

## Metaphorical Style in the Song Lyrics in the Album the Second Step: Chapter Two by Treasure

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### ABSTRACT

Song lyrics as a form of art not only function as a medium of entertainment, but also as a means of emotional expression and effective cultural representation. This study aimed to identify the forms and analyze the meanings of metaphorical figurative language in the song lyrics of the album *The Second Step: Chapter Two* by TREASURE. A qualitative descriptive approach in linguistics was applied in this research. Data were collected using observing, recording, and note-taking techniques. For the analysis of metaphor types and meanings, Knowles and Moon's (2006) theoretical framework was utilized, in which three main components (vehicle, topic, and ground) were focused upon. Based on the results, 15 metaphorical data from the seven analyzed songs were found, which were classified into metonymy (5 data), personification (4 data), simile (3 data), and synesthesia (3 data). Metonymy was shown to be the most dominantly used metaphor, indicating that conceptual contiguity associations were utilized to convey implicit messages. Furthermore, code-mixing elements were also found within the metaphor constructions, which were used to serve crucial semantic functions for emphasis and semantic precision due to the lack of lexical equivalents.

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### 1. INTRODUCTION

Song lyrics as a form of art not only function as an entertainment medium, but also as a means of emotional expression and effective cultural representation. Music has undergone a significant increase in terms of distribution and consumption, being one of the phenomena that cannot be ignored. This phenomenon can be seen from the increasing popularity of music in various countries, including Indonesia. Based on the IFPI *Global Music Report*, there has been a significant growth in international listeners to music with millions of streams every day. Through word composition, song lyrics can convey certain ideas, emotions, and values. Therefore, the lyrical elements of songs can be analyzed as text and can be analyzed just like literary works of poetry (Siswantoro, 2010). Song lyrics are an essential medium for artists to build narratives, and convey messages indirectly using word games (Hermintoyo, 2014). This play on words is known as *majas* or language style, which is the creative expression of the mind describing the beauty of the creator's personal thoughts and feelings (Keraf, 2008). The way used to describe this beauty is through the use of language styles. One of the important elements that form

meaning implicitly or indirectly in song lyrics is the style of language, especially the style of metaphorical language.

Metaphors are used to convey a message or story that is implicit or use a play on words with parables or compare them to other things based on the similarities of certain characteristics. Abstract concepts are associated with concrete objects that have similar characteristics to create certain effects, such as bringing sentences to life and giving emotional responses to readers (Putra, 2018). Metaphors in song lyrics are one of the markers of language creativity, as songwriters can variously express complex ideas or feelings without having to explain them explicitly, thus enriching the aesthetics of song lyrics. There is also a combination of the use of metaphorical language styles and code mixing in bilingual phenomena, the use of metaphors often occurs at the same time as code mixing that occurs in the same sentence (Mazzaggio, 2023). The choice of foreign vocabulary is considered more interesting and aesthetic as a constituent in a grammatical unit such as phrases and clauses (Hermawan, 2014). Along with the times, code mixing can be analyzed on written data such as song lyrics (Putriani, 2019). The insertion of other linguistic elements is used to clarify the meaning so that the message is easier to receive (Pramesti & Hermawan, 2023). By studying the mixing of codes in lyrics, complex language patterns can be revealed, thus providing a new perspective on multilingual art that is now very influential in the global arena (Hakim, 2025). The phenomenon of language use in a society is also an important object of study to understand language contextually (Adnyani, 2021).

Previous research that analyzed metaphors in Japanese song lyrics was previously conducted by Ismail (2022) on the lyrics of the song *Haru wa Yuku* by Aimer using the conceptual metaphor approach of Lakoff and Johnson, and analyzed its form using Wahab theory. Although the study contributes to understanding the conceptual classification of metaphors, the discussion has not touched on the internal aspects of the metaphorical structure, especially the relationship between vehicle, topic, and ground which is the basis for the semantic approach according to Knowles and Moon (2006). The purpose of using this approach is to map out the abstract understanding type of a figure. Conceptual classification only tells the type of metaphor, but it does not specifically dissect the components of metaphors such as vehicle, topic, and ground. In addition, the study also did not consider the analysis on the combined use of metaphors and code mixes that can appear in song lyrics.

