

## An Analysis Of Metaphors Found In *Aku Ini Binatang Jalang* By Chairil Anwar

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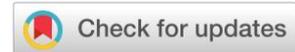
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### ABSTRACT

*This research aims to analyze the types and meanings of metaphors found in selected poems by Chairil Anwar based on Goatly's theory of metaphor. The objectives of this study are to identify the kinds of metaphors used and to interpret their meanings in each poem. This research employed a qualitative descriptive method. The data were collected from ten selected poems, namely *Aku*, *Sajak Putih*, *Diponegoro*, *Penghidupan*, *Suara Malam*, *Catetan Tahun 1945*, *Aku Berada Kembali*, *Cintaku Jauh di Pulau*, *Senja di Pelabuhan Kecil*, and *Derai-derai Cemara*. The data were analyzed by classifying the metaphors into active metaphor, subjective metaphor, asymmetric metaphor, dead metaphor, and mimetic metaphor according to Goatly's framework. The findings show that Chairil Anwar dominantly uses active metaphors to express strong emotions, rebellion, struggle, and existential awareness. Subjective metaphors are frequently used to convey personal feelings and psychological conditions. Asymmetric metaphors reflect power relations, conflict, and life struggles, while dead metaphors indicate expressions that have become conventional in meaning. Mimetic metaphors are used to create imaginative and dramatic imagery in the poems. The analysis reveals that metaphors play an important role in strengthening meaning, emotional intensity, and poetic expression in Chairil Anwar's works. This study contributes to a deeper understanding of metaphor analysis in literary studies, especially in Indonesian poetry. It is expected that this research can enrich readers' comprehension of figurative language and provide references for future researchers who are interested in metaphor studies using Goatly's theory.*

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### 1. Introduction

A metaphor is a type of figurative language that expresses something indirectly through the transfer of the nature or characteristics of one object to another (Adam et al., 2024; Fairuz et al., 2022; Junaid et al., 2025). A metaphor is a figure of speech that conveys meaning through an implicit comparison between two different objects without using connecting words such as "like," "as," or "as." "Metaphor" comes from the Greek word "metaphorá", which is a combination of the words "meta", meaning "beyond" or "past", and 'phor', meaning "to carry". Thus, the word "metaphor" literally means "to carry meaning beyond its original boundaries." Metaphors not only compare, but also change the perspective on an idea or situation. According to Putri et al (2024) the metaphor is a figure of speech that is often used as an imaginative tool and as a rhetorical component that enhances the appeal of language. According to M. Johnson (2023) a metaphor is a powerful literary device for comparing two seemingly unrelated things. To convey a deeper meaning or a stronger image, the reader must describe something in a different way Through metaphors, people can express feelings, experiences, and abstract thoughts in a more vivid and emotional way (Saleh et al., 2021; Rahman & Weda, 2019; Tenrisanna et al., 2024). This is important for communication and literature because it can enrich language, deepen meaning, and communicate ideas that are difficult to explain literally.

Semantics is the field of linguistics that investigates the literal and figurative meanings of words, phrases, and sentences. Metaphors are very important in this situation because they can expand the meaning of a phrase by transferring ideas from the source domain to the target domain (Nursaadah et al., 2025; Muslimat et al., 2025; Junaid et al., 2026). Sidabutar et al (2023) Semantic studies play an important role in determining the meaning of figurative language found in literary works, and semantic analysis allows researchers to discover implicit meanings, relationships between concepts, and patterns of figurative language use that are not literally apparent in the text. According to Cruse (2000) in Meaning in

Language: An Introduction to Semantics and Pragmatics, metaphors are semantic mechanisms that enable additional understanding by connecting the conceptual structures of one object to another. Metaphorical thinking is a way of thinking that considers how humans use language to understand and interpret the world.

In addition, Goatly (1997) in his book *The Language of Metaphors* says that metaphors are one of the most important ways to use language to describe human experiences. Goatly says that metaphors help people understand the world through the relationship between the source domain (source of meaning) and the target domain (purpose of meaning). He divides metaphors into six main categories: active, inactive, subjective, asymmetric, dead, and mimetic. Each category has a different purpose and level in producing meaning. Because they have become part of linguistic habit.

#### **a. Active Metaphor**

A metaphor that is creatively invented by a writer or poet to evoke new impressions, surprise, or stir the emotions of the reader is called a creative metaphor.

