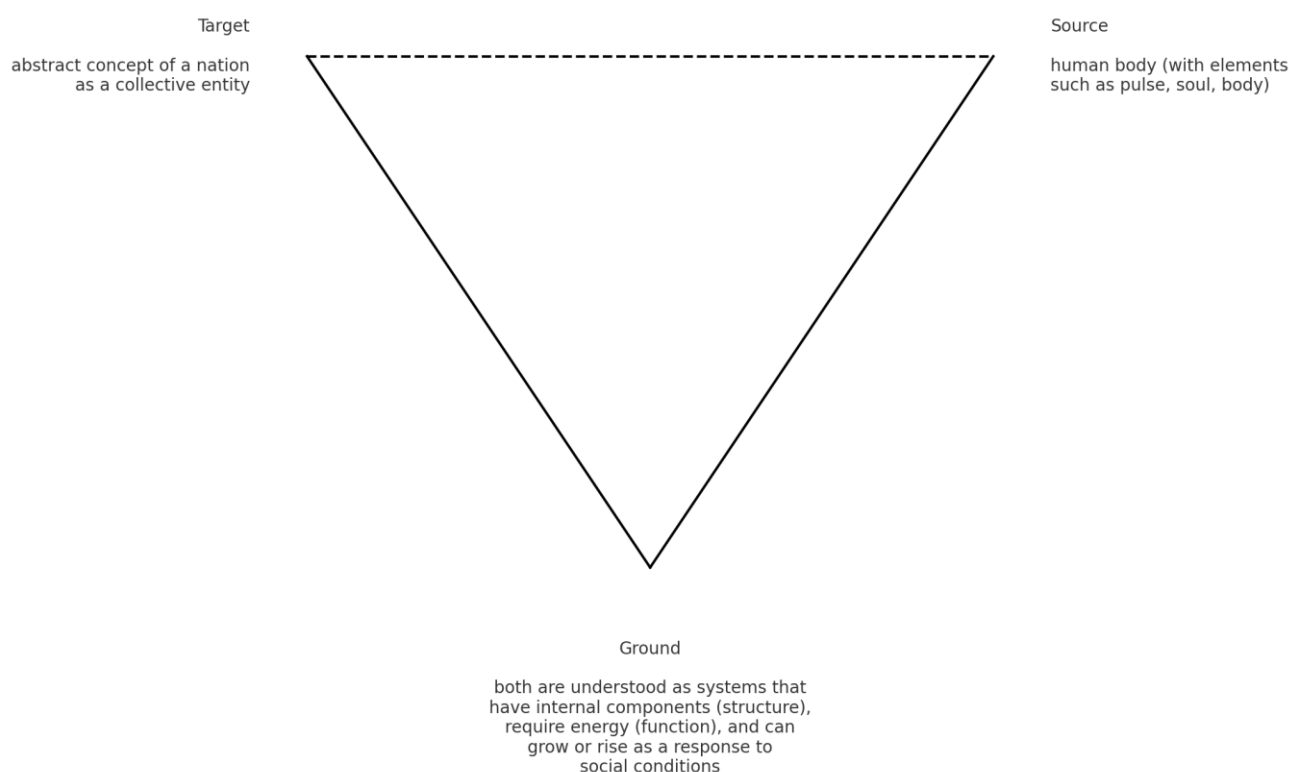


Figure 1. The Metaphor Map

In terms of Figure 1 schema, this metaphor activates two main structures: First, the containment schema, where the nation is seen as an entity with internal boundaries and contents, like a body that has organs and work systems. Second, the flow schema, which is the meaning of the nation as a system that has a flow of energy or life, as blood flows through the veins. This mapping is in line with Lakoff and Johnson's theory, which states that the AN ENTITY IS A BODY metaphor allows audiences to personify

social objects (such as nations) as living agents that have intentions, feelings, and physiological functions. Thus, through this metaphorical structure, the nation is not only imagined as an abstract institution but also as a living being that is animate and worth fighting for.