The album *The Second Step: Chapter Two* by TREASURE is used as the object of research because it presents linguistic phenomena that have not been studied in previous research. This album became relevant for several reasons. First, the album consists of seven songs, six of which were written by members who are native Japanese speakers. Second, this album shows several forms of language style, especially metaphors used in the lyrics of the songs, both in the implicit form conveyed using parables, or explicitly with direct connections. Third, there is a combination of metaphorical language styles and code mixing that has not been the focus of previous research. Thus, this album is relevant to be used as an object of study to complement previous studies.

The metaphorical language style in the lyrics of the song in *The Second Step: Chapter Two* is found through the use of parables or metaphors to convey concepts. Some examples are "love" which is likened to "disease" in the song *yamai* (病). In addition to these depictions, there is also a more explicit parable that compares two different things directly using a conjunction such as *mitai na* (みたいなの) in the song "CLAP!", and *marude* (まるで) on the song "DARARI". Some of these forms of metaphor show a diversity in the construction of meaning that can be further analyzed using a semantic approach based on vehicle, topic, and ground components by Knowles and Moon (2006). This analysis is necessary so that the meaning implied in the parable in the song can be identified systematically, so that it can be known how the figurative structure is formed and what are the comparative elements used in conveying ideas. There is also the use of mixed code in some lines that contain the style of metaphorical language, such as in the *marude megumi no ame dakedo pressure* (まるで恵みの雨だけど pressure) in the song "DARARI", and *amaku aji hen saseru Imma Willy Wonka* (甘く味変させる Imma Willy Wonka) in the song "VolKno". The insertion of foreign language elements in the structure of the Japanese array shows that the mixing of codes has a function as part of the metaphorical construction in the lyrics.

The phenomenon of using language styles becomes even more relevant when associated with the group TREASURE and the album *The Second Step: Chapter Two*, which is full of messages and narrative essence. While conducting the Global Press Conference, Choi Hyunsuk stated, "We not only participate in the lyric writing, but also continue to be involved in the songwriting process. In addition, we want to share a story or message that we want to convey at all times, which is why we are directly involved in the songwriting process. This in itself is meaningful to us," indicating the group's intention for listeners, especially TREASURE MAKER, to understand the meaning behind their songs. Doyoung added, "Everyone felt filled with positive energy while recording and listening to the demo version of the song. Hopefully that energy can be fully conveyed to everyone," emphasizing the importance of emotional connection through music. Therefore, understanding the types and meanings of arrays that contain language styles is important so that the use of metaphors and other linguistic elements can truly convey the story that TREASURE wants to share through their songs.

Based on all these exposures, there is an urgency to analyze the lyrics of the songs in the album *The Second Step: Chapter Two*. TREASURE explicitly states its intention to "share a story or message", but the delivery of the story or message is not done directly, but through a distinctive language style. The metaphorical style of language was found to be used predominantly, both in explicit and implicit forms. Some of these metaphors even appear along with elements of code mixing. This research is important because it can provide a more systematic understanding of how metaphors are used in song lyrics to convey stories or messages. Therefore, this study is focused on identifying the four types of metaphors (personification, simile, metonymy, and synesthesia), as well as analyzing their meanings using the framework of Knowles and Moon (2006). The analysis of mixed elements of code will be carried out in a limited way because it is not the main focus, namely to determine its function in the construction of metaphors, such as being used to emphasize meaning or used due to the limitations of language equivalents.

Knowles and Moon's (2006) theory was chosen for its ability to decipher metaphorical structures based on vehicle, topic, and ground components, resulting in a semantic analysis that is not limited to classification. The use of this theory also helps identify creative metaphors, which are metaphors that require the listener to form meanings based on the context of the line. This can help find metaphors that develop outside of the metaphors that are commonly used in society. In addition, the existence of metaphors that contain code in several arrays has not been the focus of previous research. Therefore, this research is expected to complement previous studies and contribute to the field of semantics and language style analysis in Japanese song lyrics.