#### **b. Inactive Metaphor**

Inactive metaphors are metaphors that are often used in everyday life and have become part of linguistic habits, so their meanings are easily understood without the need for in-depth explanation.

#### **c. Subjective Metaphor**

Subjective metaphors are metaphors that are highly dependent on the speaker's personal views or emotions, so their interpretation can differ for each person. Their function is to express a person's personal feelings through poetry or stories

#### **d. Asymmetric**

Asymmetric metaphors are metaphors that serve to emphasize certain aspects of the target without losing the original meaning of the source. This occurs when the mapping from the source domain to the target domain cannot be reversed, meaning that the comparison is one-way only.

#### **e. Dead Metaphor**

Dead metaphors are considered literal because they have been used so often that they have lost their figurative meaning. Because readers no longer realize that they are metaphors, Goatly refers to this type as "semantically dead" metaphors

#### **f. Mimetic Metaphor**

Mimetic metaphors are a type that imitates or copies sounds, movements, or shapes, often for imitative effects such as onomatopoeia. Their function is to enable readers to experience the sensation directly. In Goatly's theory, this involves imitation that makes metaphors more vividly sensory.

Poetry uses metaphors to build imagination and expand the horizon of meaning, which makes it very important. Laimena & Que (2022) state that poetry has a language that makes it valuable and powerful. Poetry often uses imagery, word choice, and figurative language to draw in the reader. Poetry uses metaphors to make abstract concepts tangible so that readers can feel them emotionally. According to Pradopo (2002), metaphors are used in poetry to convey deeper meanings through representations of the poet's personal experiences. Poets can use metaphors to convey feelings such as loneliness, love, hope, and suffering without stating them explicitly. According to Sondang et al. (2023), metaphors serve as a tool to express the poet's feelings, conflicts, and emotional experiences that cannot be conveyed directly through literal language. Metaphors are also used in poetry to convey emotional messages in a more powerful, dramatic, and symbolic way. In his stylistic study, G. N. Leech (1969) states that metaphors give poetry emotional power because they make readers feel what the poet is experiencing rather than just understanding the words. Poets often use metaphors to go beyond their literal meaning, resulting in complex and nuanced interpretations A. F. Putri et al., (2024).

According to G. Leech (1981), meaning encompasses "everything that is conveyed by language, both explicitly and implicitly," including meanings created through metaphors. Therefore, metaphorical meaning is considered an extension of literal meaning to convey certain ideas, feelings, or experiences more abstractly. According to Swarniti & Dwijendra (2021) meaning is one of the important aspects of a language that provides understanding of what is being discussed so that communication flows smoothly and there is mutual understanding. The meaning of metaphors in poetry not only shows the relationship between objects, but also produces interpretive and emotional nuances that help readers understand

better. Metaphorical meaning is considered important in semantics because it offers depth and expressive excellence that cannot be achieved through literal language. An example in the poem "Senja di Pelabuhan Kecil" uses the metaphor "matahari terbenam mengusap laut," which describes a soft, calm, and melancholic sunset atmosphere. The metaphor "Aku ini Binatang Jalang" in the poem "Aku" means to describe the poet's anxiety, freedom, and spirit of rebellion. Metaphorical meaning shows how metaphors function in semantics, namely by providing new meanings that do not exist in literal interpretations.

Chairil Anwar and his poetry focus on how the poet's background, experiences, and personality influence his writing style and use of metaphors in his work. One of Chairil Anwar's Teeuw (1967) major works in Indonesian literature is a book entitled "Aku Ini Binatang Jalang", which contains a collection of his most famous poems. This book was written between 1942 and 1949, during which time he was still actively writing until his death in 1949. PT Gramedia Pustaka Utama published in March 1986. Chairil Anwar's poetry is characterized by sharp, emotional, and rebellious language, as seen in the sentence "Aku Ini Binatang Jalang". Chairil Anwar expresses his inner struggles with freedom, existence, death, and loneliness through powerful and imaginative metaphors. Poetry is a type of literary work in which poets convey their feelings, experiences, and thoughts through the use of simple, beautiful, and meaningful language. According to Khalilah & Siagian (2025) poetry is a type of literary work whose use of language and meaning has aesthetic appeal.

Chairil Anwar was born in Medan on July 26, 1922, and became one of the important figures in the 1945 generation of Indonesian literature. During his short life, which ended on April 28, 1949, he wrote many poems, which later had a profound influence on contemporary Indonesian poetry. The themes of his poetry, such as existence, death, rebellion, and loneliness, reflect his public image as a "jalang", rebellious, and highly emotional figure. This image was shaped by his life journey, including moving to Batavia, participating in literary circles, and health and personal problems.