3.1.2 +*BANGSA*+ is a PLACE/HOMELAND (CONTAINMENT)

From a total of 17 national song lyrics data analyzed, there are 4 data that represent the conceptual metaphor +*BANGSA* A PLACE TO STAY+ or CONTAINER. This metaphor positions the nation as a space that accommodates, protects, and unites both individual and collective identities. This conceptualization shows that the nation is not merely understood as a political or administrative structure but also as an emotional and existential space where individuals feel rooted and protected.

“Indonesia tanah air beta”
(Indonesia Raya)
“Tanah tumpah darahku”
(Indonesia Raya)

These two lyrics imply a conceptual metaphor of +*BANGSA* IS A PLACE TO STAY+, where the nation is positioned as a space that is not only physical but also emotional and symbolic. The phrase “tanah air beta” does not only refer to a geographical location, but maps +*BANGSA*+ as a place of personal and collective existence that is united in the national consciousness. Similarly, the phrase “tanah tumpah darahku” frames the nation as the land of birth, struggle, and sacrifice, where the word tumpah darah indicates the historical attachment and self-esteem inherent in the citizen. In this case, the land symbolizes the geographical body that holds blood as the essence of life, thus showing a strong metaphorical connection between space and existence. Consider the following diagram:

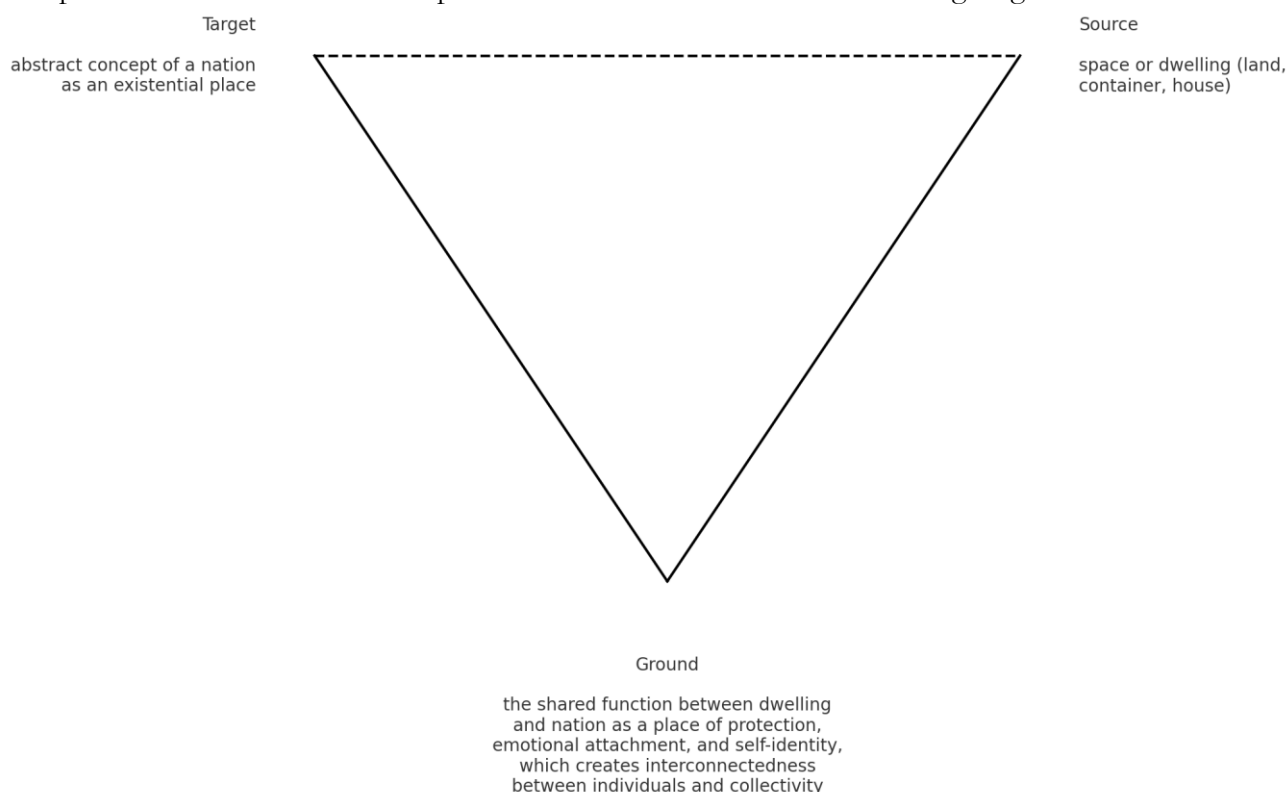


Figure 2. Conceptual Metaphor Linking Nationhood with Dwelling as an Existential Place