## 2. METHODS

This study uses a qualitative descriptive approach in the field of linguistics. This method aims to use various scientific approaches to describe a comprehensive understanding of problems related to the object of research, then expressed in the form of words and narratives. The data collection method in this study uses the simak method as the main technique, with advanced techniques in the form of recording techniques and recording techniques (Zaim, 2014). The simak method was chosen because it is suitable for obtaining language data in the form of oral texts which are then transcribed in written form. The simak method is used to listen, collect, and thoroughly study the song lyrics from the album *The Second Step: Chapter Two* by TREASURE carefully and repeatedly. The recording technique is used to record fragments of songs that are the object of study and contain metaphors, especially to ensure the accuracy of lyric data and musical intonation that can affect the meaning of metaphors. The note-taking technique is used to systematically record fragments of lyrics that contain the style of metaphorical language. These records are then entered into a data card that has been compiled in a table format that contains information such as song titles, lyric pieces, translation into Indonesian, duration, type of metaphor, and data code.

Data analysis was carried out by identifying and classifying metaphorical lyric fragments using a semantic approach. The analysis of the types and meanings of metaphors uses the theoretical

framework of Knowles and Moon (2006), which focuses on the three main components in the structure of metaphor, namely vehicle, topic, and ground. 1) *Vehicle* refers to the words, phrases, or sentences in the lyrics of the TREASURE song that are used as a means of comparison in metaphor. 2) *Topic* is the meaning that is meant or the thing that is being talked about in the metaphor in the lyrics of the song TREASURE. *Topic* represents the main concept that is the focus of meaning in the song lyrics. 3) *Ground* as the basis of similarity or logical relationship between *vehicle* and *topic*. Ground is a bridge that allows readers or listeners to understand the relationship of meaning between the two in the lyrics of the TREASURE song.

### 3. RESULTS AND DISCUSSION

The data of this research is sourced from seven songs in the album *The Second Step: Chapter Two*, namely HELLO, VolKno, CLAP!, Thank You, HOLD IT IN, Yamai, and DARARI (Rock Remix). Data collection was carried out through the see-and-record method, where the lyrics identified as containing metaphorical language styles were inventoried into a data card. Based on the results of the identification of the data corpus, it was found that as many as 15 lyric data contained a metaphorical language style. The data is classified into four types of metaphors, namely personification or *gijinhou* (擬人法), simile or *chokuyu* (直喩), metonymy or *kanyu* (換喩), and synesthesia or *kyoukankakuhou* (共感覺法). In addition to the analysis of metaphorical meaning, this study also identifies *code-mixing elements* that appear simultaneously in the metaphorical structure to see their function in emphasizing meaning. A recapitulation of the number of metaphorical data findings on the album *The Second Step: Chapter Two* is presented in Table 1 below.

Table 1. Recapitulation of Metaphorical Data on The *Second Step Album: Chapter Two*

No.	Song Title	Personification	Similar	Metonymy	Synaesthesia	Amount of Data
1.	HELLO	4	1	1	-	6
2.	VolKno	-	-	1	-	1
3.	CLAP!	-	1	-	-	1
4.	THANK YOU	-	-	-	1	1
5.	HOLD IT IN	-	-	1	1	2
6.	Yamai (Sick)	-	-	1	-	1
7.	DARARI (Rock Remix)	-	1	1	1	3
	Total	4	3	5	3	15

Based on Table 4.1, it can be seen that out of a total of 15 data found, the most dominant type of metaphor used is metonymy with a total of five data. The metaphor of the personification type was found as many as four data, simile as many as three data, and synesthesia as many as three data. The dominance of metonymies indicates that TREASURE tends to use conceptual proximity associations to convey messages implicitly. The analysis of the meaning of the following data is carried out comprehensively by integrating lexical, grammatical, and cultural reference aspects. The following is a description of data analysis based on the classification of metaphorical types.

### Personification or *Gijinhou* (擬人法)

On the album *The Second Step: Chapter Two*, found the use of personification, especially in songs HELLO. Here is an analysis of the personification data found.

#### Data 1

Title : HELLO

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<b>Lirik</b>	Trick of fate <i>Unmei no <u>itazura</u></i> ' <u>A prank or</u> a fate joke'
<b>Vehicle</b>	<u><i>Itazura</i></u> ' <u>Prank or joke</u> '
<b>Topic</b>	A chance event, an unexpected encounter, or a life event that happens beyond human control.
<b>Ground</b>	It lies in the similarity of the shock effect. Destiny is personified as a rogue figure who brings a scenario of sudden encounters beyond human control, similar to a prank or joke ( <i>itazura</i> ) that surprises its target.