Several previous studies have analyzed metaphors in poetry from different perspectives, such as translation analysis and conceptual metaphor comparison, but most of them focus on cross-linguistic aspects or different theoretical frameworks. However, limited studies specifically examine the types and meanings of metaphors in Chairil Anwar's poetry using Goatly's classification of metaphors. Therefore, this study aims to identify and classify the types of metaphors and interpret their meanings in selected poems from *Aku Ini Binatang Jalang* by Chairil Anwar using Goatly's (1997) theory. The novelty of this research lies in the application of Goatly's metaphor classification to provide a deeper understanding of how metaphorical language functions to express emotional intensity, poetic imagination, and implicit meanings in Chairil Anwar's poetry.

## 2. Methodology

The method that was used in this research was a qualitative descriptive method that will aim to describe and analyze the types of metaphors and the meaning of metaphors found in Chairil Anwar's poetry collection "Aku Ini Binatang Jalang" based on Goatly (1997). According to Creswell (2007) Qualitative research was considered a process of exploring and understanding a phenomenon based on the perspective of participants or data sources. The purpose of qualitative research was to discover the hidden meanings behind texts, behaviors, or experiences through a process of comprehensive interpretation and analysis.

The object of this study was poetic text, which required repeated reading, contextual understanding, and conceptual interpretation of the meanings of the metaphors used by the poet, so this study used a qualitative approach. This study focused on describing linguistic phenomena, such as types of metaphors, according to Goatly (1997) classification and metaphorical meanings in Chairil Anwar's poetry in his book "Aku Ini Binatang Jalang". Therefore, the researcher used a descriptive qualitative approach because this method was the most suitable for obtaining a broad, deep, and comprehensive understanding of the use of metaphors in these literary works. Qualitative research is used to analyze language data and interpret meanings found in literary texts. The focus of this research is to identify metaphorical expressions and classify them according to Goatly's theory of metaphor.

The data source in this research was taken from written documents consisting of a collection of poems found in Chairil Anwar's book entitled *Aku Ini Binatang Jalang*. This book served as the main reference for analyzing the use of metaphors in poetry. The data for this research consisted of 10 poetry collected from the book, namely "Aku", "Sajak Putih", "Diponegoro", "Penghidupan", "Suara Malam", "Catatan Tahun 1946", "Aku Berada Kembali", "Cintaku Jauh di Pulau", "Senja di Pelabuhan Kecil", and "Derai-Derai Cemara". Based on Goatly (1997) theory, this study focused on identifying various types of metaphors (active, inactive, asymmetric, subjective, dead, and mimetic) and interpreting the meanings of the metaphors found in each poem.

In this research, the researcher analyzed the data descriptively and qualitatively by processing all metaphors found in ten poems in the book *Aku Ini Binatang Jalang*. The analysis was conducted based on the basic principles of qualitative research, according to Creswell (2007), which emphasized the process of organizing data, reading the data as a whole, grouping it into patterns or categories, and then interpreting its meaning comprehensively based on its context. After collecting every line containing a metaphor, the researcher carefully reread each quote to gain a better understanding of the context and message the poet wanted to convey. After that, each metaphor was categorized according to the six types of metaphors mentioned by Goatly (1997) active, inactive, asymmetric, subjective, dead, and mimetic. After categorization, the researcher interpreted the meaning of the metaphors by considering the relationship between words, the context of the lines, the mood of the poem, and the main theme raised by Chairil Anwar.

### 3. Results and Discussion

This data was obtained from Chairil Anwar's book entitled "*AKU INI BINATANG JALANG*". There are 10 poems that serve as the source of data for analysis, including: "*Aku*", "*Sajak Putih*", "*Diponegoro*," "*Penghidupan*", "*Suara Malam*", "*Catatan Tahun 1946*", "*Aku Berada Kembali*", "*Cintaku Jauh di Pulau*", "*Senja di Pelabuhan Kecil*", and "*Derai-Derai Cemara*". In this section, the researcher presents data consisting of poetry excerpts containing metaphors. Then, she divides them based on the types of metaphors according to Goatly's theory: active, inactive, asymmetric, subjective, dead, and mimetic. Each piece of data is examined thoroughly, taking into account the context of the poem, word choice, and semantic meaning.