In the Figure 2 schema, they activate the containment schema, a conceptual framework in which a container has boundaries, contents, and internal dynamics. This schema asserts that the nation is understood as a container of people, history, and shared values. This conceptualization supports the view of Kövecses (2010:48), who stated that containment is one of the most basic schemas in the formation of cognitive meanings of human habitation and collective identity. Thus, this metaphor reinforces the idea that the nation is not just an abstract administrative entity but an inner space and symbol of existence that binds its people through shared emotional experiences and history.

3.1.3 +*BANGSA*+ is the SOCIETY OF THE MOTHER (PERSONIFICATION/ONTOLOGICAL)

Based on the data analysis, four data show a conceptual metaphor pattern in the form of ontological metaphor, specifically by personifying the concept of +NATION+ as a living figure that has thoughts, feelings, and will. This metaphor is used to build emotional closeness between individuals and national entities through universally recognizable figures such as mothers and living beings.

“Ibu Pertiwi sedang bersedih”
(Ibu Pertiwi)
“Hiduplah tanahku, hiduplah negeriku”
(Indonesia Raya)

In the two lyrical excerpts above, it is clear that the concept of +*BANGSA*+ is represented through the metaphorical structure of +*BANGSA IS A LIVING SOCIETY*+. In the lyrics “*Ibu Pertiwi sedang bersedih*,” *bangsa* is personified as a mother figure who has an emotional capacity, namely sadness. This personification not only activates the listener's sympathy but also frames the nation as an entity that can suffer from social or political conditions. The mother figure in this context is a universal symbol of tenderness, sacrifice, and protection, serving as an emotional bridge between people and their homeland. As for the lyrics “*Hiduplah tanahku, hiduplah negeriku*,” the verb *hiduplah* literally only applies to living things, but in a metaphorical context, it is embedded in entities such as land and country. This shows that the nation is represented as a living being whose existence is not only geographical but also spiritual and ideological. Here, life implies a dynamic existence worth struggling for. Consider the following image:

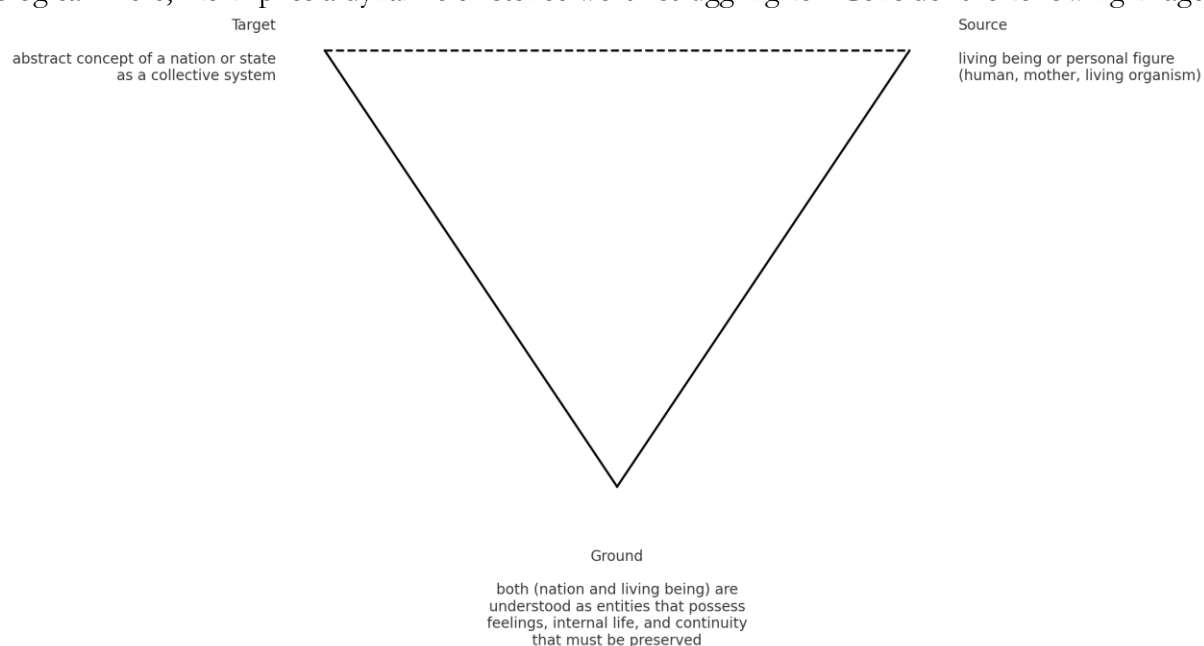


Figure 3. Conceptual metaphor linking the nation or state with a living being, highlighting shared attributes of feelings, internal life, and the need for preservation

In terms of Figure 3 schema, this metaphor activates two main structures: first, the personification schema, where non-human objects are given human traits or abilities, such as feelings and will. Second, life schema interprets existence as a biological process that must be maintained and fought for. In this case, the meaning of the nation as a living entity allows an understanding that the survival of the nation is not static or automatic but depends on the awareness and collective commitment of its people. This mapping is in accordance with Lakoff and Johnson's explanation that ontological metaphors allow abstract entities to be understood as if they have physical existence, making it easier for individuals to interact emotionally and morally with these entities.

3.1.4 +*BANGSA*+ is MOVEMENT/PROGRESS (JOURNEY/MOTION)

From all 17 data analyzed in the lyrics of national songs, there are 4 data that show the conceptual metaphor +*BANGSA* AS A MOVEMENT PROCESS+. In this construction, the nation is understood not as a fixed entity but as something that moves, develops, and continues to be directed towards common ideals. This metaphor is reflected through the use of active verbs and expressions of invitation, which signify the active involvement of all elements of society in the ongoing process of social change. The following two examples of data are presented for further analyses.

“Bangun pemuda-pemuda Indonesia”
(Bangun Pemuda Pemuda)
“Mari kita berseru Indonesia bersatu”
(Indonesia Raya)

In the two lyrical excerpts above, it can be seen that the concept of +*BANGSA*+ is represented through structural and orientational metaphors in the form of +*BANGSA* is a MOVEMENT PROCESS+. In the lyrics “*Bangun pemuda-pemuda Indonesia*”, the term wake up literally refers to a vertical movement from a sleeping position to a conscious or active position. Metaphorically, it indicates a transition from a passive or stagnant state to national awareness and a collective spirit. The nation is positioned as an entity being “awakened” by the younger generation, marking a process of social and historical awakening. Meanwhile, in the lyrics “*Mari kita berseru Indonesia bersatu*,” the verb *berseru* implies collective action in the form of a call or invitation to unite. This call contains a horizontal movement towards a meeting point, namely, national unity. They show that the nation is not something that has been completed but continues to move through the participation and commitment of its citizens. This phrase represents that achieving the ideal state of the nation requires a collective journey full of awareness and active involvement by the people.