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#### Meaning analysis:

The analysis of the meaning in this data is based on the lexical meaning of the noun *unmei* (Fate) dan *itazura* (悪戯). Refer to the dictionary *Reikai Jiten*, *Itazura* defined as follows.

1. *Unmei* (運命) is defined as:  
Regardless of human will, fortune and misfortune swirl around us.  
*Ningen no Ishii ni to me, mine no yu to megutte kuru kikyau/kafu.*  
'Good or bad luck that befalls a person regardless of the will of man himself.'
2. *Itazura* (いたずら) is defined as:  
What a joke.  
*Warufuzake.*  
'A joke.'

In general, the word *itazura* (悪戯) is used to describe the behavior of children who play or commit minor mischief. However, in this line, a personification type metaphor is found, "destiny" (*unmei*) which is an abstract concept described as having ignorant or playful human nature. The unpredictability of a meeting is compared to a joke or a joke. The meaning that the lyrics want to convey is that the encounter with the intended object occurs completely beyond human control and logic. This use of personification confirms that the moment is a sudden and surprising intervention of fate, as if the scenario of life is being "toyed with" by fate to create a meeting that was never planned before.

#### Dates 2

Title : HELLO

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<b>Lyrics</b>	Rainbow, my heart dances in those days at rock bottom. <i>Donzoko no hibi ni <u>kokoro odoru</u> rainbow</i> 'A rainbow that makes <u>the heart dance</u> on the worst of days'
<b>Vehicle</b>	<u><i>Kokoro odoru</i></u> ' <u>Dancing heart</u> '
<b>Topic</b>	A very happy, enthusiastic and hopeful feeling.

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<b>Ground</b>	"Dance" ( <i>odoru</i> ) is a human physical activity that involves rhythmic movements. The heart ( <i>kokoro</i> ) as an organ or center of feeling is personified to have a body to dance. <i>The ground</i> is the similarity between the dynamic rhythm of dance movements and the rhythm of a fast heartbeat when one feels euphoria.
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#### Meaning analysis:

The analysis of the meaning in this data is based on lexical meaning. Lexically, *donzoko* (どん底) and the verb *odoru* (踊る) in the *Reikai Jiten* dictionary are defined as follows.

1. *Donzoko* (どん底) is defined as:

The worst possible state.

*Saiaku no joutai.*

'Worst condition.'

2. *Odoru* (踊る) is defined as:

Move your body comfortably to music or other activities.

*A few minutes later, I was sitting on the couch with a cardboard cutout.*

'Moving the body with a feeling of pleasure adjusting to the music.'

Meaning of the word *spoon* (心) In the context of the lyrics of this song it does not refer to the physical anatomy organs of the human being literally, but rather represents the "feelings", "inners", or "mental states" that are being experienced. Therefore, *spoon* here it stands as an abstract concept. This classification of lyrics into personified language styles is based on the view of Knowles and Moon (2006) who explicitly define that personification is a language style that assigns human attributes not only to inanimate objects or animals, but also to abstract concepts (*abstract concepts*). Remembering *spoon* is an abstract entity that has no physical form, a verb attachment *odor* (dancing) which is a conscious act (*volisi*) and requires physical movement is a tangible form of personification.

Verb *odor* (踊る) is commonly used for humans who perform physical activities dancing to the rhythm. In this array there is personification, *spoon* (心) "heart" which is an abstract concept, is given human nature as if it has a body that can perform dance movements. This personification appears in response to the word *Rainbow* (rainbow). Rainbows are a natural phenomenon that appears after the rain subsides. In these lyrics, the rainbow becomes a metaphor for the "hope" or "turning point" that comes to end the difficult times referred to as *donzoko no hibi* (どん底の日々) "the days of the downfall". The meaning that the lyrics want to convey is that a significant change in emotional state is triggered by the presence of an object symbolized as a rainbow (*Rainbow*) triggers significant changes in emotional state. The personification of the "dancing heart" represents a physiological response in the form of a rapid heartbeat due to the high intensity of excitement. This confirms that the inner atmosphere can be drastically changed to full of enthusiasm and optimism with the emergence of new hope in the midst of a downturn situation.