The researcher found a total of 90 metaphorical expressions in the ten analyzed poems from the poetry collection *Aku Ini Binatang Jalang* by Chairil Anwar. After being classified according to Andrew Goatly's (1997) theory, the findings show that there are 33 active metaphors, 25 subjective metaphors, 16 asymmetric metaphors, 9 dead metaphors, 6 mimetic metaphors, and 1 inactive metaphor. The results indicate that active metaphors are dominantly used in the poems, reflecting the poet's creative, expressive, and emotionally intense style.

**Table 1. Frequency of Types Metaphors**

NO	Types of metaphors	Frequency
1.	Active metaphors	33
2.	Subjective metaphors	25
3.	Asymmetric metaphors	16
4.	Dead metaphors	9
5.	Mimetic metaphors	6
6.	Inactive metaphors	1
<b>Total</b>		<b>90</b>

The results indicate that active metaphors are dominantly used in the poems, reflecting the poet's creative, expressive, and emotionally intense style. Meanwhile, subjective metaphors also appear frequently, showing the strong personal and psychological dimensions in the poems. The presence of asymmetric, dead, mimetic, and inactive metaphors further enriches the figurative expressions and demonstrates the variety of metaphorical forms employed by the poet in conveying themes of struggle, existence, love, and inner conflict. expressions in conveying meaning throughout the poems.

#### 3.1 Types of Metaphors and Meaning

Goatly (1997) examines six types of metaphors in his book *The Language of Metaphors*: active, inactive, subjective, asymmetric, dead, and mimetic. These six types of metaphors show various approaches to thinking and using figurative language to express meaning. In literary works like poetry, poets frequently employ these five categories of metaphors to symbolically express their emotions, experiences, and viewpoints.

##### 3.1.1 Active Metaphor

Active metaphors are creative metaphors that produce new meanings and strong imagery. This type of metaphor is frequently used by Chairil Anwar to express rebellion and emotional intensity.

Example:

a. “*Aku Ini Binatang Jalang*”

In Chairil Anwar's poem *AKU*, the line “*Aku Ini Binatang Jalang*” explicitly compares the poet to a *binatang jalang*. This comparison is included as an active metaphor because the meaning of the comparison remains strong and is not lost; readers easily understand that *Aku* am not really an animal. *Binatang Jalang* is described as an individual who is free, unbound by rules, and deviates from social norms. The poet describes himself as a brave, independent individual who is not influenced by social pressure through this metaphor.

Another example can be seen in the following sentence:

b. “*Bersandar pada tari warna pelangi*”

The line “*Bersandar pada tari warna pelangi*” in Chairil Anwar's poem *Sajak Putih* is an active metaphor because the comparison between the mood and the “*tari warna pelangi*” still feels fresh, creative, and requires interpretation by the reader. This expression is not meant to be taken literally; the meaning of this line describes an inner state filled with beauty, hope, and the tenderness of love. The word *bersandar* conveys a sense of calm and dependence, while *tari warna pelangi* symbolizes beauty that is alive, dynamic, and colorful, just like the feeling of love itself. The overall meaning describes how the poet is enjoying beautiful and soothing love, as if leaning on the colorful harmony of happiness.

### 3.1.2 Subjective Metaphors

Subjective metaphors reflect personal feelings and psychological conditions of the poet. These metaphors describe emotional experiences and internal struggles

Example:

a. “*Di hitam matamu kembang mawar dan melati*”

The line “*Di hitam matamu kembang mawar dan melati*” in Chairil Anwar's poem *Sajak Putih* is a subjective metaphor because it stems from the poet's personal perspective and feelings toward his beloved. The expression does not describe a real condition, but rather the poet's inner perception of the beauty, tenderness, and purity of love in his lover's eyes. *Mawar* symbolizes love and passion, while *melati* symbolizes purity and sincerity. Thus, the overall meaning shows that, in the poet's view, his lover's eyes radiate the beauty and purity of a very deep love.

b. “*Berselempang semangat yang tak bisa mati*”

The line “*Berselempang semangat yang tak bisa mati*” in Chairil Anwar's poem *Diponegoro* is a subjective metaphor because it describes the spirit of struggle through the emotional perspective of the poet. The word *berselempang* usually refers to a physical object worn on the body, but in this line it is combined with spirit, which is an abstract concept. This metaphor shows that the spirit of struggle is closely attached to the character, as if it were part of his identity. The meaning emphasizes that the spirit of heroism will never die, even though the body may be destroyed or die.