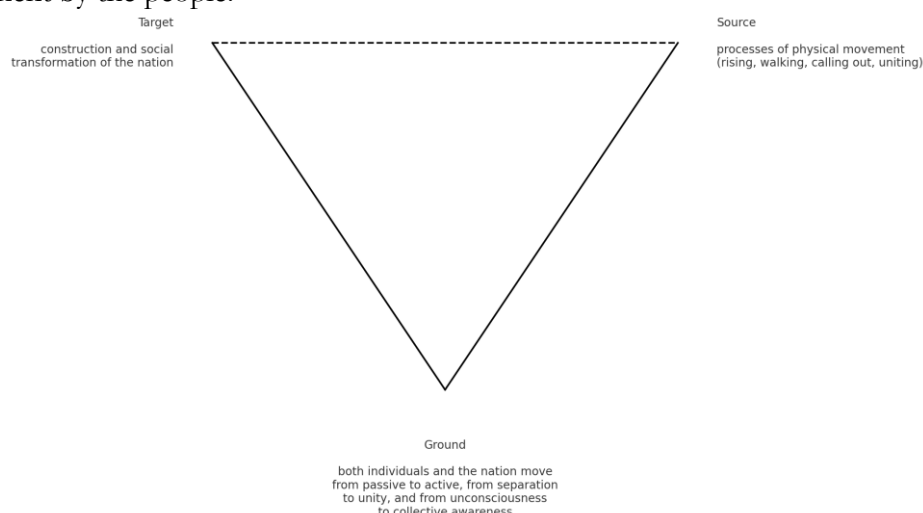


Figure 4. Conceptual metaphor linking national social transformation

In terms of Figure 4 schema, this metaphor activates two main structures: First, verticality schema, which is a movement from bottom to top (like waking up from sleep), which marks an increase in the status, strength, or consciousness of the nation. Second, the path schema describes the collective direction and destination (towards unity), with the journey as a metaphor for struggle and nation-building. This schema is in line with Kövecses' (2010:49) view that the journey metaphor is commonly used to describe processes of social change and sustainable transformation.

3.1.5 +*BANGSA*+ is PERSONAL COMMITMENT (EMOTIONAL RELATIONSHIPS)

Of the 17 data identified in national song lyrics, there are 3 data that form a conceptual metaphor: +*BANGSA* is a PERSONAL COMMITMENT+. This metaphor places the nation not only as a geographical entity or political institution but also as an object of personal emotional closeness and loyalty. The relationship between the individual and the nation is framed as an interpersonal relationship involving affection, loyalty, and self-recognition. In this case, expressions of nationality represent a deep psychological bond between citizens and the state. Here are two examples of data that represent this metaphorical pattern.

“*Garuda Pancasila, akulah pendukungmu*”

(Garuda Pancasila)

“*Indonesia merdeka, merdeka!*”

(Indonesia Raya)

(Indonesia Raya)

In the first lyric, the phrase “*akulah pendukungmu*” signifies individual self-projection as part of a collective entity actively supporting the symbol of the nation, Garuda Pancasila. The lyrical subject positions himself as a figure fully committed to the values of the nation, where the verbal form of supporter shows participatory action, not just passive recognition. Meanwhile, in the lyrics “*Indonesia merdeka, merdeka!*” The repetition of the call for independence illustrates an emotional outburst that shows affective involvement in the ideal condition of the nation–independence. This call not only affirms political status but also shows emotional satisfaction and affirmation of national identity.