Elements of English code mix "*Rainbow*" in this array serves as a form of emphasis on meaning (*emphasis*) through the creation of contrast. Referring to Chaer's (2004) theory, language code switching can be used to draw listeners' attention to specific keywords. Although Japanese has a word equivalent *Niji* (虹), said *Rainbow* chosen to distinguish the nuances (*Nuance*). Laughter *Rainbow* used to accentuate bright and beautiful nuances that contrast with the word *Donzoko* (worst condition) in Japanese. In addition, the phonetic sound of a foreign word that is different from the surrounding Japanese sound structure makes the word more prominent as the main symbol of hope.

#### Simile or *Chokuyu* (直喩)

3 data were found on the album *The Second Step: Chapter Two* that used the simile language style. The following is an analysis of the metonymia data found.

#### Dates 3

**Title : CLAP!**


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<b>Lyrics</b>	<i>_With tension like the last night. <u>At the same time, Yoko Ono is under the influence of the</u> 'With tension (spirit) <u>like the last night'</u></i>
<b>Vehicle</b>	<i><u>And if you don't want to go back to Yoruba</u> <u>'Like the last night'</u></i>
<b>Topic</b>	Enthusiasm, and totality in enjoying a moment.
<b>Ground</b>	Based on the aspect of urgency and totality, the last opportunity tends to make a person exert all his energy without any leftovers. The feeling of enthusiasm ( <i>tension</i> ) is equated with a person's maximum energy intensity.

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**Meaning analysis:**

The analysis of the meaning in this data is based on grammatical and lexical aspects. Grammatically speaking, the phrase *Sigh*. (みたゝいな) is a marker of *majas simile* (*Chokuyu*) which serves to explicitly state a comparison or similarity between two objects. Refer to the dictionary *Reikai Jiten*, lexically phrase *saigo no yoru* consists of two main words.

1. *Saigo* (最後) is defined as follows.  
The very end.  
*Ichiban owari.*  
'At the very least.'
2. *Yoru* (夜) is defined as follows.  
It was the darkness from sunset until the next morning, when the sun came out.  
*Hi ga ochite kara, tsugi no asa, taiyou ga deru made no kurai aida.*  
'The dark time from sunset to sunrise the next morning.'

Based on this definition, the word *yoru* (night) semantically represents the closing of the one-day cycle or the time of the end of the activity before the change of days. The use of the analogy *saigo no yoru* (last night) creates an image of the urgency of time. Compare the level of enthusiasm between today and the situation at the end of time or tomorrow, so that it seems as if there will be a farewell when the sun rises. Therefore, one must exert all of his energy on the moment before the time runs out. The meaning that the lyrics want to convey is a persuasive invitation to enjoy the present time with totality and full of energy. It is emphasized that happiness should be celebrated without regrets, as if it were the last chance to have in life before everything is over.

The mixed element of the English code "*tension*" in this row serves as a form of emphasis. Referring to Chaer's (2004) theory, the use of words from other languages in the middle of sentences serves to draw the reader's or listener's attention to certain keywords. The use of mixed code emphasizes *the information conveyed*, creating contrast and drawing listeners' attention to the core of the message (Menggo, 2023). In this line, the word *tension* is the core of the feeling that is to be conveyed. English was chosen to create a contrast with the surrounding Japanese words. This is to make the word *tension* sound more prominent and have a stronger intensity, commensurate with the dramatic phrase "last night" that is a comparison.

**Metonymy or Kanyu (Metaphor)**

In the album *The Second Step: Chapter Two*, metonymy is the most dominant type of metaphor found. This shows the tendency of lyricists to convey messages implicitly through symbols that have a strong correlation with the concept in question.