### 3.1.3 Asymmetric metaphor

Asymmetric metaphors show relationships of contrast or conflict between two elements. In Chairil Anwar's poems, these metaphors often represent struggle, suffering, and the harsh realities of life.

Example:

a. “*Selama kau darah mengalir dari luka*”

The line “*Selama kau darah mengalir dari luka*” in Chairil Anwar's poem *Sajak Putih* is an asymmetric metaphor because it shows an unbalanced relationship between the concept of love and the physical image of “*darah mengalir dari luka*”. The meaning of this line is that flowing blood symbolizes life, sacrifice, and real suffering, while “*kau*” refers to the beloved. This imbalance reinforces the meaning that love is not only beautiful, but also involves sacrifice and pain. In terms of meaning, this line emphasizes that as long as life and feelings still exist, even if accompanied by wounds, the love relationship will continue to endure and have a deep meaning.

b. “*Kepercayaan tanda menyerbu*”

The line “*Kepercayaan tanda menyerbu*” in Chairil Anwar's poem *Diponegoro* is an asymmetric metaphor because it brings together two unbalanced concepts, namely *kepercayaan* (abstract) and *menyerbu* (aggressive physical action). Trust is usually an inner attitude, but in this line it is positioned as a “*tanda*” or signal to attack. This imbalance reinforces

the meaning that inner conviction can be transformed into real power in the act of struggle. In terms of meaning, this line emphasizes that trust and conviction are the main foundations of courage to move forward and fight.

### 3.1.4 Dead Metaphor

Dead metaphors are expressions that were once metaphorical but have become commonly used in language. These metaphors appear naturally in poetry and help convey meaning more efficiently.

Example:

a. "*Sia-sia dilindung, sia-sia dipupuk*"

The line "*Sia-sia dilindung, sia-sia dipupuk*" in Chairil Anwar's poem *Penghidupan* is a dead metaphor because the expressions *dipupuk* and *dilindung* are commonly used figuratively to describe efforts to maintain or develop something, such as hope or happiness. The metaphorical meaning no longer feels new because it has become part of everyday language. In terms of meaning, this line emphasizes the feeling of disappointment that all efforts to maintain happiness or hope end up in vain. This metaphor reinforces the idea that in life, not everything that is cared for and protected can survive as expected.

b. "*Menghadap cahaya*"

The line "*Menghadap cahaya*" in Chairil Anwar's poem *Suara Malam* is a dead metaphor because the word light is commonly used figuratively to symbolize hope, truth, or spiritual enlightenment. Its metaphorical meaning has become so conventional that it no longer feels new or surprising to readers. In the context of the poem, "*menghadap cahaya*" indicates a desire to achieve peace, truth, or union with something higher. In terms of meaning, this line affirms the hope for enlightenment after going through a dark and anxious inner struggle.

### 3.1.5 Mimetic Metaphor

Mimetic metaphors create imaginative and dramatic imagery. They help readers visualize situations or emotions described in the poem.

Example:

a. "*Seperti kapal pecah di dasar lautan*"

The line "*Seperti kapal pecah di dasar lautan*" in Chairil Anwar's poem *Suara Malam* is a mimetic metaphor because it presents a concrete image that mimics the state of destruction and despair. This comparison makes the poet's inner state feel real and clear, like a ship that has been destroyed and sunk to the bottom of the sea. *Kapal pecah* symbolizes hope or life that has been destroyed, while *dasar lautan* depicts the depths of loneliness and despair. In terms of meaning, this metaphor emphasizes feelings of exhaustion, defeat, and being submerged in deep suffering.

b. "*seterang guruh*"

This expression is a mimetic metaphor because it imitates the concrete power and effects of nature to describe the intensity of feelings. *Guruh* is synonymous with loud, booming sounds, creating a strong and vivid impression. This comparison makes readers feel as if they are directly experiencing the poet's powerful emotions or anxiety. The meaning emphasizes that these feelings come suddenly and shake the soul.

### 3.1.6 Inactive Metaphor

Inactive metaphor is a type of metaphor whose figurative meaning is no longer strongly felt because it has become familiar and commonly used in everyday language.