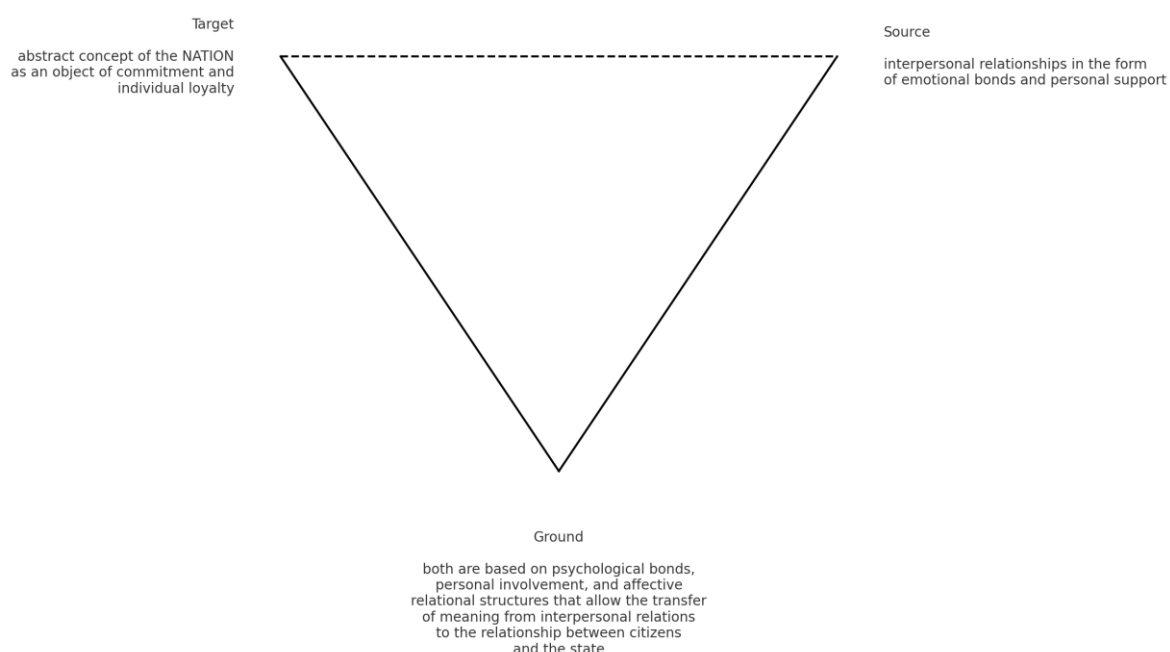


Figure 5. Conceptual metaphor linking the nation with interpersonal relationships, emphasizing psychological bonds, personal involvement, and affective structures that transfer meaning from human interactions to the relationship between citizens and the state

In terms of Figure 5 schema, this metaphor activates the attachment schema structure, which is a meaning structure that describes closeness and attachment as the basis for collective action. This metaphor also involves a force schema due to the internal drive to voice, support, or defend the nation's values. In this context, the nation is positioned as an orientation center of loyalty and confidence, where one's personal identity is formed through one's relationship with the state.

Based on this, metaphors can shape the way we ethically and politically relate to a large concept such as the nation through concrete experiences that are emotional and interpersonal. As such, this metaphorical structure allows the nation to be understood not just as an abstract collective idea but as an object of meaningful personal relationships that shape citizens' identities. This awareness strengthens the internal motivation to defend, honor, and safeguard the nation, similar to a committed human relationship.

3.2 Relationship between Conceptual Metaphors and Representation of Ideology and Collective Identity

Conceptual metaphorical representations in Indonesian national songs not only creatively convey the concept of + BANGSA + but also reflect ideological values and shape the collective identity of citizens. The metaphors in the song lyrics work as thinking structures that are not only linguistic but also political and emotional. The following describes the main ideological forms represented by each metaphorical pattern.

3.2.1 Organic Nationalism Ideology: +BANGSA is BODY+

The conceptual metaphor +NATION is BODY+ appears in the lyrics “*nadi-nadi ku tetap biru*” (Ibu Pertiwi) and “*bangunlah jiwanya, bangunlah badannya*” (Indonesia Raya). In this metaphor, the nation is constructed as a living being with a physiological system, consciousness, and internal energy. The concept of the body functions as the source domain, while the nation is the target domain. The metaphorical ground between the two lies in unity, the function between parts, and the continuity of life. Ideologically, this metaphor reflects organic nationalism, which views the nation as a living entity that is whole and consists of elements that support each other. In this system, individuals are positioned as inseparable parts of the nation's body. Collective identity is formed based on interconnectedness, structural unity, and a shared responsibility for maintaining the life of the nation.

3.2.2 Ideology of Territorial Nationalism: +BANGSA is a HOMELAND+

The lyrics “*Indonesia tanah air beta*” and “*tanah tumpah darahku*” from the song Indonesia Raya show the dominance of the conceptual metaphorical structure +BANGSA AS HOMELAND+ which functions as a container. In this metaphor, the nation is constructed as an existential space that not only provides protection but also becomes a source of individual identity. Spatial elements such as “*tanah*” and “*air*” act as the source domain, which is then mapped onto the abstract concept of the nation as the target domain to represent citizens' attachment to the nation as a shared living space. This metaphorical meaning reflects the ideology of territorial nationalism, a view that believes that a sense of nationhood grows from the emotional closeness of individuals to the geographical area where they originate. The concept of “*bangsa*” in this context is not just a political entity but a place of residence that is symbolically and psychologically integrated with the lives of its citizens. The collective identity of citizens is formed through a sense of belonging and responsibility to the living space inherited from previous generations and maintained for future generations. Thus, this meaning strengthens the inner connection between the individual and the country as a homeland full of historical significance and sacrifice.