**Dates 4**

**Title : VolKno**

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<b>Lyrics</b>	Sweetening up the flavor, <u><i>Imma Willy Wonka</i></u> <i>We are still in our own right, <u>Emma Willie Waugh.</u></i> 'Turning taste into sweet, <u>I'm Willy Wonka'</u>
<b>Vehicle</b>	<u><i>Willy Wonka</i></u>
<b>Topic</b>	A figure who is creative, eccentric, and able to provide pleasure.
<b>Ground</b>	Using a character's name as an attribute. Willy Wonka is associated with the magic of sweetness and boundless creativity. The author uses this identity to highlight the ability to change the mood of music into addictive and fun.

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#### Meaning analysis:

In the lyrics above, the use of metonymy-type metaphors (using the name of the character to represent certain characters or traits) is found, identifying the subject with a fictional character created by Roald Dahl. The analysis of the meaning in this data is based on lexical aspects and cultural references (*cultural reference*). Lexically, these metaphor formation phrases are analyzed as follows:

1. *Amaku* (甘く) is derived from the adjective *amai* (甘い), which in the *Reikai Jiten* dictionary is defined as:  
It tastes like sato or honey.  
*Satou ya mitsu no you na aji da.*  
'Tastes like sugar or honey.'
2. *Aji* (味) is defined as:  
When you put it in your mouth, you can feel sensations on your tongue—sweet, bitter, sour, or also delicious or bad.  
*Kuchi ni reta thoki, siddha ni kanjireru, ama, karai, nikai, subbai, maatha, umai, masu, naato no kanchi.*  
'A feeling like sweet, spicy, bitter, sour, and the taste or bad taste that the tongue feels when it puts something in the mouth.'
3. *Hen* (変) is defined as:  
It seems different from the usual one.  
*Futsuu to wa kawatte iru yousu.*  
'A different circumstance than usual.'

The combination of these three words forms the construction of meaning, which is "to turn taste into sweet". In the context of lyrics, it is a metaphor for changing the "feel" of the music industry or the vibe of a song that was once ordinary to "sweet" (fun and addictive). The use of the name Willy Wonka serves to reinforce the concept of "sweet". Willy Wonka is a genius candy maker icon. Referring to Faizal's (2025) opinion, the figure of Willy Wonka also represents a "classless society" utopia. With the reference to Wonka, it is emphasized that a music world free from rigid hierarchies was created, where the "taste" of the work is freely concocted to concoct the "taste" of his work without the limitations of outside rules like Wonka who runs his magic factory with his own rules regardless of the standards of the outside world.

The code mixing function in this lyric is classified as the absence of lexical equivalents (*lack of lexical equivalent*) in accordance with Chaer's (2004) theory. Logically, "Willy Wonka" is a personal name (*proper noun*) which is derived from Western literary works, so it does not have an equivalent substitution word equivalent in the Japanese vocabulary. Although the Japanese language has a Katakana writing system to absorb foreign words, the use of the original form of English is maintained to maintain the integrity of the cultural references and identity of the characters. This shows that there is no term in Japanese that represents the specific entity of "Willy Wonka" without altering or obscuring the original reference, so borrowing intact is the only logical choice to convey the meaning. In addition, the selection of references for iconic figures aims to increase the attractiveness of language styles that can be measured through the components of variation, life, and imagination (Putrayasa, 2021).

#### Dates 5

**Title :** *Yamai* (Illness)

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<b>Lyrics</b>	<b><u>The name of the illness was love.</u></b> <i>Yamai no namaye wa koi duttan da</i> <b><u>'The name of the disease is love'</u></b>
<b>Vehicle</b>	<b><u>Yamai</u></b> <b><u>'Disease'</u></b>
<b>Topic</b>	The condition of physical and mental suffering due to falling in love.
<b>Ground</b>	The metonymic relationship here is cause and effect. Love ( <i>koi</i> ) triggers physiological reactions (insomnia, chest tightness, irregular heartbeat) that are identical to the medical symptoms of the disease ( <i>yamai</i> ). So, the concept of love was replaced by the term disease because of its impact on the body.

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#### Meaning analysis:

The analysis of the meaning in this data is based on the lexical aspects and the logical relationship of metonymy. Lexically, the keywords in these lyrics are defined in the dictionary *Reikai Jiten* as follows:

1. *Yamai* (病) is defined as:  
Illness.  
*Byouki.*  
'Disease.'
2. *Koi* (恋) is defined as:  
Between a man and a woman, the feeling of liking each other and wanting to always be together.  
*Danzo no Aida De, Aite o Suki ni Nari, Itsumo Isha ni Itai to Omu Kimochi.*  
'A feeling between a man and a woman where one party likes the other and thinks they want to always be together.'