Example:

a. "*Dan dalam dadaku memerdu lagu*"

The line "*Dan dalam dadaku memerdu lagu*" in Chairil Anwar's poem *Sajak Putih* is an inactive metaphor because the expression "*lagu dalam dada*" is commonly used to describe feelings of happiness or emotional vibrations in the heart. The figurative meaning is no longer new or surprising, but it still has a poetic function in beautifying the expression. In terms of meaning, "*memerdu lagu*" symbolizes the emergence of harmonious and pleasant feelings of love within the poet. This line shows that love brings inner peace and happiness that feels like beautiful music in the heart.

Based on the results of the research, the findings are presented according to the two formulated research questions. Regarding the first research question, which aims to identify the types of metaphors found in the selected poems of *Aku Ini Binatang Jalang* by Chairil Anwar, the analysis shows that six types of metaphors based on the theory of Goatly, (1997) appear in the data. In total, 90 metaphorical expressions were identified, consisting of 33 active metaphors, 25 subjective metaphors, 16 asymmetric metaphors, 9 dead metaphors, 6 mimetic metaphors, and 1 inactive metaphor. These results indicate that various types of metaphors are used throughout the poems, with active metaphors appearing most frequently compared to the other types.

Furthermore, the dominance of active metaphors shows the poet's tendency to use creative and context-dependent figurative language rather than conventional or lexicalized expressions. In relation to the second research question concerning the meanings conveyed through metaphors, the findings reveal that the metaphorical expressions mainly reflect themes of struggle, individuality, emotional intensity, existential reflection, and inner conflict. The frequent use of active metaphors suggests that the poet creates fresh and imaginative comparisons to express complex personal experiences and psychological depth. Therefore, metaphors in these poems function not only as stylistic elements but also as an important device for conveying deeper symbolic and emotional meanings.

### 3.2 Discussion

From the results of the research, it is evident that active metaphors are the most dominant type found in the selected poems. According to Goatly, (1997), active metaphors are creative and non-conventional expressions that require readers to actively interpret their meanings. The dominance of active metaphors indicates that the poems employ fresh and imaginative figurative language rather than fixed expressions. This suggests that the poet intentionally constructs original comparisons to intensify meaning and create strong poetic imagery. The frequent use of active metaphors also reflects themes of existential reflection, individuality, and deep emotional expression. Through these metaphors, experiences are conveyed symbolically rather than directly, encouraging deeper reader interpretation. This style is closely related to the emotional and powerful poetic characteristics of Chairil Anwar, which often explore struggle, identity, and inner conflict.

The findings of this research are supported by several previous studies. Research by Harahap (2022) found four types of metaphors in the poem *I Am a Cold-Heart Human* by Galih Pandhu and concluded that metaphors play an important role in deepening meaning and describing psychological conditions. Similarly, Salsabila (2025) identified twelve metaphors in the poetry collection *Setitis Air Mata, Seulas Senyum* by Kahlil Gibran and emphasized that metaphors enhance language beauty and clarify messages. Another study by Jeong-ju (2024) on poems by Chairil Anwar and Seo Jeong-Ju found that structural metaphors were the most dominant type, confirming that metaphors are a key element in constructing meaning in poetry.

Overall, this study strengthens previous findings that metaphors are a dominant element in poetry. However, it contributes a different perspective by classifying metaphors into active, subjective, asymmetrical, and dead metaphors based on Goatly's theory. The results show that active metaphors are used more frequently to express intentions and emotions than inactive metaphors. Theoretically, this research enriches stylistic studies, especially in analyzing metaphors in modern Indonesian poetry. Practically, it can serve as a reference for students to understand and identify types of metaphors in literary texts and can also be used as learning material in poetry appreciation classes.

### 4. Conclusion

Based on the findings and discussion of the study, the study reveals that six types of metaphors based on Andrew Goatly's (1997) classification are found in the selected poems of *Aku Ini Binatang Jalang* by Chairil Anwar, namely active, subjective, asymmetric, dead, mimetic, and inactive metaphors. Among these types, active metaphors are identified as the most dominant type, as they appear more frequently than the other categories. This dominance indicates that the poems predominantly employ creative, context-dependent, and imaginative figurative expressions rather than conventional or lexicalized metaphors.

The analysis of metaphorical meanings shows that the metaphors convey themes of struggle, individuality, emotional intensity, existential reflection, and inner conflict. The dominance of active metaphors suggests that the poet intentionally constructs fresh and symbolic comparisons to express complex personal experiences and psychological depth. Therefore, metaphor functions not merely as a stylistic device but as a central element in shaping the emotional and philosophical dimensions of the poems.

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