3.2.3 The Ideology of Affective Nationalism: +SOCIETY IS THE MOTHER/LIVING MOTHER+

The lyrics “*Ibu Pertiwi sedang bersedih*” and “*hiduplah tanahku, hiduplah negeriku*” depict the nation as a figure that lives, feels, and experiences suffering. In the metaphors +NATION IS MOTHER+ and +NATION IS A LIVING BEING+, personification is the main strategy. The source domain used is a living being that has emotions and will, while the nation becomes the target of meaning. This metaphor reflects the ideology of affective nationalism, in which the relationship between citizens and the state is built through an intimate and loving emotional relationship resembling a child-mother relationship. Collective identity is formed not simply through law or history but through empathy and concern for the nation as an animate entity. This instills a moral responsibility to protect and care for the nation as one would for a beloved mother.

3.2.4 Progressive Nationalism Ideology: +BANGSA is a MOVEMENT PROCESS+

In the lyrics “*Bangun pemuda-pemuda Indonesia*” and “*Indonesia bersatu*,” the nation is represented as an ongoing process. The metaphor +BANGSA IS A MOVEMENT PROCESS+ shows that the nation is not static but develops, moves, and changes towards collective ideals. The active verb and collective invitation form show citizens’ involvement as actors of change. This form of representation reflects the ideology of progressive nationalism, which views nation building as the responsibility of the current generation for a shared future. Collective identity is formed through active participation in history and involvement in social change movements. Individuals are seen as agents of national transformation with the responsibility to galvanize and unify collective power.

3.2.5 Personal-Communal Nationalism Ideology: +BANGSA is a PERSONAL COMMITMENT+

In the lyrics “*Garuda Pancasila, akulah pendukungmu*” and “*Indonesia merdeka, merdeka!*”, the metaphor +BANGSA IS A PERSONAL COMMITMENT+ becomes the fulcrum of the analysis. Citizens are positioned as individuals who give personal affiliation to the nation, both through support for state symbols and expressions of emotion towards independence. This metaphor uses interpersonal relationships as the source domain. The ideology reflected is personal-communal nationalism, which views ties to the nation as voluntary, emotional, and internalized within the individual. Collective identity is built through personal commitment that merges with national togetherness. Songs become a means of affirming national identity not simply out of obligation but out of love and recognition of the nation's meaning in personal life.

4 CONCLUSION

This study shows that the lyrics of Indonesian national songs contain complex conceptual metaphor structures in representing the concept of +BANGSA+. Through a cognitive linguistic approach, especially Lakoff and Johnson’s (1980) theory of conceptual metaphor, it was found that the concept of nation is not expressed literally but is interpreted through conceptual mapping of various domains of concrete experience. From the analysis of five national songs, namely Indonesia Raya, Ibu Pertiwi, Bangun Pemuda Pemuda, Hari Merdeka, and Garuda Pancasila, 17 metaphorical data were identified and divided into five main patterns: +BANGSA is BODY+, +BANGSA is PLACE/HOME+, +BANGSA is MOTHER SOCIETY+, +BANGSA is MOVEMENT+, and +BANGSA is PERSONAL COMMITMENT+.

These metaphors ideologically map different nationalistic views, such as organic nationalism (through the body metaphor), territorial nationalism (through the residence metaphor), affective nationalism (through the mother metaphor), progressive nationalism (through the movement metaphor), and personal-communal nationalism (through the commitment metaphor). All of these representations construct the collective identity of the Indonesian nation as an entity that is alive, emotional, moving, and involves active participation from its citizens.

These metaphors reflect the conceptual system of Indonesian society and serve as a means of internalizing national values in the context of education and culture. Thus, the national song is not only a musical or symbolic medium but also an ideological text that works through linguistic mechanisms to build national consciousness. This study opens up space for further research that explores the relationship between language, culture, and identity in other symbolic texts in Indonesia.

Ethical approval

This study was conducted in accordance with the ethical principles outlined in the Declaration of Helsinki.

Informed consent statement

Not applicable.

Authors' contributions

Not applicable.

Disclosure statement

No potential conflicts of interest were reported by the authors.

Data availability statement

The data presented in this study are available upon request from the corresponding author for privacy reasons.

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Notes on Contributors

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