In this array, cause and effect metonymies are used. Physiological symptoms that are uncomfortable in the body (such as tightness or pain) are felt, which are generally identified as symptoms of *yamai* (disease). However, in the end, it was concluded that the root cause of the "health disorder" was not a virus or bacteria, but *koi* (love). The meaning that the lyrics want to convey is validation of the suffering that is being felt. It is emphasized that the feelings of love he has are so intense that they manifest into real and torturous physical symptoms, equivalent to the impact caused by a serious illness.

#### Dates 6

Title : HOLD IT IN

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<b>Lyrics</b>	<b><u>Trapped emotions</u></b> <i>Tojikometa kanjou</i> <b><u>'A tightly packed feeling'</u></b>
<b>Vehicle</b>	<b><u>Tojikometa</u></b> <b><u>'Tightly stored'</u></b>
<b>Topic</b>	The act of suppressing, hiding, or withholding emotions from being known to others.
<b>Ground</b>	This metonymy is based on the container and content type metonymy. The heart is associated as a physical container, while emotions are substances within it. The act of locking a container ( <i>tojikometa</i> ) is used to represent psychological activity of consciously restraining or repressing emotions.

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#### Meaning analysis:

The analysis of the meaning in this data is based on the lexical meaning of the verb used and the logic of the relationship between the container and its content. Lexically, the word *tojikometa* derived

from the basic form *tojikomeru* (Lock). *Tojikomeru* (to lock), dan *Kanjou* (感情) in the dictionary *Reikai Jiten* defined as follows.

1. *Tojikomeru* (閉じ込める) is defined as:  
Bring them inside, and close doors and other items to prevent them from going out.  
*Naka e irete, soto e denai you ni to nado o tozasu.*  
'Putting something inside, then closing the door and so on so that you can't get out (lock up).'
2. *Kanjou* (感情) is defined as:  
Joy, sadness, displeasure, and other feelings that arise from things.  
*Yorokobi ya kanashimi, Tsukikirai, Sanhaka, monogata ni kanjite okoru kimochi.*  
'Feelings of joy, sadness, love or hate, and other feelings that arise because of something.'

The logic of the formation of meaning is the concretization of abstract things. Emotions (*kanjou*) that are supposed to be intangible are treated as tangible physical objects (contents). The liver is positioned as a "closed container". The word *tojicometa* implies a deliberate act (*volitional act*) to keep the object from coming out. In contrast to *koboreru* (spill) which is accidental, *tojicometa* shows active effort. The meaning that is to be conveyed is that emotional repression is carried out consciously, feelings are deliberately locked tightly in the heart so that they are not expressed, so that others cannot see or know these feelings.

#### Synesthesia or *Kyoukankakuhou* (共感覚)

In the album *The Second Step: Chapter Two*, 2 data were found that used this style of language to give sensory depth to the lyrics.

#### Dates 7

Title : DARARI

<b>Lyrics</b>	<u>流れる</u> <i>melody, melody, yeah</i> <u>Nagareru</u> <i>melody, melody, yeah</i> <u>'Flowing melody, melody, yes'</u>
<b>Vehicle</b>	<u>Nagaeru Melody</u> <u>'Flowing melody'</u>
<b>Topic</b>	The quality of the music or the set of notes that are very harmonious, smooth, and pleasant to hear.
<b>Ground</b>	Based on the aspect of <b>continuity</b> . The calm and unobstructed nature of the water flow is borrowed to describe the quality of the music. Smooth and harmonious tonal transitions (auditory) are visualized through the smooth movement of liquid objects (kinesthetic).

#### Meaning analysis:

Pada frasa *Nagaeru Melody*, there is an exchange between the sense of hearing and the sense of sight or kinesthetic (movement). Lexically, verbs *nagareru* (流れる) in the dictionary *Reikai Jiten* defined as:

- The liquid moves toward the lower side.  
*On the other hand, Snoop Dogg is a bit of a jerk.*  
'Liquid substances move in a lower direction.'

The logic of the formation of its meaning is that the object *Melody* is something that is captured by the ear (auditory) given the attribute *nagareru* (flowing) which is the property of visual movement of a liquid object. The author borrows the concept of "smooth water flow" to describe "smooth transition of tone". This confirms that the music heard has a very smooth, natural, and soothing rhythm, not rigid or broken. The meaning that the lyrics want to convey is the depiction of the quality of the beauty of music or the voice of the lover. The range of tones heard feels so harmonious and enters the ear smoothly without a hitch, providing a soothing effect like a calm stream of water.

The mixing function of the code on the chorus of this song has a final rhyme pattern (*end rhyme*) which is consistent with the vowel sound /i/.

1. *Da-ra-ra-ra-ra-ra-ri* (Ending in /i/)
2. *Baby* (Ending in /i/)
3. *Melody* (Ending in /i/)

If the author uses the Japanese word "*senritsu*", the word ends in the vowel /u/. This will ruin the rhyming scheme of the song. So, the use of *melody* is purely an artistic necessity to maintain the consistency of the lyrics and the beauty of the song's sound.

#### 4. CONCLUSION

The analysis of the data and the discussion that has been presented in Chapter IV produces several conclusions that are the answers to the formulation of this research problem. In the seven song lyric manuscripts on the album *The Second Step: Chapter Two* by TREASURE, as many as 15 data were found that contained a metaphorical language style. Based on the theoretical classification of Knowles and Moon (2006), all of these findings are divided into four types of metaphorical forms, namely metonymy as many as five data, personification as many as four data, simile as many as three data, and synesthesia as many as three data. The most dominant form of metaphor in this album is metonymy. The figurative or metaphorical meaning of song lyrics is constructed variously through the logical bridge of ground components that connect the concrete realm with the abstract realm. Specifically, the findings of meaning based on their type include four classifications.

The language style of metonymy that appears predominantly is used to build the association of the closeness of concepts, both in the form of cause-and-effect relationships and containers, in order to express the mental psychological burden that is to be conveyed implicitly in the song. The meaning in question is in the form of validation of physical suffering due to falling in love which is analogous to a disease due to the similarity of symptoms, conscious emotional repression through the act of locking the container of feelings, and the search for an end to problem solving which is conceptualized as an exit from a closed space. The metonymy of the name is also applied through the fictional character Willy Wonka to represent the character of an eccentric creator, genius, and free from the rigid hierarchy of the music industry. Furthermore, the use of personification serves to attach human attributes to inanimate entities or abstract concepts in order to intensify emotional weight. Its meaning represents a state of self-helplessness that is rolled by sadness like being swallowed by sentimental waves, an overflow of inner euphoria that triggers a rapid heartbeat through the analogy of a dancing heart to welcome new hopes, and the unpredictability of life scenarios that are described as a prank or a joke of fate. Meanwhile, the simile style presents explicit comparisons using marker conjunctions to create a sober image of the situation. The meaning focuses on the urgency of the time to exert the totality of energy without regret as if facing the last night, as well as the presence of the figure of a couple who is awaited because it brings a psychological recovery effect like a rain of grace after a long drought. Finally, the synesthesia language style is formed through the phenomenon of cross-sensory exchange to provide a depth of sensory perception. The meaning succeeds in visualizing abstract internal suffering into a real physical form, such as the loneliness that continues to loom in the vapor of white breath, the overflow of grief that exceeds the mental capacity so that it is analogous to liquid spilling from its container, to the quality of the couple's vocal harmonization that flows smoothly without obstacles like the movement of liquid substances.

The integration of foreign English vocabulary in the metaphorical structure has a semantic function, not just an aesthetic variation. To a limited extent, the mixing of the code functions as an emphasis to sharpen the intensity of the listener's psychological emotions (*all night long, tension, pressure*), as well as the fulfillment of *semantic precision* due to the absence of pure lexical equivalents in the vocabulary of the main language in order to maintain the integrity of the cultural references of the characters (*Willy Wonka, Muse*). In addition, the use of foreign words such as melody functions artistically to maintain the consistency of the song's *end rhyme*.

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